

Victory Arch

CONSTRUCTION * SIGNIFICANCE * PRESTIGE



Victory Arch

Vientiane



Decoration of The Victory Arch Dome



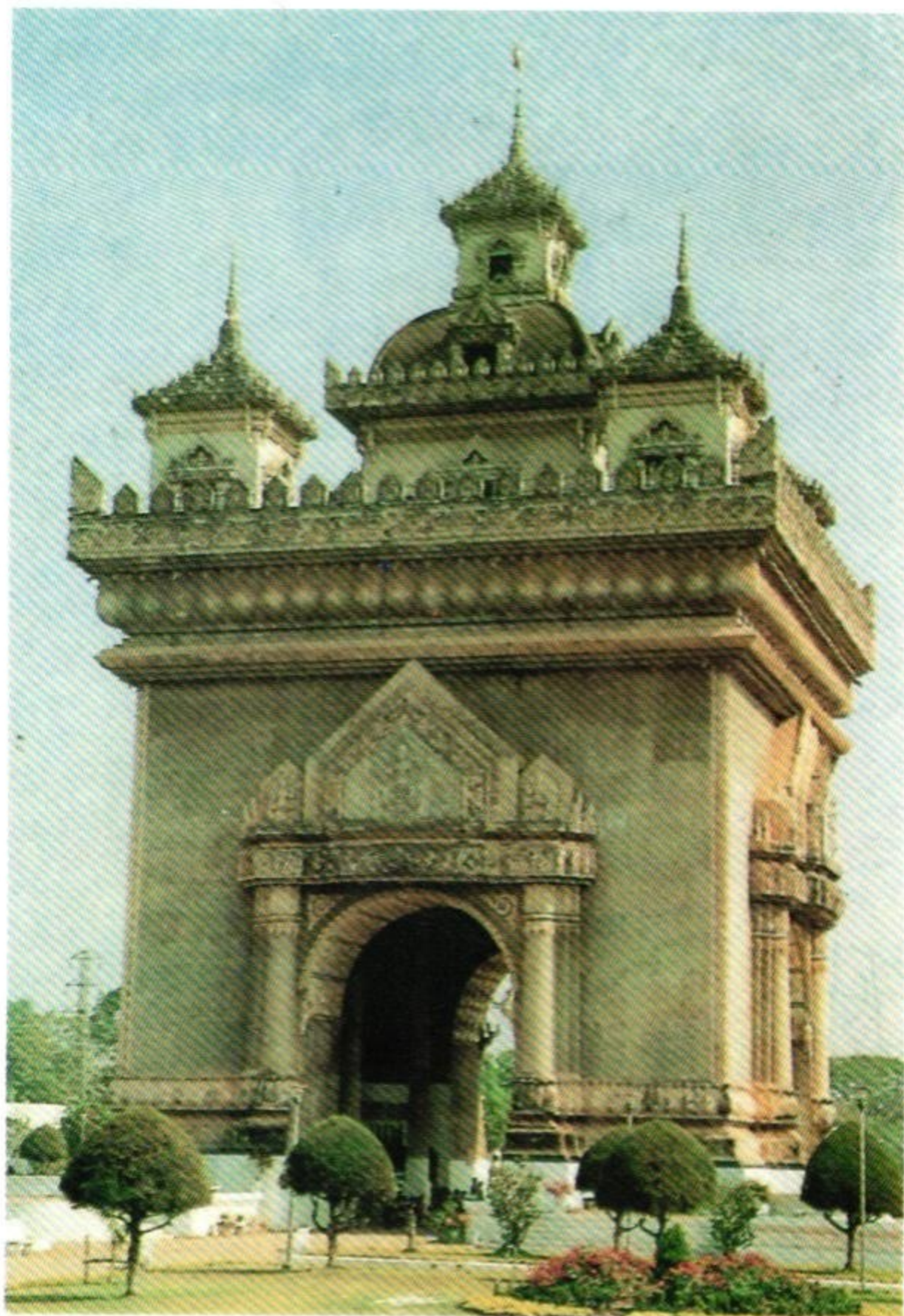
Victory Arch on a Night

Victory Arch

CONSTRUCTION * SIGNIFICANCE * PRESTIGE

THAM SAYASITHSENA

The Compiler



All work, good merit and honorable laudation if any that have been acquired from this booklet, I dedicate them to my beloved father and mother and all the late benefactors who have supported me.



Tham Sayasithsena.

A handwritten signature in black ink, written in a cursive style. The signature is positioned below the printed name and consists of several fluid, connected strokes.

The Victory Arch

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Preface

Victory Arch ! Victory Arch !

The name of the " Victory Arch " we heard is so splendid and a very wonderful thing that seems to contain in this monument.

When we heard " Patu Say " or " Victory Arch " it seems as if there is a super-might inspiring us to be proud of the victory we gained in the past; and it reminds us to realize that Laos had ever expanded its power and territory over the large area of this region of the world.

Seeing this arch, we are reminded to recall absolute victory of King Fa-Ngum the Great who conquered all principalities in this region and united his kingdom under one administration.

We are also reminded of those great victories of King Sayasettha the Great and his successors for their keen and extensive intelligence in mapping out their strategies to overcome enemies whom they not only defeated in the battlefields but also dominated in the political, eco-

conomic, educational, cultural, and architectural fields.

It was over twenty years ago on the 2nd December 1975 that massive groups of people of Vientiane Municipality gathered around this Arch before they marched in procession to overturn the former regime and declared of taking the power into the people's hands.

That event led to the establishment of the Lao People's Democratic Republic.

This Arch is a splendid concrete monument and it is praised not only by the Lao people; but also by foreigners who have visited Vientiane.

Some visitors say : " The Arch is the most beautiful and no any architectural style of monuments in this region can compare with "

That seems as if we the Lao people have a precious paragon decorating our capital city of Vientiane.

The Arch seems to be a symbol of victories

that are won by the Lao heroic generations—from generation to generation—in the wars of defending their beloved Motherland.

Therefore, I would like to present here the cheer and joy that the people of Vientiane Municipality expressed during the day of proclaiming their absolute sovereignty.

It is at this place that the people of Vientiane Municipality incessantly echoed their shouts with cheer: " Hoh ... Hoh ... Hiw ! " That means they expressed their whole-hearted cheer and joy with the triumph while they shouted: " Long live Lao independence ! Long live the excelsior patriotic heritage of the Lao forefathers and ancestors ! Let Laos go with peace, independence, democracy, unity and prosperity. "

That is not all.

Recently, in order to dub the monument with euphemism and beauty & uniqueness the Ministry of Information and Culture officially renamed it " **Patu Sai** " or " **Victory Arch** " ; and also refurbished some parts of it with décors of Lao fine-arts so as to make it more esthetically

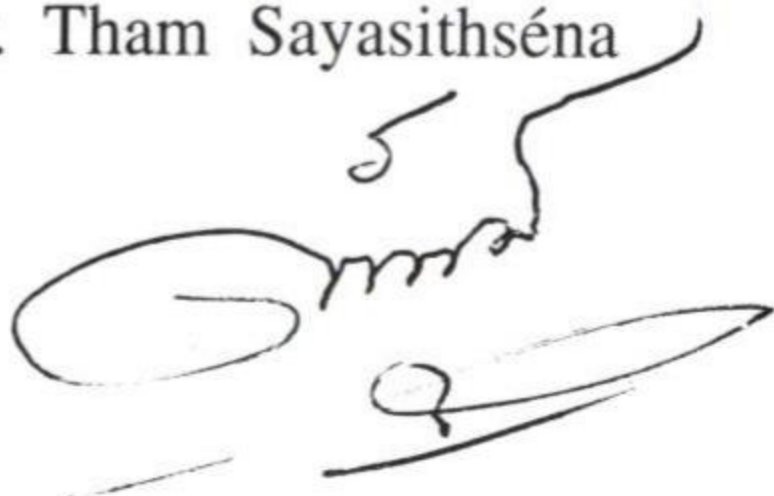
contemporary and become a Lao cultural heritage forever.

This booklet will answer some questions about the Victory Arch. It will tell readers of its historical background, the time of construction, the purpose of erecting it, the initiators, the designers, the constructors, the engineers, its size, the cost of expense for its construction and how foreign and Lao peoples feel about it.

Finally, I would like to express my sincere appreciation and gratitude to the loftily honorable Party and State for becoming the National Independence Banner Bearer and Stately & Brave Leadership of the Lao People.

On this same occasion, I would like to express my sincere thanks to Mr. Khamséng Soundala, Director of the Department of National Publication of Printed Matters and Posters and also to Mr. Bounhéng Bouasisèngpaseuth, the late Acting Director of the Museum & Archaeology Department who had made a contribution to this book and allowed it published and be useful to readers who want to know about historical data of the Victory Arch.

Vientiane 3rd December 1995
Mr. Tham Sayasithséna



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ວັນທີ 26/12/2004

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ທ່ານ ສະໜອງ ຫ້າສະໜອງ

The Victory Arch or Patu Sai Monument

Commemoration of Pride & Happiness

One day the writer was standing at the balcony of the once Ministry of Justice facing the Victory Arch waiting for a meeting with the Supreme People's Prosecutor-General

Looking down at the road adjacent to the Victory Arch, I the writer, saw ten buses coming to a stop in queue along the whole visible length of the road block.

I immediately realized that they were caravans of a group of tourists coming to visit Vientiane from across the Mekong river, from Thailand.

All passengers, female and male, young and old, got out of the buses and walked straight to the Victory Arch--Patu Sai.

Some of them at the head and at the tail of the buses were not so hurried to cross the road, because at their positions they did want to

see the stately sight and the detailed décors of the monument from a distance.

Some were taking photographs while the others were making VIDEO.

A bus carried about 50 passengers.

So, ten buses carried about 500 passengers.

While they were looking up at the Victory Arch, they looked very complacent, pleasant, and ponderously delighted

Some were pointing at a particular part of the monument with joy & excitement

They took photos in front of it

Some were walking around to see its architectural details; and others were speeding up the steps to the tower top to glance around at Vientiane landscapes from the top of the monument where they could see clearly Hokham or the Presidential Palace and That-luang or the Grand Stupa of Vientiane-which are so magnificent & splendoured

Eventually, observing the enthusiasm in those visitors, I became incited and proud of **having**

designed an immortal monument which interests a large number of people, not only Laotian but also peoples from abroad

The situation I saw on that day overwhelmed me as if I were among the five hundred visitors who were looking up at the monument....

Moreover, as its initiator and designer, I was pleasant and proud of the immortal work I had done in form of a national decoration and a cultural heritage

.Psychologically the Victory Arch has become a mental food to nourish mentally

The exalted happiness that visitors and tourists gain from visiting it and viewing the wonderful fine arts of the Laotians is a kind of pure and soft happiness that human-beings seek for ...

That's why as its initiator and designer I would like to ask the entire Lao people to take the Victory Arch as your own and to try to protect and keep it as long as we can

Part I.

A.. THE CONCEPTIONAL SOURCE OF THE VICTORY ARCH

The Victory Arch was conceived over 30 years ago.

That is quite considerably long.

Yet the Arch itself has not been all completed due to the changes in socio-economic surroundings of the society

However, in order to create couragement and faithful foundation in well-wishers and in those people with horizon vision, it is appropriate to disclose how this Victory Arch has been conceived..., for its conceptional source was pure, clean, lofty intention of people with civility.

I had finished the statue of king Sayasettha.

My will as an initiator had not ended there.

Shortly after that my creative idea as a designer went on... to the erection of another monument in commemoration of and dedication to our other heroic forefathers who sacrificed themselves for the sake of our Nation

Among our other forefathers, I reflected, are ... Chao Khoun Ai Lao ... Khounboulom ... King Fa Ngum the Great .. King Samsenthai ... King Souryavongsa ... King Anou and so on who sacrificed Themselves for Lao Independence

In addition ... other people who did good deeds for the Nation should be commemorated and respected by all younger generations

B. THE SELECTION OF MODEL PLAN FOR THE ARCH CONSTRUCTION

There was a prime minister's decree concerning the nomination of a committee for the management of a model blue-print contest of the monument

The official ordinance numbered 0624/KSK/41 dated 26/2/1957: SUBJECT The submitting deadline of the monument blueprints for the contest (with the first prize award set at thirty thousand kip) was publicised

When the time came up a lot of models including paintings, drawings were submitted.

They were from different institutions, such

as from the Royal Palace Office of Luang Prabang, the Department of Public Works, the Department of Housing, the Department of Buildings Construction, the Departments of Military Engineering and from private designers

The contest committee saw and passed and considered every entry

At last, the model designed by Mr. Tham Sayasithséna was selected

The selectin was made by a mass of qualified, senior judges officially appointed--a public opinion--who solemnly, frankly, frankly and fairly gave the decision.

PART II.

SHAPE OR APPEARANCE & SIGNIFICANCE OF THE VICTORY ARCH

The blue print & the model that won the contest have four knots of basic data appearance & significance, namely:

1. **MORPHOLOGY** ; What form-what shape--pose (appearance) ; which are Laotian and universal fashionably mixed, applied ?
2. **DIMENSIONS** : architectural functions applied in the calculation for proportionality and mightiness (loftiness).
3. **DECORATION** with details which are artistically Laotian fine arts (Uniqueness)
4. **SIGNIFICANCE & BACKGROUND UTILISATION/APPLICATION** (symbolism). Each knot is described in detail as follows :

1. **MORPHOLOGY OR CHARACTERISTICS**

The monument has a form of a victory arch

(similar to l'Arc de Triomphe in Paris).

There are four archways entering the monument (from the North, South, East, West) each on a square area

The Arch in Vientiane has four archways-- in Paris, two

The main arch is a rectangular stupa rising along the height of its own

On the roof are five steeples with spires, of which the middle one is the highest

And the other four are equal in height ... They look like the apexes of the Taj Mahal

At the four corner on the ground there is a lotus-shaped pond at each wall angle as a symbol of worship From each angle a head of a king of naga erected with open jaws spraying water from its mouth

THAT IS THE OUTDOORS MORPHOLOGY ... surrounded by lawns in form of gardens where grass and flowers are beautifully grown

IN THE INDOORS ... right at the Centre or the Main Monument and of a square area on the ground there is a hole for a flame symbolizing the souls of the unknown National Heroes who Eternally sacrifice themselves for the sake of National Salvation in the past and the future....

Over head there is a hemispheric ceiling which looks like a vault decorating with depiction

At two diagonal corners, there are two staircases to go on up to the second and third stories ... and at the other two diagonal corners, spaces are equipped with lifts

The third floor is the roof with five spires ... and under the central spire there is a tower to install telescopes to scan Vientiane views

2. DIMENSIONS OR SHAPE

A research was made to discover a formula that would give a suitable model with magnificent morphology and enshrined appearance so that the monument would look divine and splendoured to the public

The acceptable formula was, however, discovered in three figures : 3-7-8

The figure 3 means Triple Gems of Buddhism, namely :

The Power of Lord Buddha (The Enlightened One) . . . ;

The Power of Dhamma (Buddha's teachings) . . . ;

The Power of Sangha (Buddha's Disciples) . . . ;

The figure 7 indicates the seven days in a week, namely : Sunday, Monday, Tuesday, Wednesday, Thursday, Friday and Saturday

These seven days move in cycle endlessly ... eternally ... immortally

The figure 8 indicated the eight directions : North, South, East, West, Northeast, Northwest, Southeast and Southwest.

These eight directions are regarded as eight guardians safeguard the monument and defend it from all disasters from outside ... and the radiation of Powers towards the eight points of compass

In addition, 8, according to Buddhism, refers to the Eightfold Paths, or to Eight Precepts

The application of the said three figures results in the following formulas as a mathematical function in designing the model of this monument :

- The width of each side is 24 meters
($3 \times 8 = 24$) forming a 24 by 24 square.
- The height from the ground to the highest peak of the highest spire is 49 meters,
($7 \times 7 = 49$)

It can be seen that the foundation of this monument is in square shape ; and it is a really unique Lao architectural style

Some similar examples are: That-luang (the Grand Stupa), That-Panom, That Ing-Hang, That Sikhottaboun, That Phou Sy, That Sri Song Hak, That Bang Phuan and so on

All these stupas are of real Laotian architectural style, constructed by the Lao, because they are in square shape

Unlike the really Laotian architectural style, the stupas called Pra Pathom Chadee in Thailand,

Shwedagon in Rangon, Myanmar, and others, are all built upon circular foundations

Speaking particularly of the four archways or entrances of the arch of triumph, they approach and meet to form a cross...; each archway is 8 meters in width

On top of the foundation, four huge legs are concretely reinforced at each corner ; each leg is 8 x 8 square meters with adequate solidity and strength to upbear the total tonnage of the monument

As for the 8-meter space of each archway it is sufficiently wide and roomy for marching a parade through in files of nine men each when there is a national celebration

Besides, other proportional symmetrizations have been arranged in accordance with esthetic formulae

3. DECORATION WITH CROWNINGS.

The crowing of the Victory Arch with details members is selected from variety of Lao-tian fine arts

Basically, the decoration is of Laotian fine arts ...which have been existent in Laos for centuries

These details in fact were selected from what are found and widely restored in some temples and historical places in Laos, such as That Luang, That Ing hang--and so on--which are then and now published in form of a book

An example is the row of the large lotus-petal-shaped cornices lining the foot of the upper storey walls...; the cornices have been abstracted from those that are decorating the lower walls of That Luang--they are just exactly of the same style

The Bai Si (the merlons) crowning above the lotus petals are also abstracted from those of That-luang

As for the other crowning detail members decorating here and there, let them be undescribed ; let it be informed only that they are also abstracted from Laotian fine arts existent in the Lao PDR or Lan Xang long time ago

Some parts of each decor are slightly

rebeautified just in order to modernise them. None of them are synthesized from foreign fine arts ... , because the Lao PDR is plentiful with various fine arts, e.g. those of the historical, touristic city of Luang Prabang . . .

4. SIGNIFICANCE & UTILISATION.

1. The main objective and real ideal utilisation that my soul and spirit set up at the moments of the initiation of the imagination to erect this commemorating shrine is to commemorate, to express appreciation and gratefulness, and to highly uphold and worship and dedicate to the souls of our heroic forefathers and ancestors of all times so that They will become lofty Examples

But souls are not sensationally touchable and visible, therefore, it is supposed that the cleanly white, ever flickering flame be a substantively visible symbol of soul.

During the moments of worship-

ping ... , it would seem that the souls appear before the eyes ... as if they are flickeringly visible in that light, transparent, greenish white flame

... Therefore; I'd like to say that the genuine SPIRIT plus SOUL and heart of the purpose of " Patu Sai " is dependent upon the " FLAME " rather than upon other decors and crownings ... (at the moment the said " FLAME " is not yet completely constructed).

2. ... There are 4 " victory archways " ..:

An archway turns eastwards, another westwards--meeting and joining the length of Lan Xang Avenue--they are the archways which are utilized for the files of parade procession to march under from the eastern arch to the western one with triumphant and stern pride ... on nationally significant days ...; the third archway turns northwards, the fourth southwards ...

3. Adjacent to each of the four outside corner of the main monument ... a pond

is constructed in form of a longitudinal cross-section of a lotus flower bud ... with high rim, with flower tip pointed outwards

Attaching to the angle of each corner, there is a king of Naga (snake) statue... bravely, actively and handsomely erecting its head ... raising its crests or comb skywards ... with mouth open spraying eternally water

The Naga king is a mythical king...a symbol of the Lao Nation

The water eternally spraying from the mouth symbolizes the Creatures, Fertility, Welfare, Happiness

The lotus-shaped ponds are representing the sacred flower which we use to offer to our respected and beloved heroes' souls ... who have a lot of good deeds and braveries for the Lao Nation

4. On each of the four outside angles of the walls, there is decorating foliage

in form of van lene (crocket) attaching to each corner angle edge in file of one, from the wall base to the top, leaving an empty space on each side of the crockets ... the empty spaces are for the installations of decorating electric lights at nights of important celebration ceremonies

5. There are two concrete staircases for the utilisation of those who are strong desiring to walk up to the upper floors with their own legs, gradually going up and gradually viewing, appreciating different parts of each floor

There is a lift/elevator on each diagonally opposite corner for the utilisation of those who want to go up fast without tiring their legs walking up ... (these lifts are not yet completely built)

6. Reaching the first floor by the staircase This first floor is utilized as office(s) receiving visitors ... as working places for the staffs responsible for the

management, security, maintenance, restoration, sanitation ... as a place for the exhibition of antiquities, souvenirs, appropriate cultural products, cool refreshments to satisfy thirst

Reaching further to the 2nd story... which is deemed to be a highly significant place, intended to become a hall/museum of heroes and heroines of all epochs, with statues and portraits of brave, heroic kings, great heroes and heroines, great statesmen of Laos who are acceptably respected by the Lao public, with reminders of great battles, with scrolls of names of great kings and national heroes, with veteran battle banners of famous battles of all epochs

7. SPIRE FOLIAGE. Reaching the uppermost story ... it's a horizontally even roof ... the place to annex five spire foliages ... each made and molded after Laotian architectural arts in bunches of decors and tapering layers of moldings forming castles with thrones ...

with a pointed tip scraping the weathering sky....

Four tips of the spires are equally high ... they are situated at the corners of the roof ... each spire has an opening door affixed to either of the tops of the 2 staircases or of the two lifts ... forming a way up to a topping stage

The 5th spire located at the center is larger and higher than the others ; it has a path-way up to another stage of a tower with telescope(s) installed to serve those who are desirous to enjoy the surrounding landscapes of Vientiane City from up there

The 5 spires peaks/apexes/steeple political-ly denote the five precepts or the five peaceful coexistence principles which are followed by politicians the world over... which are the core directives in administering/governing/ruling the countries and the subjects, giving them happiness, security, rejoicing, justice ... They are the five principles of the administration of the lands in accordance with the rules of Buddhist Dhamma, of the Middle Path ... filled with thoughtful amiability, varieties of flexibility, honesty, honor, prosperity

That is the political significance of the victory arch--which is another significance.

This victory arch monument, when perfectly constructed, will have a total weight of approximately six thousand (6000) tonnes and will cost a budget for the construction of around sixty-three (63) million kip of those days ... this is according to calculation figure of the then construction department of the army

The sum of all of the abovementioned is the factual data in the fields of architecture, arts, engineering...and tells of the significance and utilisation of the victory arch, and is the information made at the meetings when the contest was discussed and the selection of the design and the model of the monument was decided

Part III

THE ORGANIZATION & OFFICIAL NOMINATION FOR THE VICTORY ARCH CONSTRUCTION

From the initiative imagination of a person who is self-mastery in the creative idea, the plan for construction of unknown heroes monument of the nation had been developed at the national level that led to the official nomination of a national committee

Some official documents concerning the construction are as follows :

1. An ordinance No. 00624/KSK/41 dated 26/2/1957 issued by the Army Chief of Staff ; subject : Presentation of the monument model . . .
2. A letter from the then Minister of National Defense No. 1078PTPS, dated 23/7/1959 to the Military Public Work and Material Supply Department, concerning the erection of the monument

3. A consideration of colonel Tham Sayasithséna of 6/5/1967 to the then Minister of National Defense who approved the consideration about the nomination of three committees to take charge in the erection, namely ;
 - The monument central committee;
 - The finance supervision committee;
 - The construction supervision committee.
4. A decree of the National Defense Ministry No. 216/PT of 22/5/1967; Subject: the nomination of the three committees.

Following the nomination the committees carried out their duties, e.g. collecting information, analyzing and designing the architectural model after modern technologies :

1. Calculating total weight from whole volume of the monument
2. Geologically analyzing the monument site
3. Calculating for total concrete quantity for the erection
4. Selecting an electric hoist model & mapping a plan to install the hoist....

5. Mapping out detailed plans to decorate the erection with varieties of Laotian fine arts crownings
6. Drawing up cross-section construction plans
7. Drawing up foundation holes & underpinnings--16 concrete underpinning to stand the total weight of 6000 tons of the monument
8. Drawing up plans for the foundation seams for the bases of all walls
9. Deliberating plans for the vault & the staircases
10. Considering plans for the installations of electric wiring, motors & decorating lamps

The estimated expenses to complete all parts of the monument were in sum 63,000,000 (sixty-three million) kip. The value of the kip then was 35 kip/1US \$

There were considerable hardships & complexities about the funds for this erection, because the monument belongs to the state & the public

A part of the fund came from the people.

So an NGO was set up to raise the fund for the erection

The fund drive mobilization was not going on regularly ... , so the process of erection was not going on smoothly

During 1957-1960 there were often coups d'état disrupting the process

Not until 1966-67 was the process seriously resumed So the construction schedules could not be definitely determined

Right now not every part ... has been perfected ... only 90% of the monument, the large projects, has been accomplished

The responsibility of the military public work department was to design and apply modern techniques to concrete enforcement after the model that had won the competition

The official documents specified that every stage of the construction work be supervised by Colonel Tham Sayasithséna

We should always remember an experienced

& talented Laotian artist who decorated the monument sophisticatedly and aesthetically with Laotian crownings

He is the then Lieutenant-Colonel Chanmy or Samnane Prichayane who worked under Colonel Tham's supervision

In addition, the construction & decorations were done by the participation of considerably massive mass of professionals & artists

Recently, on the 22nd of May 1995, the Ministry of Information & Culture has issued a notice numbered 637/IC in which contains the following text :

Notice.

No.: 637/IC

To : All ministries, ministry-equivalent organizations, municipality, provinces & special zones throughout the country.

Referring to the PM's decree N. 174/PM of 13/11/1993 approving 9 archaeological sites, ancient cities & historical traces as

national cultural heritage & ordering the Min. of Inform. & Culture to further research & make several others known as national & local heritage.

Witnessing that a construction in form of an arch (of late called : Anousavaly = the monument) located at a public park in front of the now PM office is a place that accumulates invaluable craftsmanships of Laotian artisans--a place which the Vientiane city people, provincial visitors & foreigners are interested in its real name... ,

The min. of Inform & Culture, therefore, decides to name the said place : "Patu Sai " = Victory Arch, as of the date of the issuance of the present notice. The cause that leads to naming it PATUSAI = Victory Arch is due to that the morphology of the construction is a victory gate/arch that the world over has been erecting.

Especially, this has been the place where the Vientianians had gathered before they marched in procession to overturn the old regime on 23/8/1975 ... and as a result

the new regime has been established on the 2/12/1975.

For this reason, the Min. of Inform. & Culture then informs all ... throughout the country to observe & approve & further inform all, in the same manner, in the areas they are responsible for.

Vientiane, 22 May 1995
Min of Inform. & Culture

However, when we look from outside, the monument seems to be completed and has become a beautiful victory arch

The Victory Arch is a central place for visitors.

It can attract tourists

Economically it can bring more income to the country

Before going to That Luang visitors are attracted and appealed to stop over at the place to view the monument or take photos or make VIDEO

Part IV.

COMMENTS OF FOREIGNERS ABOUT THE VICTORY ARCH

First of all, I would like to refer to the opinion of a Thai politician

As a Prime Minister, he came to pay a friendly visit to the Lao PDR

Returned to Bangkok, he wrote an article praising the Victory Arch of the Lao PDR in "Thairath" -- a Thai newspaper . . .

He says : " The Vientiane Victory Arch is the only number one and no number two (the best) in southeast Asian region "

He highly appreciated the Victory Arch and gave a great significance to Lao architectural arts and also gave distinguished honor to the initiator of the monument . . . So the builder as well as the entire Lao people should be proud of this appreciation

Moreover, I would like to abstract some paragraphs from the " Sunday Magazine " of the " Bangkok Post ", Volume 28, No. 53, published on

23 February 1969, written by an American writer

He says : " However, each nation has got to have its own monument to remind the coming generations of and commemorate their heroes who sacrifice themselves for the sake of safeguarding their Motherland ... Now this kind of monument has been erected in Vientiane even though the people like it or not.

He continues : " Basically, the application of the Lao fine arts with that of foreign arts makes more attractive and beautiful to the monument

" However, the monument may be more lightened and beautiful if it is painted in certain colors either white or others

" The mixture of Lao architectural style with that of French, Greek, Indian (the spires look like those of the Taj Mahal) results in a new, applied architectural art that looks more grandiose, splendoured, attractive and aesthetic--which distinguishes it from any other monuments in the region. "

The paragraphs reproduced above are abstracted from the "Sunday Magazine" of the "Bangkok Post", written by a western writer who approved of the beauty of Lao architectural arts.

Twenty years passed by ; the continuation of the erection up till now has not begun yet....

However, what we see today is quite good.....

The look of it is beautiful, clean.....

It is surrounded by grasses and shrubby and bushy flowers.....

Now, regionally and worldwide, the fame and name of this Vientiane l'Arc de Triomphe reverberate ... are reverberating and will.....

The echo spreads afar with fame and name of the Lao folks.....

The combination of classic with modern architectural styles reflects the talent and skills of the designer who initiated constructing it.....

These are the comments by foreigners who visited Vientiane and saw this Victory Arch.

Part V.

THE VICTORY ARCH BELONGS TO EVERY LAO

Now, let me turn to deal with the whole Lao people who are co-owners of the Victory Arch

As owners, the Lao people are delighted and proud of being praised

Every Lao newspaper has been heralding widely about this Victory Arch in order to invite tourists to visit Vientiane

Most newspapers and tour guide pamphlets, brochures have been printing and publishing photographs of this monument from various positions of the landscapes

Professional photographers and amateurs alike have been taking photographs of Patu Sai/ Victory Arch for business

The Information and Culture Section of Vientiane Municipality, affiliated to the Ministry of Inform. & Culture, provides a gardener to tend

for the Arch and its surroundings so as to make it neat, tidy and clean

Under the hospitality of the shadows of the Arch, there are some shops--small shops--dealing in souvenirs, gifts, books and cultural products....

The Arch of Victory or Triumph now is 35 years old; though not 100% perfectly finished, the finished parts of it look glorious

Inspecting from the Presidential Palace site, the Arch is visible at a distance on Lan Xang Avenue; whereas at the eastern horizon is Thatluang (the Grand Stupa) beyond

That... that lining of the three places, makes Lan Xang Avenue resembling Champs Elyées of Paris..., thus some describe Lan Xang Avenue : " This is Champs Elysées of Vientiane: and that, l'Arc de Triomphe of Vientiane "

The Victory Arch becomes a commemorative monument in architectural arts

And it seems as if Vientiane is adorned with laces of jewels and diamonds

Looking at the Victory Arch, we are remin-

ded to recall the past of our history ... of the reigns of great kings... who bravely if not daringly fought for independence ... for unification... of heroes

It May be possible that the souls of those heroes are lingering in & within the vicinities of the Victory Arch to tend for & care for the Lao younger generation & to wish them well--wish them to be honest & gentle towards each other, harmonious & live together peacefully, not betraying & destroying the nation, not corrupting, not tricking other people and not alienating other people's rights & freedoms & benefits

They might wish Lao generations everywhere ... to always keep in mind that their Fatherland will be strong in economy; the folks will be happy, civilized & prosperous when and only when the whole bunch of Lao people of all ethnic groups strengthen their solidarity ... ; that government authorities who are being supported by the people's money in form of salary ought not to oppress the people, but should respect first of all national benefits not their own personal benefits

This Victory Arch is exhibiting not only the Lao architectural arts, but also depicting the immortal symbol of the greatly civilized souls of our remote forefathers & ancestors who ... have been always whispering patriotic advises that Lao be Lao & be Laotian ... eternally

This Victory Arch is designed not only for aesthetic morphology, but also as a reminder of the great and ages-old work & all heritage that our forefathers, ancestors had created for us

However, the Victory Arch is located in the heart of the capital city of the Lao PDR; it is a center of trade and tourism, so all Lao people should be proud of it !

Nevertheless, at the present, the Victory Arch is standing before us, donned with prestige--vast prestige; with stateliness, sophisticatedness, pride, loftiness; possessing exotic charms--charms that attract, pull hearts to be fond of & delight with it, to uphold & laud it; with haughtiness of being unique, of being born, is a copyright of all Lao individuals. Let's be proud, satisfied, heartfelt, wholeheartedly compassionate altogether !

VICTORY ARCH COMMEMORATION

(A PARAPHRASE)

Long live the victory arch
Your fame is widespread
With good deeds we are proud of
On the peak can crow the Lao banner
That embodies the full moon
In the middle, this is a
Symbol of heroic performances, this is
Attractive to all Laotians
This is a heroism shrine of the people
As a Lao generation we must be
Compassionate to each other,
Protect our independence
And defend our nation from mara, the
Devil,
And advance to win greater new victory !
All be awakened !

Mr. Tham Sayasithéna

Authoriation To Publish Number 018/ PHO. HO. PO, 201295

DATED 20 DEC 1995

First Printing 2,000 Copies

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MTTHAI PRESS

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