Educating Architects for Globalization: A Neglected Responsibility?

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INTRODUCTION

This paper takes as its subject the question of educating architects in a global context. Globalization is a complex and difficult topic for the novice, so these explorations are tentative, and in part a search for an ethical practice in architectural education in today's world. Here the intention is to cover some ground as a beginning to a larger project. Post September 11, there is an ever more urgent need for a humanist ethic in the conduct of world affairs, and worldwide this presents a challenge for higher education. At this time, I would venture, higher education has no more important task than to prepare its students to be able to participate in the making of a better, safer world. A global perspective is an essential building block, and in an increasingly borderless and multicultural world, cultural understanding through the experience and study of cultures must be at the heart of this preparation. I would suggest the culturally uninformed practitioner- in whatever field, at home or abroad- cannot work effectively today. The challenge to universities, it seems to me, is for them to better connect with their own very diverse communities, and for them to open up more to local, national and international communities. One aspect of this is the nurturing of 'citizen-scholars'. That is the means by which students can 'discover their scholarly identity and decide where and how to contribute their expertise to the community in which they live' (Cherwitz, Darwin, Grund, 2001,1); the question is, in practice how can education facilitate this?

This paper focuses on architectural education in the above terms, and attempts to draw out some ideas for discussion. Following the example of Leonie Sandercock (1998)[1] in planning, the question here is what sort of 'literacies' architecture students need for their roles as future global professionals. Implicitly these go beyond current boundaries, and suggest a more interdisciplinary, community and cultural focus. Sandercock's choice of the word 'literacy' is evocative, implying as it does the dynamic act of knowing, of being able to 'read' and

'see', and then to 'act'. It is both beyond the scope of the paper, and inappropriate at this time, to propose these literacies, but an attempt is made to lay out some groundwork for their rationale, and a suggestion as to how further work might proceed. In the final part of the paper one strategy is suggested for educating for globalization in an interdisciplinary, cross-cultural, community based setting.

The subtitle of the paper poses the question of whether educating for globalization is a neglected responsibility? This is difficult to answer, but examples of what is being said are drawn from published statements by schools, and the 1997 draft UIA/UNESCO Charter for Architectural Education. Woven into this discussion is some of the architectural literature on diversity which addresses the ways in which education and the profession has created a situation of marginality along gender and ethnic lines. This is fundamentally a question of the nature of architecture cultures – within the educational and professional community and between the professional community and the clients they serve. It is thus suggested that globalization and diversity can be usefully connected. It remains to be seen to whether educating for globalization will assume some of the same paradigmatic difficulties diversity has encountered. And, as will be suggested later, any theorising of educating for globalization must also include the third area of environmental sustainability.

GLOBALIZATION

The ubiquitous term globalization implies the rendering of the world as a single space, and today is one of the major tropes by which contemporary life and all its structures are described, analysed, understood and interpreted. The processes of globalization are firmly embedded in three key arenas: the economy, the polity and culture, often with the tacit agreement of governments. (Waters, 2001, 21). Globalization is shaping economies, environments and life styles of industrialised as well

as newly industrialising countries. While it has the potential for improving the living standards of the world's people, too often (although not always) it appears to increase the north/side divide and widen the gap between rich and poor – between but also within countries, and within cities. The city, a central concern for architects, is vital to these processes, and especially in relation to economic globalization. Some of the primary centres of international business, the 'geographies of centrality' as sociologist Saskia Sassen (2000, xiv), calls them, include New York, London, Tokyo, Paris, Frankfurt, Zurich, Amsterdam, Sydney, Los Angeles, Singapore and Hong Kong.[2] Sassen suggests 'that understanding how global processes locate in national territories required new concepts and research strategies. She proposes that the "intersection of microanalysis and ethnography "will enable a study of global processes 'through the particular forms in which they materialise' (Sassen 1994.7). Looking at cities through this lens introduces a new way of seeing, one through which architects and urban designers may better apprehend the global city in its forms, processes, the conflicts between social groups and their aspirations, and the relation of buildings and public space. As such this might be an example of a new literacy, that is learning about cities from a global perspective.

For the globalization novice, Richard Falk's formulation of 'globalization-from-above' and 'globalization-from-below' is useful conceptually. It also helps signal (albeit in short hand) a critical stance in this paper in relation to globalization. However, whether we like it or not, all of our lives are being impacted by this brave new world, its advantages and disadvantages, and its turmoils. 'Globalization-from-above' is shaped by neoliberalist economic rationalist thinking with scant attention paid to social agendas, while 'globalization-from-below' tends to exist within a social democracy ideology and has the potential 'to conceptualise widely shared world order values: minimising violence, maximising economic well being, realising social and political justice, and upholding environmental quality'. (Falk, 2000, 46).

Post-September 11th, there is a heightened consciousness of cultural as well as economic difference. It as if a veil has been lifted revealing anger and resentment that before was for many westerners invisible, or if not invisible something which did not have to confronted. The problem of what Edward Said refers to as 'positional superiority' is raised in a new way, aimed as it is at the American people, but also at the industrialised west in general. Writing with considerable prescience in his influential book, *Orientalism*, Said spoke of how the idea (and dangers) of a positional superiority "which puts the Westerner in a whole series of relationships with the Orient without losing him the relative upper hand" is very problematic (Said, 1978,7). And this would seem to be the case. In his January 29th State of the Union Address, George W. Bush attempted to ameliorate the problem: "We have no intention of imposing our culture" he said "but Americans will always stand firm for the nonnegotia-

ble demands of human dignity: the rule of law, limits on power of the state, respect for women, private property, free speech, equal justice and religious tolerance" (Bush, 2002,22). The problem is the 'but', a deeply cultural statement, and one might say an expression of "positional authority". The cultural construction of what Americans will always stand firm for is unacknowledged, and so is perhaps a beginning answer to the question, 'why do they dislike us so?' To begin to re-think the western position, and others' perceptions of it, requires an informed global perspective.

THE PROFESSIONAL COMMUNITY IN A GLOBAL WORLD

In the face of globalization architects face a more diverse, uncertain but possibly more interesting and challenging future in terms of potential client communities, and the range of geographic locations in which they will work. As with so many occupations, the work of architects has been revolutionised by information technologies. They make possible what David Harvey and other call 'time-space compression' (Waters, 2000, 64) where neither time nor space need to be real anymore.[3] This can have both advantages and disadvantages: one can work at any time of the day in any place. International projects do not need to stop for as one group of architects is closing down for the day, in another time zone a fresh group is starting. On the other hand, the technologies can create social distance between project teams but also between architects and clients. 'Disembedding' is the word Anthony Giddens has used, and is helpful here. For Giddens, disembedding is a 'lifting out' of social relations 'from local contexts of interaction and their restructuring across indefinite spans of time – space' (Tomlinson, 1999, 5). For Giddens, globalization is an extension of modernity.

Falk's 'top down' and bottom up formulations approximately map onto two different approaches to project development in developing countries. The 'top down' concept involves a substantial transfer of not necessarily appropriate western technology in architecture, planning, engineering, economics etc. Bottom-up' projects may be done in collaboration with global partners, but tend to be defined by communities. Smaller projects tend to be commissioned by local communities and NGOs, and tend to rely on dialogue in real time and real space. With new technologies knowledge moves easily and fast; the development of a critical perspective about the appropriateness of particular knowledges could in itself be constituted within the frame of an ethical literacy.

A germane example of a bottom-up but collaborative project is the revitalisation of old Havana, which for over a decade has been an integral part of a Cuban led initiative. With encouragement and assistance from numerous international Summits, the results reflect the collaboration of "UNESCO, the PNUD

(Program for Human Development), the Agencies of International Co-operation of Spain and Italy, the regional governments, the institutions and experts of other latitudes who stretch out their generous hand in adverse circumstances" (UNESCO, 1995.4). What appears to have driven these projects is a process "in which opportunities for the human being are increased" and the adoption of methods which involved community participation, the active role of women, and the integration of vulnerable groups. In an agenda determined by the Cubans, the Spaniards and the Italians played a supporting role. Learning about previous projects, preferably experientially, suggests there is scope for development in case study literacy.

ARCHITECTURAL EDUCATION, DIVERSITY AND SUSTAINABILITY

Across the English speaking world a large number of architecture schools are truly international and multicultural, with students drawn from many countries in the developing world and from diverse national backgrounds. They are excellent settings in which to promote intercultural and international learning, and in which a critical perspective can be developed around the problems of technological transfers referred to above. In my experience (in Australia) this potential is rarely well harnessed. In their important and, by and large, very supportive study of American architectural education, Boyer and Mitgang also point to some missed opportunities which are essentially of a social and cultural nature.

> Architecture education is really about fostering the learning habits needed for the discovery, integration, and application and sharing of knowledge over a lifetime. *Along with the vast potential, however, what this also points up is the architecture community's long history of failure to connect itself firmly to the larger concerns confronting families, businesses, schools, communities and societies. . . .* Unless those connections can be more clearly established in schools and public discourse, architecture will remain omnipresent yet under-appreciated and shrouded in mystery. *Architecture students and faculty at many schools seem isolated, socially and intellectually, from the mainstream of campus life*[1] (Italics added) (Boyer and Mitgang, 1996, xv, xvi)

Their comments resonate with some of the issues raised in the diversity debate. I have already suggested a connection between educating for diversity and educating for globalization, and now turn to this connection in more detail. Over the past decade there has been a growing literature on the subject of diversity, and the social and cultural construction of education and the profession. Marginalisation by gender and ethnicity, in education, the profession and in the service of communities has been a persistent theme. At the same time some of the positive aspects of globalization has been the improved status of women, as well as a global environmental consciousness. In her recent book, *Designing for Diversity*, Kathryn Anthony has not a great deal to say that is positive about developments in architectural education or practice. Writing about the profession Anthony says, "compared to the pace at which other fields have responded to diversity, the progress of architecture has been nearly glacial" (2001,181). She is more complimentary about schools. But, while there are many initiatives in individual teaching programs, in her view the problems remain systemic, and cultural.

Educating for globalization and educating for diversity have some similarities but also a major difference. The 'why' of the diversity argument, according to Anthony (2001,14) is as follows: "The built environment reflects our culture, and vice versa. If our buildings, spaces and places continue to be designed by a relatively homogeneous group of people, what message does that send about our culture?" One could be forgiven for thinking that the end point of the argument is that women will design better for women, Latinos for Latinos and so on, yet that is not necessarily the case at all. Inasmuch as there is no discussion of class (and the tricky issue of class privilege) nor any subtle analysis of culture, aspects of the diversity argument remain problematic. Garry Stevens (1998) reminds us of the limited social pool from which architects are drawn; other research indicates a surprising reluctance of architecture students to take on others' points of view.[5]

In a global context the correspondences Anthony speaks of are less probable, but they encourage the question of how does one legitimately and authentically speak for someone else, the 'other'. This question is an important one in many other areas of study, including but not limited to anthropology, cultural studies, and comparative literature and women's studies. An example is drawn from respected anthropologist Marshall Sahlins' account of Captain Cook's arrival in Hawaii. At issue was his interpretation of local people's understanding of Cook's identity and the argument which ensued focussed on Sahlins right to speak for someone who was of a different race, class and in this case period of history.[6] 'Speaking' for someone else is something designers do all the time- the subjection of this right to any critical scrutiny, as seen in this example, is rare.

Viewed in comparison with developments in other professional disciplines it is tempting to suggest that an obstacle to the incorporation of diversity has been a lack of leadership and resolve from the top – by the schools, their representative organisations and the profession. To some degree introducing sustainability has also been difficult, yet it is clearly more mainstream and acceptable to the majority, and has had the imprimatur of the international professional community. For example, the Declaration of Interdependence developed at the 1993 UIA/AIA International Convention on Sustainability made a commitment to place sustainability at the core of

professional and educational practice. However, despite many positive initiatives it would be difficult to claim that almost a decade later this objective is near to being achieved.

As has already been suggested the most productive strategy for approaching educating for globalization is to conceptualise it within a framework that simultaneously considers diversity and sustainability. The issues in relation to all three are local and global, and overlaid by issues of culture. A 'trinity' of this sort, comprising globalization, diversity and sustainability may well provide strategic opportunities in the development of new literacies.

GLOBALIZATION, THE SCHOOLS AND THE 1997 DRAFT UIA/UNESCO CHARTER

At this point I want to introduce what schools are saying or doing in relation to educating for globalization. A cursory (and mainly website) survey shows that one of the most comprehensive statement about global responsibilities, and recommendations by which these might be realised, is to be found in the 1997 (draft) UIA/UNESCO Charter for Architectural Education. Turning first to some of the mission or welcome statements by schools in the UK, North America and Asia we find a range of very interesting attitudes and aspirations for future design professionals, and these extend to values relating to a general global perspective, and ideas about the citizen-professional.

The Architectural Association in London is a good place to start because of its international character. In a recent prospectus the AA director wrote, "With so much talk about the impact of globalization, the AA has the good fortune to have a student population of 500, drawn from 60 countries, which prevents it acquiring monocultural tendencies". The language of the passage which follows reinforces that global awareness, if not explicitly.

> As architects we have a primary responsibility to imagine better alternatives to what already exists . . . and since we judge our speculations about the future against the past, our imagination necessarily operates in response to the world it both figures and re-figures . . . the AA seeks equip its students to construct new forms of material imagination. This imagination is, by definition, a form of social and political engagement with the world and cannot be reduced to a purely subjective project. The architect's imagination must respond to the world of others through the physical manifestation of ideas that construct new programmes, agendas and relationships that transcend individualism and pluralism. (Mostafavi, 2002,2)

Like the AA, the Harvard Architecture Program has global prestige. The tone is somewhat similar to that of the AA.

While the pedagogic programs provide students and faculty with an open-ended discourse about the possibilities of contemporary architecture . . . it is the commitment of the Department of Architecture to focus academic and pedagogical agendas on the larger and interconnected social, cultural and technological issues that architecture must always engage' (Silvetti, 2000,10).

By contrast, the University of Singapore takes a regional approach and aims to 'foster a creative and intellectually vibrant environment with a global outlook which would establish design and professional excellence in New Asian Tropical Architecture'. The Chinese University of Hong Kong focuses on cultivating a strong sense of personal identity and intention in its students, so that "we can proudly contribute our modest share in shaping the human world". At Hawaii a goal is for graduates to 'meet the architectural challenges of Hawaii, Asia and the Pacific region'. The University of Miami aspires 'to build a better world': the University of Washington wants its graduates 'to assume an enlightened, responsible and creative role in society'; the University of Oregon aims for an architecture that is supportive of social well being in community and society'; MIT has as part of its vision statement the intention to 'enhance the quality of the environment from the personal to the global' and that 'design and policy interventions should be grounded in unwavering commitment to equity, social justice; and making a positive difference in the everyday lives of real people'. Cooper Union refers to 'the betterment of the human condition'; the University of Southern Florida offers a certificate in community design; Columbia University refers to the making of architecture as a 'complex and pluralistic endeavour' and aims 'to relate creativity to a given cultural situation'. Through its Urban Lab NJIT engages in "projects designed to meet the needs of those around us". UNC Charlotte has one of the more explicit commitments to giving students a 'significant international education' and wants its graduates to be able to 'ask and answer the questions of why, what and how in a rapidly changing world'. As a public institution, the University of Virginia acknowledges its responsibility to the public realm "we believe a concern with the environment may be reconciled with the highest standards of aesthetics, that process of ethical inquiry can inform our design process, and that access to thoughtful and conscientious design are not privileges but the rights of all individuals'. Across the Atlantic, Cambridge University has as one its goals that students be able to design in a 'cultural context'.

Just how these interesting statements carry through into curricula would need more study. It is clear some universities have in mind educating citizen-scholars, who may work at home or abroad. There are, of course, numerous educators within schools engaged in teaching that addresses these issues and in many schools there are excellent opportunities for cultural learning through international exchanges.' Most exchanges, however, tend to operate within the 'first' world, and

in terms of this discussion, this can be a limitation, as is accessibility unless there is needs based support. Drawing on my own experience at the University of Sydney, design projects in collaboration with students and faculty in universities in Vietnam, Papua New Guinea and Indonesia provided some very positive and lasting experiences. But such projects can be difficult to mount, and often depend for their continuance on the interest of the instructor. Reciprocal visits from newly industrialising countries are also hard to organise; in these examples only the students from PNG visited the University of Sydney.

The 1997 draft UIA/UNESCO Charter for Architectural Education has been in development in the UIA's four regions over a number of years. The sections in the 1997 draft relating to globalization provide quite a remarkable 'manifesto', drawing as they do on a variety of sources for its ideas, including recent UN conferences and summits, and the 1993 UIA/AIA Sustainability conference.[8] The 1997 draft addresses some of the negative global forces quite forcefully. For example, "The new era will bring with it grave and complex challenges with respect to social and functional degradation on many human settlements, characterised by a shortage of housing and urban services for millions of inhabitants and by the increasing exclusion of the designer from projects with a social content". A citizen-professional role for future architects would seem to be implied.

> The vision of the future world to be cultivated in architectural schools should include the following goals: a decent quality of life for all inhabitants of human settlements, a technological application which respects the social, cultural and aesthetic needs of people, and an ecologically balanced and sustainable development of the built and natural environment.

Some specificity about 'literacies' is added through the recommendation to include knowledge relevant to a global practice, namely, 'cross cultural knowledge, including that pertaining to buildings, settlement patterns and social customs that will enable future architects to work appropriately in a global context' and 'knowledge pertaining to special needs as they related to life cycle, disability, gender or ethnicity'. (UIA,1997)

EDUCATING FOR GLOBALIZATION

How might one progress the idea for educating for globalization? In the first instance, it is likely that many of us will have to educate ourselves in the processes of globalization. What are the new literacies architects will need, and from which disciplines will they come? Some suggestions have been put forward, and these have focussed on understanding cities, appropriate technologies and knowledge transfers, ways of developing cultural understanding and speaking for the other, and the conceptual linking of globalization, diversity and

sustainability. A valuable initiative, and one, which may provide a model for analysing current curricula, is the study of the teaching of architectural history. The JSAH (Journal of the Society of Architectural Historians) will shortly publish its findings of a world-wide survey. The questions being asked are, 'what is the canon?' and 'how is it being taught?.' Results are expected in fall 2002, but these should reveal much about the social construction of architectural knowledge."

CENTRES OF LEARNING AND PRACTICE: A PROPOSAL

Running through this discussion has been the theme of experiential cultural learning as one of the essential new literacies in preparing students to effectively participate in a global but also local context. The difficulty of incorporating sustainability and diversity into the mainstream suggest that other avenues might be more productive. Hence the idea of centers of learning and practice. Rather than each school trying to develop appropriate courses, co-operating inter-school, interdisciplinary rural and urban centers could offer inquiry based and dialogical learning experiences with a glocal focus. Centres might usefully exist in the Asia Pacific region, Latin America, America, Africa, India, the Middle East and Europe. Most importantly they would need to be part of, or very closely connected with local professional, educational or community organisations, or NGOs. The centres could be vehicles for addressing Said's 'positional authority', and permit Sassen's 'microanalysis and ethnography' in a systematic way. The rights and responsibilities of 'speaking for the other' would be learned experientially. Information technology would enable work in diverse locations, empowering learners and communities in the development of appropriate design and other strategies, and as with the transnationals, allow for the growth of networks of communication. The Peace Corps, Americorp, Australian Ambassadors, Volunteers Abroad, and other organisations, which have mobilized young people, might provide organisational models.[10]

CONCLUSIONS

In *Spaces of Hope* David Harvey reminds us of a society shaping, radical aspect of the architectural role, for which it is suggested here that there is a newly invigorated need. Harvey's conception of the design professional is worth considering.

> The architect has been most deeply enmeshed throughout history in the production and pursuit of utopian ideals (particularly though not solely those of spatial form). The architect shapes spaces so as to give them social utility as well as human and aesthetic/symbolic meanings. The architect shapes and preserves long-term social memories

and strives to give material form to the longings and desires of individuals and collectivities, for future forms of social life. (Harvey. 2000, 200)

I have suggested here that educating for globalization, but also the nurturing of the citizen-scholar/professional in the current world climate is a most important task for higher education in general. The embedding of a global perspective is a necessary aspect of this. Relative to many disciplines, the situated learning model of the studio gives architecture a great advantage and providing as it does a site for creative critical and ethical inquiry. The concept of the centre suggests greater interdisciplinarity. and a firmer connection with communities. The UIA/UNESCO Charter and the aspirations as well as practices of many schools provide a solid base from which to go forward. In order to address the process of globalization in relation to architecture I have suggested that educational strategies must be professionally oriented, interdisciplinary, international, culturally appropriate and based in international and interdisciplinary collaborative partnerships, and that cultural understanding needs to be at the heart of education. I have suggested that educating for globalization fits naturally with educating for diversity and sustainability, and that this trinity can be usefully theorised, building on past work, to help devise a dynamic educational praxis. While change is usually centered in the institutions and their structures, some new strategies and tactics may well be appropriate to the fluid networking model the processes of globalization embody. Interdisciplinary. multi disciplinary, international and inter-institutional centres of learning and practice might just provide a conceptual and imaginative step toward educating for globalization.

NOTES

[1] See Leonie Sandercock, *Towards Cosmopolis* (UK, Wiley. 1998). See p. 221-230 for discussion of her proposed planning literacies.

[2] Other global centers include Bangkok, Seoul, Taipei, Sao Paulo, Mexico City and Buenos Aires (Sassen 2000, xiv).

[3] See Malcolm Waters, *Globalization* (London: Routledge, 2001, second edition, p 64-68) for a most useful discussion of Harvey and Giddens' views on time and space. Waters defines globalization as 'Asocial process in which the constraints of geography on economic, political, social and cultural arrangements recede, in which people become increasingly aware that they are receding and in which people act accordingly'. 2001, p.5.

[4] Selected US publications include Robert Gutman, *Architectural Practice: A Critical Review* (New York: Princeton Architectural Press, 1988). Tom Dutton (Ed) *Voices in Architectural Education: Cultural Politics and Pedagogy* (New York, Bergin and Garvey 1991), Kathryn Anthony, *Design Juries on Trial: The Renaissance of the Design Studio*. (N.Y.: Van Nostrand 1991), Dana Cuff, *Architecture: The Story of Practice* (Cambridge, MIT 1991); Kathryn Anthony and Brad Grant (Eds). "Gender and Multiculturalism in Architectural Education", *JAE* 47, no. 1 , September 1993; Tom Dutton and Lianne Hurst Mann, *Reconstructing Architecture: Critical Discourses and Social Practices*, 1996; Leslie Weismann, *Discrimination by Design*. (Urbana: University of Indiana Press. 1992).

[5] See research by Tzamir and Arza Churchman in Israel (1989), Linda Groat and Sherry Ahrentzen in the US (1996, 1997), Ernest Boyer and Lee Mitgang

(US, 1996), and Garry Stevens in Australia (1998). For a discussion of this research see Anna Rubbo, (2001).

[6] According to Sahlins the Hawaiians thought that when Captain Cook arrived he was their god Lono. Not so said Sri Lankan academic Gananath Obeyesekere, and proceeded to attack Sahlin's decades of scholarship in Hawaii . How could Sahlins know? He is a mere white American. He is not from the developing world. He cannot speak for a subaltern position. Of course one could ask what gives Obeyesekere the right? As a member of an educated class in Sri Lanka does he understand the minds of the Hawaiians, or he has he in his own explanation silenced the voice of Hawaiian people with respect to their own history? The question posed in the Sahlins brouhaha is 'when Western scholars write about non-western societies, do they inevitably perpetuate the myths of European imperialism?" The broader question is, "what right does anyone have to speak for anyone else?". The example makes for a useful analogy with respect to architecture, and casts . See Sahlins, 1995.

[7] Some examples known of by the author include studios in Detroit (University of Michigan), Rio de Janeiro, (Architectural Association), Ho Chi Minh City (University of Sydney), Central Australia (UNSW). Middle East (MIT); and the Rural Design Studio (Auburn University, Alabama). The University of Michigan Arts of Citizenship Program provides an example of effective community based scholarly work in a range of disciplines.

[8] Professional and UN conferences have had liberal agendas m corresponding to the 'globalization-from – below' perspective. Influential professional conferences include the 1993 UIA/AIA Sustainability Convention (and the Declaration of Interdependence for a Sustainable Future); the 1999 UIA conference in Beijing (see UIA, *Architecture of the Future*, Beijing 1999, which seeks to reconcile the local and the global). Influential UN conferences include the 1992 Earth Summit in Brazil, the Copenhagen Summit, 1995, Habitat 11 in Turkey, 1996; the Women's Conference, Beijing 1998. For Latin America the regional summits beginning in Guadalajara in 1991 through to Havana 1999 appear have been especially important.

[9] Personal communication. Zeynep Celik, Editor. JSAH, February 2002.

[10] A proposal by Jack Sidener for a loose organisation of schools in the Asia Pacific area was discussed at the April 2001 4th International Symposium on Asian Pacific Architecture. University of Hawaii, and this proposal builds on that discussion.

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