# Arts in Asia
# UNESCO Observatory
# Multi Disciplinary
# Journal in the Arts

2016

Volume 5 Issue 2

# UNESCO Observatory
# Multi-Disciplinary
# Journal in the Arts

## Volume 5 | Issue 2 | 2016

EDITORIAL
TEAM

**Guest Editor**      Shalini Ganendra

**Editor-in-Chief**   Lindy Joubert

**Associate Editor**  Naomi Berman

**Designer**          Rosie Ren

Cover Image: Shalini Ganendra Fine Art
with typographic treatment by Rosie Ren

# UNESCO Observatory
# Multi-Disciplinary
# Journal in the Arts

## Volume 5 | Issue 2 | 2016

ABOUT THE
E-JOURNAL

The UNESCO Observatory refereed e-journal is based within the Graduate School of Education at The University of Melbourne, Australia. The journal promotes multi-disciplinary research in the Arts and Education and arose out of a recognised need for knowledge sharing in the field. The publication of diverse arts and cultural experiences within a multi-disciplinary context informs the development of future initiatives in this expanding field. There are many instances where the arts work successfully in collaboration with formerly non-traditional partners such as the sciences and health care, and this peer-reviewed journal aims to publish examples of excellence.

Valuable contributions from international researchers are providing evidence of the impact of the arts on individuals, groups and organisations across all sectors of society. The UNESCO Observatory refereed e-journal is a clearing house of research which can be used to support advocacy processes; to improve practice; influence policy making, and benefit the integration of the arts in formal and non-formal educational systems across communities, regions and countries.

# Editorial

**Shalini Ganendra**

BA, MA Hons (Cambridge.), LL.M.
Director, SGFA

Guest Editor

## INTRODUCTION

The 'Contemporary' embraces the dynamic of the current. Thus, contemporary thought should also ideally encourage multidisciplinary curiosity, encounter and engagement. This multidisciplinary dynamic, fuelled by creativity, is the platform for the Vision Culture Lecture program ('VC Lectures'), launched in 2010 by Shalini Ganendra Fine Art ('SGFA'), in Malaysia, with the endorsement of the UNESCO Observatory. Over this short and enriching period, the VC Lectures have developed an informing presence in the region, fostering meaningful global discourse and cultural encounter, to inform the Contemporary.

SGFA is a pioneering cultural organization, embracing an eclectic and quality sensibility for collecting, consideration, capacity building and place making. We value new visuals - whether for materiality, concept or culture - and multidisciplinary processes in their creation. In addition to the VC Lectures and exhibition program, SGFA has: an artist residency program (the 'Vision Culture Art Residency'); an arts management residency for university students (the 'Exploring East Residency'); and the PavilionNOW project which celebrates local architects, contemporary design and materiality. Through these programs and a growing interest in emerging regions, we delight in the increasing international engagement with our represented areas of South East Asia and Sri Lanka.

Over twenty three speakers have participated in the VC Lectures since their inception, each invited because of eminent reputations and notable contributions within respective fields. The lecture module involves free public talks at the SGFA's award winning green space (designed by Ken Yeang), Gallery Residence, with external lectures often hosted by other local institutions and organized by SGFA. Participating curators generally conduct portfolio reviews with local artists, learning more about regional geopolitics and art practices. Strong press coverage enables outreach beyond the urban populace, as does active social and digital media. Speakers stay at the Gallery Residence and enjoy vernacular space that embraces natural ventilation and cooling systems, elegant aesthetic and greening philosophies. The VC Lecture program is as much about cross-cultural and multi-disciplinary encounters as it is about content – all defining platforms for SGFA's exhibition progamming as well.

The eleven luminaries published in this peer-reviewed UNESCO Observatory journal were selected for a variety of reasons including expertise. They are: Sir Roy Calne (award winning surgeon and artist, UK); Christopher Phillips (Curator, International Center of Photography, NYC); Anoma Pieris (Associate Professor at the Department of Architecture, University of Melbourne); Susan Cochrane (curator and authority on Pacific Art); Volker Albus (Professor of Product Design at the University of Arts and Design Karlsruhe, Germany); Michiko Kasahara (Chief Curator at the Tokyo Metropolitan Museum of Photography, Japan); Matt Golden (Artist/Curator); Gregory Burgess (Architect, Order of Australia); Beth Citron (Curator, Rubin Museum NYC); Oscar Ho (curator and academic, HK); and Brian Robinson (Torres Island artist and curator, Australia).

Sir Roy Calne speaks of personal experiences using art to nurture empathy in his medical practice and his own passion for creating. Christopher Phillips, the pioneering curator credited with introducing Chinese contemporary photography to the United

States, writes about an important exhibition that he curated at the International Center of Photography. Anoma Pieris considers the impact of modernism on architecture in South Asia, and analyses supportive political and social ideologies, while Gregory Burgess tackles the place of architecture in creating a sense of individual and community belonging. Volker Albus, playfully but seriously asks us to consider the role of designers as technical and social mediators. Michiko Kasahara adeptly reviews challenges faced by successful contemporary Japanese photographers in addressing and reflecting Japanese culture, real and perceived. Susan Cochrane explores cultural ownership of Pacific Art through the use of terminology and context. Brian Robinson writes about his personal cultural narrative as a Torres Island artist. Beth Citron shares insights on Francesco Clemente's acclaimed 'Inspired by India' exhibition which opened at the Rubin Museum in 2014. Oscar Ho speaks to the challenges of curatorship and requirements to sharpen its impact and discipline. Matt Golden shares the visual journey of his art alter-ego, Juan Carlos, with special focus on experiences in Malaysia. We bring to you a wonderful mix of multi-disciplinary and cultural discussions that show the exhilarating impact of this program.

The Vision Culture Program enters its sixth year and we look forward to its continuing impact as a pivotal program to foster meaningful global discourse. We have forged strong friendships and benefitted from cross cultural discovery thereby building platforms for more informed understanding and appreciation of our world.

Many thanks to Lindy Joubert, Editor-in-Chief of the UNESCO Observatory journal, and her marvelous team, for supporting this project from its inception; to SGFA's Exploring East Residents who assisted with editing these texts and most importantly, the amazing Vision Culture Lecture participants who have fostered knowledge, encounter and consequently, the Contemporary.

# Sponsor the UNESCO Observatory Multi-disciplinary Journal in the Arts

UNESCO

OBSERVATORY

# Building Community Architecture

AUTHOR

**Gregory Burgess**
Gregory Burgess Architects

ABSTRACT

In a period of historically unprecedented population growth, what is the future of the idea of community? Are traditional ideas of belonging, marked by cultural identity and geographical affinity, still relevant in the era of the megalopolis? In a time of mass urbanization, what is the future of architecture? Can we still hope to build 'homes,' or must we yield to the imperative of numbers and the prospect of societies defined purely economically?

I will address these questions, relevant to all of us, in the context of my practice as an architect in Australia.

I will present and discuss some of my projects that have used architectural form to build communities. They haven't simply been buildings 'for communities;' they came into being and through active client participation and have helped to create the conditions in which communities have been able to regroup and rebuild their sense of place and identity.

Gregory Burgess has been the principal designer of Gregory Burgess Architects since 1972. His buildings, which include the refurbishment of the Sidney Myer Music Bowl, have won numerous awards, including the Victoria Architecture Medal and the Australian Institute of Architects Gold Medal. He has given lectures at both Australian and international universities, and his work has been displayed in museums across Asia, Europe and North America.

## INTRODUCTION

As a metaphor for human communities and their relationship with each other, I would like you to contemplate a beehive. A beehive can evoke an image of the modern megalopolis, but if you look more closely, you'll find that the beehive is a masterpiece of local organization, regional communication and globally sustained culture.



building community architecture

Locally, the beehive is organised around communities of hexagonal cells. These communities are regions of nurturing and creativity. They produce honey. It is a mistake to think about the bee hive in isolation: its health and its strength depend on its sustainable relationship with the natural environment. There are also many beehives in communication with one another, but each, of course, is unique, and approaches its individual situation in a unique way. And within the hive it is the same: social organization is not restrictive. It is the pre-condition of creativity.

Social organization produces honey that flows at its own pace, the spirit of sweetness that enriches whatever it touches. Rituals of communication, the famous honey-finding dances performed at the entrance to the hive, show that the wellbeing of the community is inseparable from knowledge of the world at large. In the beehive I am comparing to an architectural form, social and economic prosperity and environmental sustainability are one and the same thing.

How can this model be transposed to the contemporary megalopolis? I want to describe my architectural practice in terms of six facets of community. Just as there are different kinds of honey, so there are different expressions of community. My key conviction is that communities are creative and that an architecture designed for communities reflects this fact and serves to assist communities in rebuilding themselves. My six facets are presented in three pairs: the public, the private, and the combination of these. These six facets are like the faces of the cell in the honeycomb. But, as we shall see, together they are more than the sum of their parts.

# SIX FACETS OF COMMUNITY

To design buildings for public usage is to recognise that 'public' is a term with many meanings, depending on the context in which the word is used.

Let me take the example of the Sidney Myer Music Bowl in Melbourne, a World heritage listed public arena and entertainment centre, which my firm was commissioned to upgrade. A technically-innovative building in its time, the Myer Music bowl occupies a unique place in the hearts of Melburnians. The challenge was to preserve its character while also transforming its facilities to meet contemporary performance requirements.

Figure 1

Sidney Myer Music Bowl, Melbourne, Victoria

Photographer John Gollings
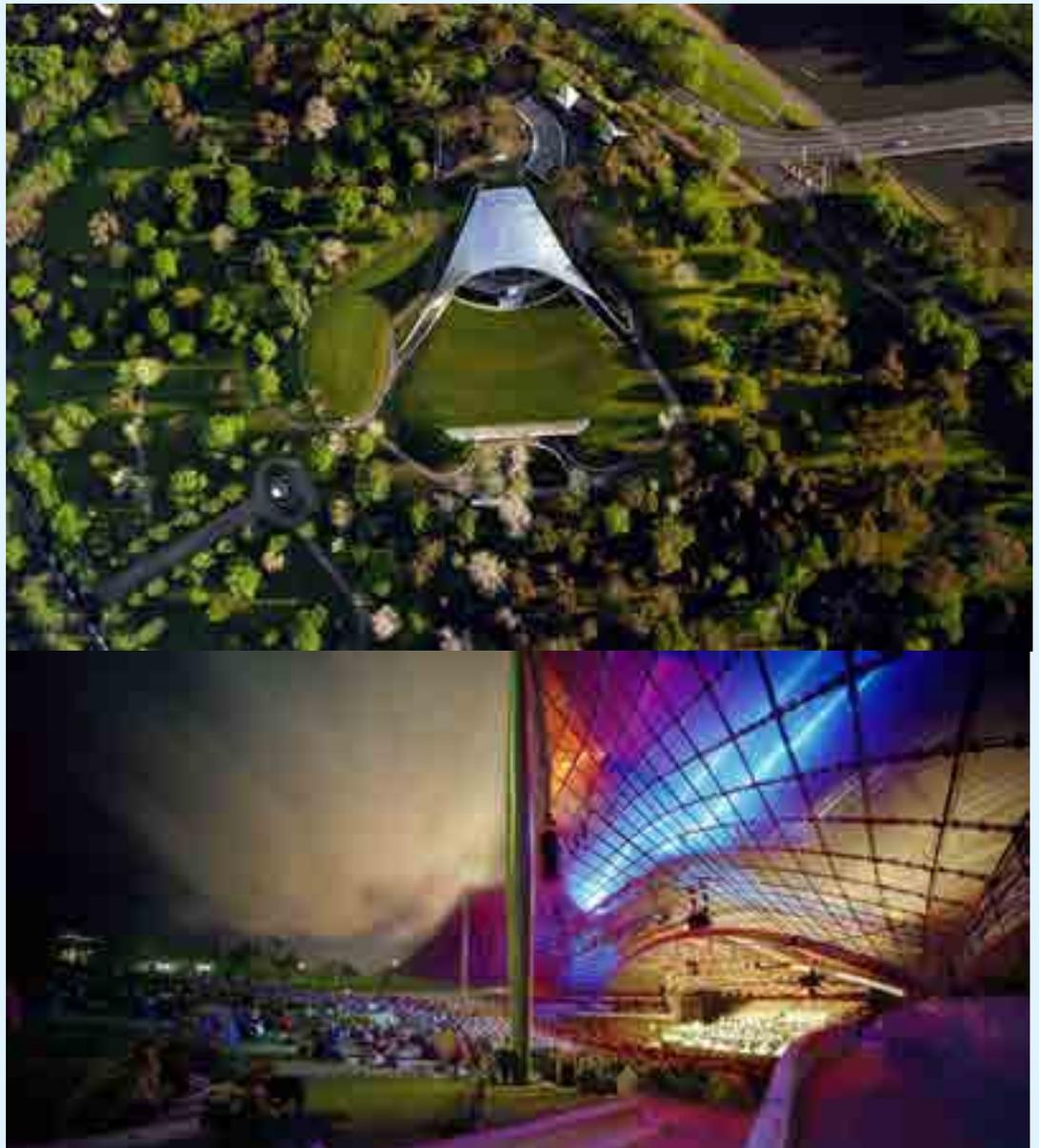
Here, then, was an empty container filled with cultural associations. The challenge was to bring a new public to the place without emptying it of its character. This points to one aspect of the word 'public,' considered in this case as a crowd gathering occasionally to share in a collective event. The design that responds to this idea should build a potential meeting place, a structure that is a memorable 'event' in itself.

In this context, our task was to renew essential external elements (canopy, columns) to meet higher performance criteria and to upgrade largely hidden internal elements (dressing rooms, facilities, control room, etc.). My approach to this task was to strengthen the relationships between the various components of the building to allow them to function as a whole again. To function as a public beehive, the Myer Bowl needed to produce again a collective sweetness – the honey of cultural production uniting individuals in a common sense of well-being. The 'honey' thus produced belongs to no-one and everyone; and this is the secret of a cultural sustainable public venue.

The Twelve Apostles Visitors Centre is another transitional public building providing a large car park, toilets and information for visitors to a spectacular remote Victorian coastal destination.

Figure 2a

Twelve Apostles Visitor Centre, Great Ocean Road, Victoria

Photographer Trevor Mein

Figure 2b

Twelve Apostles
Visitor Centre,
Great Ocean
Road, Victoria

Photographer
Trevor Mein



The building, car park and wetlands which process and recycle the sewage offer a reassuring picture of people, nature and technology in harmony.

Its form, colour and materials complement the windswept land and seascape with a bold functionality and poetic imagination.

Unlike the ephemeral and periodic 'public' for which buildings like the Sidney Myer Music Bowl are designed, other publics attempt to sustain themselves over long periods of time. They have their own rhythms, times and places of meeting, which are distributed throughout the fabric of the city and the suburbs.

Our designs for the Eltham Library, Box Hill Community Arts Centre, the Koorie Heritage Trust, the Victorian Space Science Education Centre and many others make them community buildings in this sense. They embody the desire of the community to sustain itself by creating a meeting place and ensuring a sense of belonging within their wider environment. In this way, they both localise the community and sew it into a radiating net of like-minded centres elsewhere.

Each design articulates different needs, cultures and histories, but together they have a common pupose: to build sustainable communities. Each cell is unique, but taken together they are a growing beehive of common purpose. Critical to this design vision is the vision of the communities themselves. Communities think locally, regionally and globally and identify themselves with creativity. And creativity draws on the wealth of its environment and transforms it.

Eltham Library reflected that community's pioneering involvement in the arts and crafts and its leading role in the Australian ecological and environmental sustainability movements. Its cellular arrangement of spaces suggests fertility, the co-existence of growth and order. It also expresses the idea that a strong heritage is one that invites continuous evolution and adaptation.

Figure 3

Eltham Library,
Victoria

Photographers
(a) courtesy of
Nillumbik Shire
(b) Trevor Mein

Similarly, Box Hill Community Arts Centre, with its spaces available to potters, dancers, poets and artists, embodies Joseph Beuys' view that everyone has the capacity to be an artist in a healthy society. Here it is the wide range of people who meet with a creative purpose that produces the 'warmth' that makes the honey of creativity flow. The arrangement of spaces and the materials used speak of relationships carefully nurtured.

Figure 4

Box Hill
Community Arts
Centre, Victoria

Photographers
(a) Greg Burgess
(b) Ian Davidson



It is this therapeutic quality that comes to the fore in the Koorie (Indigenous or Aboriginal) Heritage Trust Centre in which a dispossessed, dispersed and fragmented community is invited to regroup.

Softening the linearity of the urban grid, the design of this building is intended to create a different kind of space where other communities and histories can come together and enrich the city's cultural fabric.

With an educational and scientific agenda to initiate a fresh and inspiring approach to teaching science to school students, the Victorian Space Science Centre links up with space exploration organizations around the world to further its goals.

Figure 6

Victorian
Space Science
Education Centre,
Strathmore,
Victoria

Photographer
John Gollings

Students experience virtual trips to other planets, emerging onto their surfaces to experiment and form part mission teams; they learn about cooperation and problem solving in challenging conditions.

My second pair of facets focuses on the private realm. I do not accept the conventional opposition of the public and the private.

I believe that there is room for solitude in public places and that private places are also sites of community. I think the English word 'communing' preserves this double sense of community as being together and apart. Like the cells in the beehive, the realm of the private is always mindful of and connected to larger society. Equally, the realm of the public is empty unless it incubates the capacity to be creatively different.

In this context I want to show you some private houses we have designed for families in a coastal environment known as the Mornington Peninsula, south of Melbourne. The clients for these houses wanted to make places for families. Some of the clients were related to Holocaust victims and survivors: they wanted to recreate an ancestral home in a new country. Just as with the Myer Music bowl, it was a challenge to express memory and heritage through an act of creative transformation.

Figure 7

Burraworrin
Residence,
Mornington
Peninsula,
Victoria

Photographer
Trevor Mein

These houses are not escapes from the modern world. In a way, they are models of future communities because they make the inheritance of dispossession (colonialism, political conflict, migration) an integral part of the future. Their nest-like inner spaces, their intention to bring the distant horizon into the domestic space and their care to give these immense prospects a human scale are ways of attaching the client to a new environment.

Figure 8

Peninsula House,
Mornington
Peninsula,
Victoria

Photographer
Derek Swalwell

When the nine or ten residences of this kind that we have designed on the Mornington Peninsula are taken together (some of them are located within sight of one another) the phrase 'extended family' takes on a new meaning. It is not only a new inter-generational community, but a constellation of families, newly related through the architectural design.

Figure 9

Stone House, Mornington Peninsula, Victoria

Photographer John Gollings

In a rural context, the private spreads out and joins distant families. In the city, private housing concentrates, intensifies and preserves the human experience of living together. This experience can dehumanize unless there is a common purpose and a common respect. It is the responsibility of the architect to work towards these qualities.

The George Street apartments in Melbourne express the residents' community aspiration by using eco-sustainable design: recyclable water, water collection, thermal efficiency, acoustic insulation and the use of recycled materials were written into the contract. The client recognized that the urban communities of the future need to be sustainable, and this means the communities need to take creative control of the way they live. Sustainable communities value the environment and self-determination. They are able to negotiate privacy without sacrificing publicly-shared amenity. At George Street we gave design expression to this environmental vision by ensuring that the new development was carefully nested within the physical, visual and cultural heritage of the site.

Figure 10

George Street
Apartments,
Fitzroy, Victoria

Photographer
Trevor Mein





Here 'community' is defined as the mechanism of responsible growth and change. Pooling resources allows the community to tread lightly, environmentally speaking.

My third pair of 'buildings for communities' combines the private and the public, recognising, as I said, that many kinds of social behaviour characterise healthy, sustainable communities; 'communing' can occur alone with a book in a library or with a group of people at a meeting or a concert. We have designed many places for worship, study and other forms of communing.

I have mentioned libraries and community centres, but buildings for religious or spiritual communities have to respond to a 'community' beyond the one present at hand. I mean the absent community of ancestors, founders, cultural and spiritual guides, in whose path the present-day community steps.

These spiritual communities combine qualities I have listed before. They are at one localized and universal, rural and urban, occasional and enduring.

At St Michael and St John's Church in the Victorian wheatlands town of Horsham, we were charged with the responsibility of synthesizing these different levels and scales of community into a place where all could gather. We explored ways of expressing the infinite at a human scale, combining the many of the stars with the one of the sun. We imagined the community gathered underneath a pair of wings, wings that both gather into one place and diffuse any authoritarian centralism. The complex unity achieved here aimed to create a therapeutic gathering place, one where the honey of the spirit could be tasted again.

Figure 11

Catholic Church
of St Michael
andSt John,
Horsham, Victoria

Photographer
Greg Burgess
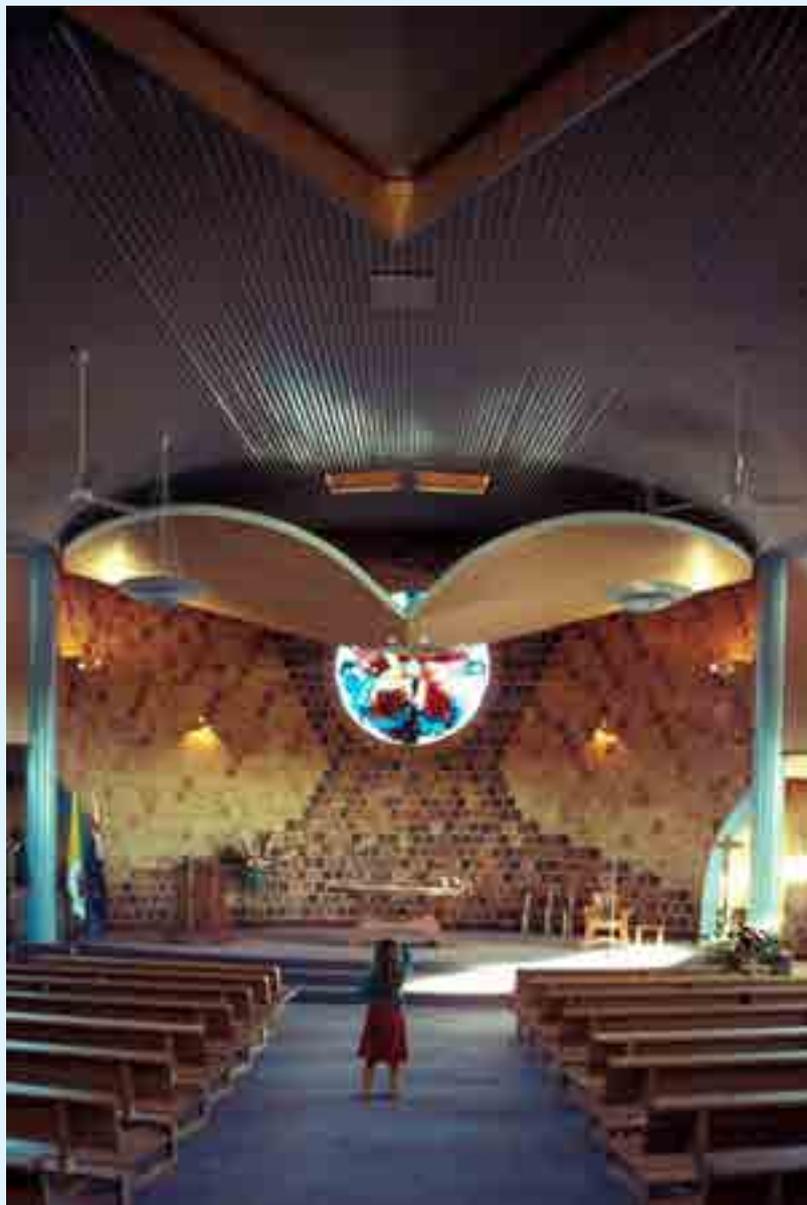
Another religious project which involved an extensive exploratory dialogue with the client was the Catholic Theological College, in the inner city of Melbourne.

There was a desire here for the architecture to respond to and act as inspiration for the unfolding identity of the College and to celebrate and support education, human development and social justice.

Figure 12

Catholic Theological College, East Melbourne, Victoria

Photographer John Gollings
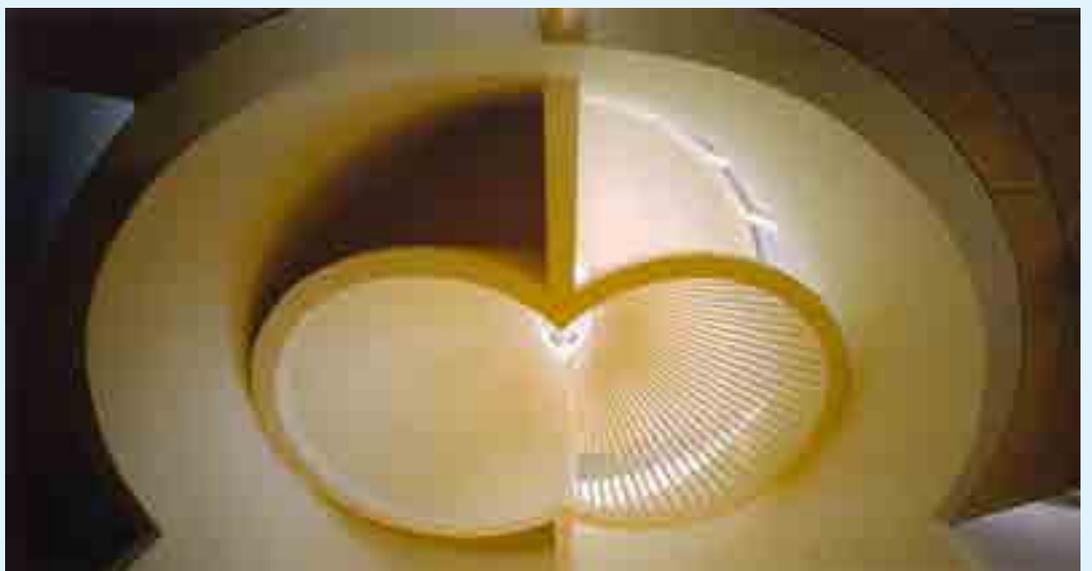
The complex is comprised of a renovated 19th century bluestone building integrated and connected with the new building which includes a library, administrative offices and teaching spaces.

The new building is animated by one changing curve, striving for a complex unity, absorbing the infinite at a human scale.

A place of light, beauty and silence. As Arvo Pärt, the Estonian composer, puts it:

'this instant and eternity are struggling within us.'

The last facet of my six-sided cell of community building is supplied by a miscellany of architectural incidents that fall outside the category of building. They include our design for a Ming and Qing Dynasties exhibition, and the pavilions and arbours created in various gardens and landscapes.

Figure 13

(a) Treasures of the Forbidden City and Paintings of the Ming and Qing Dynasties Exhibition

(b) Heide Pavilion, Heide Museum of Modern Art, Bulleen, Victoria

Photographer Greg Burgess

I have spoken of community centres as belonging to a network. I think of families of places and of environments as communities. Our exhibition designs and landscape structures are meant to encourage slow and reflective experiences. They give form to that network, showing that connections exist even when buildings are absent. They are public places that encourage journeys into the realm of imagination. They invite recollection, identification and creative renewal. I think that these supplementary structures will become an increasingly vital part of our 21st century urban landscape, if we are to escape descent into a collective madness that the sensory deprivation of much contemporary urban planning promises to produce.

I have mentioned six kinds of community building. But I have deliberately left out of this list another kind of community building, represented by the projects we have undertaken with Aboriginal communities in Australia: Brambuk, Uluru and the Koorie Heritage Trust. If you think of my facets facing inwards, then they are the walls of a single cell. But if you think of my facets facing outwards, then they belong to six cells that together create the walls of a seventh cell. This last cell is inside the others but it is also the key to their relationship with one another.

The role these Indigenous building projects have played in my career is similar: they have brought me to a new understanding

of the meaning of community, and its fundamental connection to the land. Each of these projects has been a process of 'sitting down' with Aboriginal communities, listening to the stories of the places where they live and working with them to bring about an extraordinary creative transformation, for Western-style architecture is not a part of the Aboriginal cultural tradition.

In Indigenous culture all places are linked to one another by stories. These stories lay down the rules of social responsibility, environmental care and cultural self-renewal: any building that represents this heritage has to, in the same way, be a story-keeping place. And the great story I have learnt in these long conversations is that true 'belonging' means an attachment to everywhere through the medium of community.

When the forces of globalization seek to diminish our own agency, to erase community and to sever our connections to nature, Aboriginal understandings of the global 'belonging' that is enacted in the local rituals of building and rebuilding become more vital than ever.

The first Aboriginal project we worked on was the Brambuk Living Cultural Centre in the mountains of Western Victoria.

Figure 14

Brambuk Living
Cultural Centre,
Grampians,
Victoria

Photographer
Trevor Mein

The clients were five different communities, survivors of a campaign of genocide by white pastoralists in the 19th and early 20th century.

Ochre and charcoal paintings in scattered rock shelters, scarred trees, ancient circular stone structures, stone fish traps and earthen mounds dating back 8 to10,000 years are the only evidence that remains of the original inhabitants' occupation of the land.

The design process involved 18 months of intensive collaboration with the five communities. The building is animated by their stories and totems – the eel, the whale, the eagle, stone and the tree.

Displays, workshops and tours give visitors an aboriginal cultural perspective. Around the building is a garden of edible and medicinal plants as well as a ceremonial ground for ritual gatherings.

Figure 15

Uluru-Kata Tjuta
Cultural Centre,
Uluru, Northern
Territory

Photographers
(a) Craig Lamotte
(b) Trevor Mein
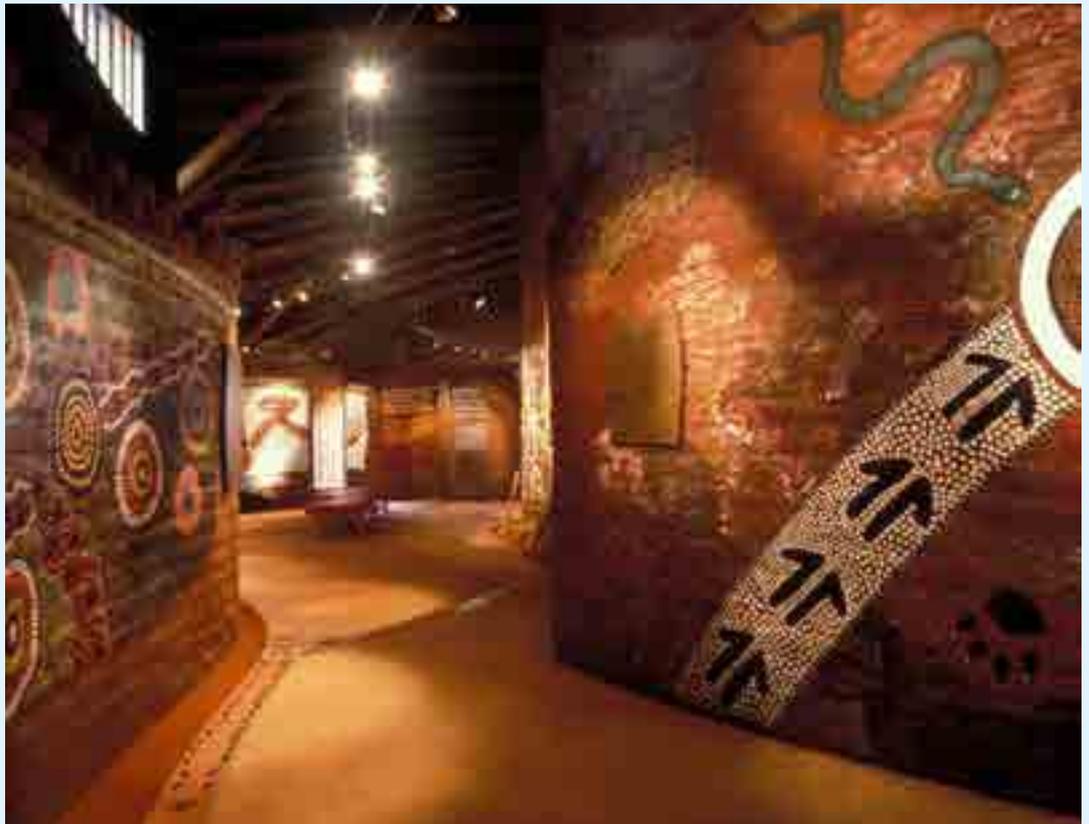
The Cultural Centre is an Aboriginal place where visitors are invited to share in Aboriginal culture. It was also their wish that the building design express their practice of working together 'as one' with the Rangers of the Australian Nature Conservation Agency in the joint management of the Uluru-Kata Tjuta National Park. This unique integration of indigenous nature, knowledge and land management and western science has proved highly successful in practice and should be an inspiration for other initiatives around the world.

The design concept was evolved through a collaborative on-site process between the Mutitjulu community and the consultant team: a warm trust soon developed. The site was walked, stories of Uluru were mapped and painted by Anangu, the brief developed and the siting negotiated. Preliminary layouts were explored in sand drawings and later a number of paintings that we commissioned gave more detailed accounts of both the men and women's ideas and the Tjukurpa (Aboriginal law) and became catalysts for the wider involvement of the community.

The two buildings arch about an ancient dead desert-oak. Elders of the Community spoke of the two serpentine buildings as representing Liru and Kuniya, the two sacred snakes, watching each other warily across the site of their mythical battle.

Through its animated relationship with a powerful site, its extensive use of sustainable materials, its low energy consumption and its sympathetic responsiveness to both people and the environment, the building celebrates the spirit of Aboriginal culture.

# CONCLUSION

I would like to conclude these remarks by returning to the questions I raised at the beginning of my address, pressing, global questions about the future of community. I have described the ways in which I as an architect seek to serve the interests of communities. What answers does this local experience suggest to these global questions? I suggest six, which I will present in the form of propositions.

My first proposition relates to the future of community in an environment of unsustainable globalization, characterized by the tyranny of sameness.

If the community is to continue to be the primary building block of society, the cell from which the honeycomb is made, then the differences at the heart of every community need to be recognized.

A community is not a collection of identical units. A community is not a mass of people who can be expected to behave in the same way. Successful communities, ones that foster a genuine and sustainable society, are built around difference. It is this that creates a desire for growth, exchange, interest and creativity. As creativity is open to change, so too with good community architecture: it does not over-prescribe. Instead, like the good bee-keeper, the good architect creates the conditions of self-sustaining, productive life.

My second proposition relates to the ethics of the design process. The good architect acknowledges that their creativity is a response to the community's own desire to make itself new. Therefore, good design arises out of listening and derives its inspiration from being with the people for whom it is made. Conversation and attention are the preconditions of responsible design. To work in this way is, in the long-term, economical. Design that ignores the differences that make a community vital

may produce building units that are cheaper to build, but such solutions undermine the community-building process. Very soon, they become unsustainable environments because no one wants to live there. Cheap to build, their cost to the future of community is immense.

My third proposition is that the alliance between architect and community, the ethical relationship that helps communities rebuild so that they can sustain themselves, involves a respect for the past.

Good architecture at whatever scale needs to add value to the character of the place. Design that meets the spiritual as well as material needs of its community needs to create an associative environment where, confronting the new and working creatively with it, communities can continue to have a sense of 'belonging.' Here, heritage is not a museum category. It is the accumulated wisdom of forms, crafts, and ways of living, that supply communities with the life skills to go on re-inventing themselves into the future. It is unethical, wasteful and psychically destructive to neglect this accumulated wealth when planning for the future.

My fourth proposition is that building communities involves an ethical relationship with the future. Just as the new megalopolis must make room for differences inherited from the past, recognizing in its design the variety of communities that form it, so it must also recognize the different conditions of social life in the future. The future of a community depends on adopting environmentally-sustainable design practices. These practices will utilise different and renewable sources of energy, energy efficient materials and energy efficient design. But good architecture in the future must also use the will of the community to live more sustainably. It must listen to the desire everyday people express to rediscover their links to nature.

My fifth proposition is that architecture that responds to the emergence of globalized communities will not be confined to the better design of the beehive. It will be a design practice that seeks to create sustainable communities of beehives. Instead of building ever bigger urban complexes, the community-sustaining architecture of the future will encourage networks of sustainably-scaled, sited and designed communities.

In these, the difference between rural and urban, between the densely and sparsely populated, will be integral to the design.

The new architect mediates between heritage and community; this means envisioning congregations or networks of hives, understanding design as the spatial catalyst of forms of community-building that are sustainable because they speak to the needs of the human spirit.

Finally, a proposition about the future of 'home.' We can continue to build 'homes,' I suggest, but only if we learn to redefine homes in ways that draw on the best insights of the traditions of West and East. We can say: if the West has identified 'home' with the nest (and often made the mistake of interpreting this as an invitation to create fortified enclosures that lack any strong relationship with neighbour or environment) then the East has exploited the rich palette of interstitial forms (passages, screens, verandahs, pavilions, paths), with the corresponding weakness that, when these delicate forms of social intercourse come under planning pressure to maximise the density of housing provisions, there is a lack of resistance to their erosion.

We need to open up a new dialogue in which 'Home' is reconnected to an awareness of neighbourhood, and both understood in relation to the setting and the larger environment.

In the other direction, we need to ensure that the modern urban dweller is able to enter spaces of intimacy that allow rest from the forces of mediatised communication: darkness radiant

with human care, stillness and quietness will be the therapeutic insignia of a future architecture that allows for sustainable urban growth.