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Author(s)	張, 懿文
Citation	大阪大学, 2026, 博士論文
Version Type	VoR
URL	https://doi.org/10.18910/105484
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Doctor Dissertation

A Study on Trends of Contemporary Asian Architectural Thought by Discourses of Architects Regional Council Asia (ARCASIA)

アジア建築家評議会（ARCASIA）の言説に見る
現代アジア建築思想の動向に関する研究

ZHANG YIWEN

December 2025

Division of Global Architecture,
Graduate School of Engineering,
The University of Osaka

Abstract

Established in 1979, the Architects Regional Council Asia (ARCASIA) has served as one of the most enduring institutional platforms for architectural exchange in Asia. Over four decades, its congresses and publications have brought together leading architects from diverse cultural and professional backgrounds, generating a substantial yet understudied body of discourse on architecture, identity, and modernity. Despite ARCASIA's prominence as a regional organisation, limited scholarly attention has been paid to how its discursive activities have shaped contemporary Asian architectural thought, or how Asian architects have articulated theoretical perspectives through this shared institutional forum. This gap raises a central question: how has ARCASIA articulated theoretical narratives from Asian perspectives, and how has this process shaped regional architectural discourse? By examining ARCASIA's discourse as a longitudinal intellectual record, this dissertation investigates how Asian architects have interpreted regional challenges, negotiated global influences, and formulated conceptual positions beyond Western theoretical frames.

Methodologically, the study adopts a qualitative, discourse-analytical approach that integrates inductive mapping with deductive and interpretive analysis. The analytical framework is organised around a two-stage design, ensuring both empirical grounding and the progressive development of theoretical insight. The first stage follows an inductive logic, moving from observation to pattern recognition and provisional theorisation. Using the KJ Method, a qualitative technique for organising data or ideas into logical groups, 298 semantic units were extracted from fifty-two keynote papers delivered at the Asian Congress of Architects (ACA) between 1984 and 2021. These units were grouped into thematic clusters, producing a comprehensive map of the long-term evolution of ARCASIA's discourse. The second stage adopts an interpretive and reflexive logic, drawing on deductive reasoning to refine and reassess the provisional insights generated in the first stage. Building on the inductive mapping, the Gradual Structuring Method, a multi-layered framework for semantic analysis, reorganised conceptual relations and examined emerging theoretical propositions, leading to the identification of a critical conceptual turning point: the reflection on modernism.

The findings of the first stage reveal three major thematic domains—*Reflection on Modernism*, *Region & Context*, and *Nature & Environment*—structured across four chronological phases: 1984–1992, 1993–2003, 2004–2011, 2012–2021. Over time, ARCASIA's discourse became increasingly decentralised and diverse, while consistently emphasised the pursuit of cultural self-definition within the Asian context. The second stage provides an in-depth analysis of reflection on modernism, demonstrating that modernism was understood not merely as a Western import but as a generative "crisis" that prompted critical reassessment. Although often perceived negatively, modernism functioned as a formative intellectual challenge that stimulated two interwoven trajectories: one centred on reclaiming cultural identity, and the other on critically renewing

modernist principles. These responses were articulated through ideological, theoretical, empirical, and pragmatic modes, ultimately converging into a conceptual framework that integrates cultural-regional and environmental-nature orientations. This framework reconceptualises architectural knowledge in Asia as a hybrid field in which modernist paradigms are reinterpreted through local epistemologies, positioning Asian architects as active agents in global modernity.

Taken together, the findings demonstrate that ARCASIA has functioned not merely as a professional federation but as an institutional engine shaping regional architectural thought and advancing non-Western theoretical production. By tracing how Asian architects have collectively articulated conceptual positions over four decades, the dissertation contributes to the diversification of global architectural historiography and situates Asia as an autonomous producer, rather than a passive recipient of architectural knowledge. In this sense, ARCASIA's discourse provides a critical foundation for reflecting on future trajectories of Asian architectural identity and the development of broader non-Western epistemological frameworks.

Acknowledgements

This dissertation marks the completion of a long-term research project on Asian architectural discourse in relation to the Architects Regional Council Asia (ARCASIA). The research would not have been possible without the intellectual guidance, institutional support, and collective contributions of many individuals and organisations, to all of whom I express my sincere gratitude.

First and foremost, I would like to express my deepest appreciation to my doctoral supervisor, Professor Michihiro Kita, for his continuous guidance and support throughout every critical stage of this research. His intellectual foresight and encouragement were particularly decisive at moments when I doubted the viability of pursuing ARCASIA as a research subject. His confidence in the scholarly potential of this topic provided a lasting foundation for my work. Over more than five years, I have benefited immensely from an academic environment characterised by trust, intellectual freedom, diversity, and strong support. His guidance has profoundly shaped my development as a researcher, and I remain deeply grateful for his mentorship.

I am also sincerely grateful to the faculty members of Laboratory 3 for their generous academic support. Shigeki Matsubara provided rigorous and meticulous guidance on research structure and analytical precision; Dukwoo Kim devoted considerable effort to organising academic discussions and fostering collaborative dialogue; Mina Kojima offered incisive historical perspectives that consistently sharpened the focus of my arguments; and Alaa Alsherfawi Aljazaerly, both a senior colleague and mentor, generously shared her experience and insights on doctoral research. I would also like to thank the members of my doctoral examination committee, Professor Takashi Yokota and Professor Kensuke Yasukufu, for their careful reading of the dissertation and their valuable comments and constructive suggestions.

My sincere appreciation also extends to my master's supervisor at Tongji University, Professor Wenjun Zhi, through whom I was first introduced to ARCASIA. During my doctoral studies, I participated together with him in ARCASIA-related activities in Colombo, Sri Lanka, and Incheon, Korea, experiences that combined field engagement with academic instruction and enriched my understanding of Asian cities and architecture. I am grateful to both The University of Osaka and Tongji University for providing an institutional framework that enabled my academic progression from a double-degree master's programme to doctoral research. The longstanding academic collaboration between the two universities has been instrumental in shaping my scholarly trajectory.

I would also like to acknowledge ARCASIA and the senior architects and intellectuals who have devoted great effort to its activities over decades. Their contributions embody a form of architectural thinking shaped by Asian contexts and grounded in a strong sense of responsibility and commitment as locally situated intellectuals within the region. Through sustained engagement with their discourses, I have drawn significant intellectual nourishment and have come to experience a sense of support and belonging within a shared scholarly community, which

has been essential to the development of this research. I also thank Professor Shin Muramatsu of The University of Tokyo for generous scholarly advice and encouragement at key stages of this research. In conducting archival and documentary research, I am grateful to the National University of Singapore Library and the Chinese University of Hong Kong Library for access to valuable resources, and to Xiaohan Yang for kindly providing important primary materials from Hong Kong. Without such institutional and individual support, this research would not have been possible.

I gratefully acknowledge the financial support provided by the China Scholarship Council (CSC), The University of Osaka, and the K. Matsushita Foundation, which made my doctoral studies possible. I also extend my appreciation to the editorial teams and reviewers of *Transactions of the Architectural Institute of Japan* and *Archnet-IJAR: International Journal of Architectural Research*, where parts of this research were published and refined through the peer-review process.

Finally, I would like to express my heartfelt gratitude to my family and my partner, who have been a constant source of support throughout my years of study abroad. Despite the physical distance, they accompanied this journey with patience, understanding, and unwavering encouragement. Their sustained emotional and practical support made it possible for me to navigate the challenges of long-term research and writing. I am also grateful to my seniors and friends, whose companionship provided moments of balance and encouragement throughout the long process of doctoral research. I share this achievement with you.

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List of Abbreviation

AA	Architectural Association
AAA	ARCASIA Awards for Architecture
ABAE	ARCASIA Board of Architectural Education
ACA	Asian Congress of Architects
ACAE	ARCASIA Committee for Architectural Education
ACGSA	ARCASIA Committee on Green & Sustainable Architecture
ACPP	ARCASIA Committee on Professional Practice
ACSR	ARCASIA Committee on Social Responsibility
ACYA	ARCASIA Committee on Young Architects
APAC	ARCASIA Asia Planning and Architecture Collaborative
ARCASIA	Architects Regional Council Asia
CAA	Commonwealth Association of Architects
CETA	Centre for Environmental and Technical Advancement
CIAM	Congrès Internationaux d'Architecture, Moderne International Congresses of Modern Architecture
ISAIA	The International Symposium on Architectural Interchange in Asia
mAAN	modern Asian Architecture Network
UIA	Union Internationale des Architectes, International Union of Architects
UNESCO	United Nations Educational, Scientific and Cultural Organization

Chapter 1.

Introduction

1.1 Background

Diverse cultures and natural environments in Asia have given rise to a rich array of architectural traditions. As Murphey (2008) observed in *A History of Asia*, Asia represents "the largest, richest, and most varied chapter in the history of the human experience. Any attempt to deal with world history must make a major place for Asia, but the history of Asia is important and rewarding in itself." However, despite this cultural wealth, architectural scholarship and professional practice have long been dominated by Western paradigms, a condition rooted in the colonial period and persisting into the twentieth century (Lim, 2007a). Moreover, global architectural theory rooted in Western discourse, has not yet developed into a truly multicultural system, either in its conceptual foundations or structural frameworks (Zhu, 2015). The Asian traditions of architecture, though profoundly shaped by the transformations of modern society, have often been excluded from this global canon. This exclusion was not incidental but symptomatic of broader structures of modernity itself.

This imbalance reflects a broader pattern inherent in modernity itself. As Said (1978) argued in *Orientalism*, Western knowledge often positions non-Western cultures as the "Other," constructing universality through exclusion. Similarly, Chakrabarty (2000) has noted that non-Western modes of thought are considered "incomplete" unless translated into Western categories. These critiques illuminate how the logic of Western modernity shaped not only cultural representations but also the architectural language of modernism itself. This epistemic hierarchy was materialised in architecture, where modernism came to embody the values of Western modernity while presenting itself as a universal model (Colquhoun, 2002; Curtis, 1996). This was not confined to discursive claims but unfolded in the historical trajectory of the movement itself. Emerging in interwar Europe and closely intertwined with the processes of industrialisation, colonialism, and nationalism, modernism reflected the socio-cultural and political-economic conditions of industrial capitalism (Anthony, 2012). Gradually, it transcended national boundaries, becoming both a symbol of modernity and a vehicle of global cultural and economic expansion. Like other non-Western regions, Asia was drawn into this globalising process through the intertwined forces of colonial rule and capitalist circulation. However, as modernism was framed as a "universal civilisation," regional cultures were relegated to peripheral traditions rather than recognised as legitimate knowledge systems (Lu, 2011). This structural asymmetry set the stage for Asia's disadvantaged position in the global narrative of modern architecture, a condition that profoundly shaped both the reception of modernism and the search for alternative voices within the region.

This marginalisation was not only cultural but also epistemological. Fletcher's famous *Tree of Architecture* epitomises this bias, placing Western architecture at the centre while relegating Asian traditions to the "branches" of a peripheral and incomplete history (Fletcher, 1954). In his schema, the Western lineage is depicted as a continuous trunk, extending from Classical antiquity through

Gothic and Renaissance to modern architecture, whereas Asian traditions are reduced to decorative offshoots, suggesting that they lack autonomy or historical progression (see Figure 1.1). Such a visualisation naturalised the idea that only Western architecture possessed a coherent narrative, while non-Western traditions appeared fragmented and derivative.

Within this framework, many Asian traditions, which emphasised harmony with nature, cyclical conceptions of time, and spiritual cosmologies, struggled to find expression within the visual and spatial language of the modernist paradigm. Consequently, perspectives rooted in Asian traditions have been excluded from mainstream modernist discourse, which has historically centred on Western epistemologies and systematically marginalised non-Western thought (Bozdoğan, 1986; Akcan, 2012). This structural imbalance, as Frampton (2020) notes, underscores the urgent need for theoretical narratives that reflect Asia's pluralistic worldviews and epistemological autonomy.

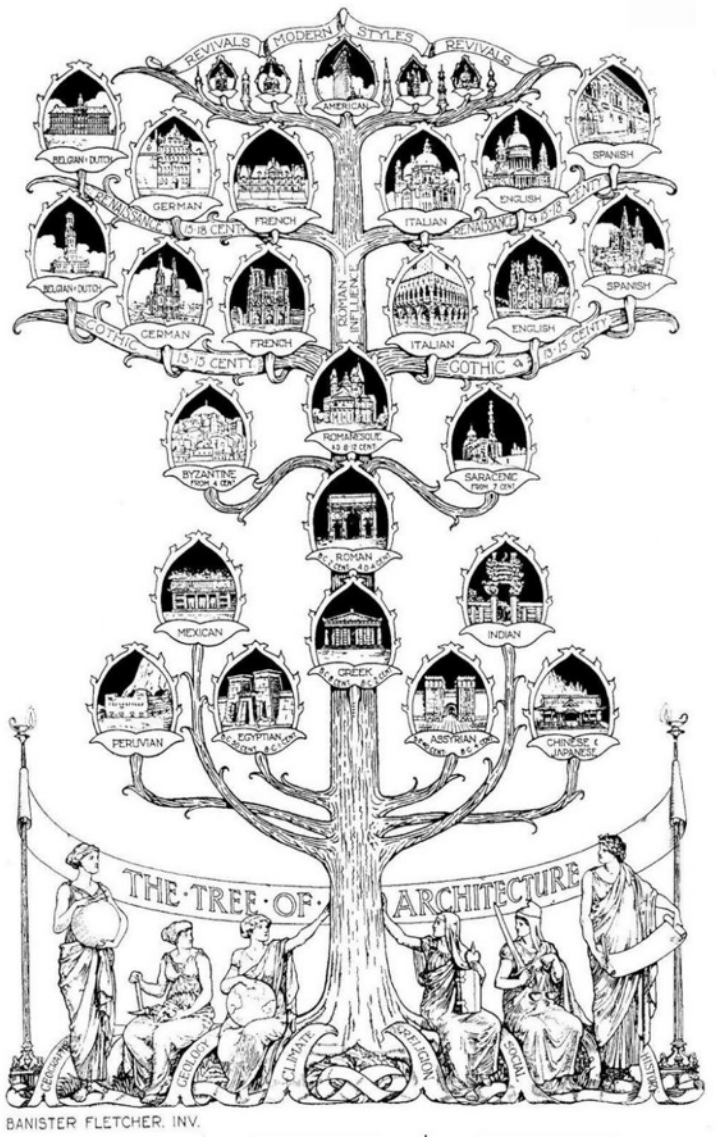


Fig. 1.1 *"Tree of Architecture," frontispiece of Sir Banister Fletcher*

(Source: A History of Architecture on the Comparative Method for the Student Craftsman, and Amateur, sixteenth edition. New York: Charles Scribner's Sons, 1954.)

Building on these debates, it becomes crucial to ask not only how individual nations negotiated modernism, but also whether architects across Asia could collectively articulate their perspectives. These structural exclusions highlighted earlier were not incidental but symptomatic of broader modernist frameworks. Muramatsu (1999) observed that architecture and national identity became increasingly intertwined following the independence of many Asian countries after World War II. Similar perspectives are shared by Wee (2019) and Lu (2011). Notably, Lu (2011) argues that modernism, when appropriated as a nationalist tool, became instrumental in projecting national identity and acquiring international recognition. These discussions, however, primarily emphasise nation-states as the central units of analysis, raising the question of whether a transnational Asian perspective could also emerge.

It was in this context that the Architects Regional Council Asia (ARCASIA) was conceived as a regional response. At the second Commonwealth Association of Architects (CAA) Conference in New Delhi in 1967, participants recognised the need for a regional entity to represent Asia's architectural profession, marking the first step toward the creation of ARCASIA (ARCASIA, 2007). Later that year, at the CAA Asian Regional Conference in Singapore, Lim Chong Keat, then President of the Singapore Institute of Architects, emphasised in his opening speech the need for Asian architecture to serve as an integral representation of cultural identity amid globalisation. He stated: "In our respective countries, and in the context of Asia, we need to evolve and to assert our own realisation of integrity and idealism, and we need to do so as a national body" (CAA, 1967). This statement marked a conceptual shift, framing architecture not merely as a technical profession but as a vessel for expressing collective cultural ideals. In the following six years, Lim actively promoted the formation of ARCASIA. Unlike earlier forums that operated primarily within national boundaries, ARCASIA embodied a regional architectural consciousness, seeking to articulate an Asian identity that transcended the nation-state.

Formally established in 1979 in Jakarta and now registered in Singapore, ARCASIA became a leading pan-Asian organisation representing national architects' institutes across the region. Its membership currently comprises 24 countries and regions spanning East, Southeast, and South Asia, with its Council governed by a board composed of representatives from member institutes that rotates biennially. Rooted in Asia's diverse architectural traditions and contexts, it also sought to provide a collective Asian voice within international discourse (Zhi and Zhang, 2023). Rather than defining a unified Asian architectural language, it has functioned as a platform where architects' ideas and visions from across the region converge and interact. Over the past four decades, ARCASIA has documented and promoted shifting architectural thought across Asia, reflecting transformations in professional priorities as well as broader cultural and political dynamics. However, despite its significance, ARCASIA has long remained at the margins of

architectural historiography. Both the newly available archival materials and the insights they offer into the evolution of contemporary Asian architecture have yet to receive adequate scholarly attention.

The author has long been interested in the cultural history of East Asia, particularly the relationship between architecture and culture. During the master's program at Tongji University, an experience with Architectural media and magazine provided early exposure to the activities of ARCASIA. Under the supervision of Professor Wenjun Zhi, the chief-in editor of *Time+Architecture*[1]who had long-standing academic exchanges with key ARCASIA figures, the author recognised the organisation as a largely overlooked but potentially rich subject of inquiry. This led to a master's thesis titled *A Research on the Theme Evolution of Architects Regional Council Asia Forum (1981–2020)*, which represented the first systematic study of ARCASIA's discourse. Subsequently, through a double-degree program with The University of Osaka, a comparative project was undertaken examining the thematic evolution of ARCASIA alongside the Japan Institute of Architects (JIA), with the thesis titled *A Study on the Relationship between ARCASIA and JIA Content Theme Evolution (1981 ~2020).*

Entering the doctoral program, the author sought to extend this line of inquiry into the intellectual history of modern architecture in Asia. While the themes of modernism and regional identity were of central interest, a suitable subject initially seemed lacking. It was at this stage that Professor Michihiro Kita encouraged further investigation of primary ARCASIA sources, which gradually revealed both the organisation's underexplored significance and its potential to illuminate broader questions of Asian architectural identity. Building on these foundations, this dissertation positions ARCASIA not only as a professional body but also as a discursive arena through which Asian architects have sought to articulate shared perspectives and alternative narratives of modern architecture. In doing so, it aims to illuminate how regional professional networks have contributed to the intellectual construction of modern architectural history in Asia, while also offering insights into the broader challenges of integrating non-Western perspectives into global architectural historiography.

1.2 Issues and Proposal

The establishment of ARCASIA thus signalled an important attempt to articulate a regional architectural identity that transcended the framework of the nation-state. This raises a central issue: to what extent and how has ARCASIA articulated theoretical narratives grounded in Asian perspectives? While recent decades have witnessed an increase in academic collaboration among

1 *Time+Architecture (Shidai Jianzhu)* is a leading professional architectural journal in China, founded in 1984 and published by Tongji University. Positioned between academic research and professional practice, the journal has played an important role in disseminating contemporary architectural ideas, project discourse, and thematic discussions within the Chinese architectural community.

Asian countries, theoretical inquiry rooted in Asian perspectives remains limited (Zhang *et al*., 2025).

Few studies have systematically addressed the similarities and differences across Asia's diverse histories, cultures, and traditions (Lim, 2007a). This gap is not simply empirical but conceptual: comparative studies often remain framed within Western paradigms, leaving unresolved the question of how Asia might articulate its own architectural discourse. Although ARCASIA has served as a platform for voicing such critiques, scholarship on its activities has largely been confined to official records and descriptive accounts (Klassen, 1984; Zhi and Fei, 2017; Oh *et al.*, 2021). Both the newly available materials and the insights they offer into the evolution of contemporary Asian architecture have yet to receive adequate academic attention. As a result, Asian modern architectural thought, though widely discussed, has not yet coalesced into a recognised and practice-oriented intellectual foundation. ARCASIA's role in promoting and disseminating architectural thinking in Asia remains peripheral, with systematic studies of its contributions absent.

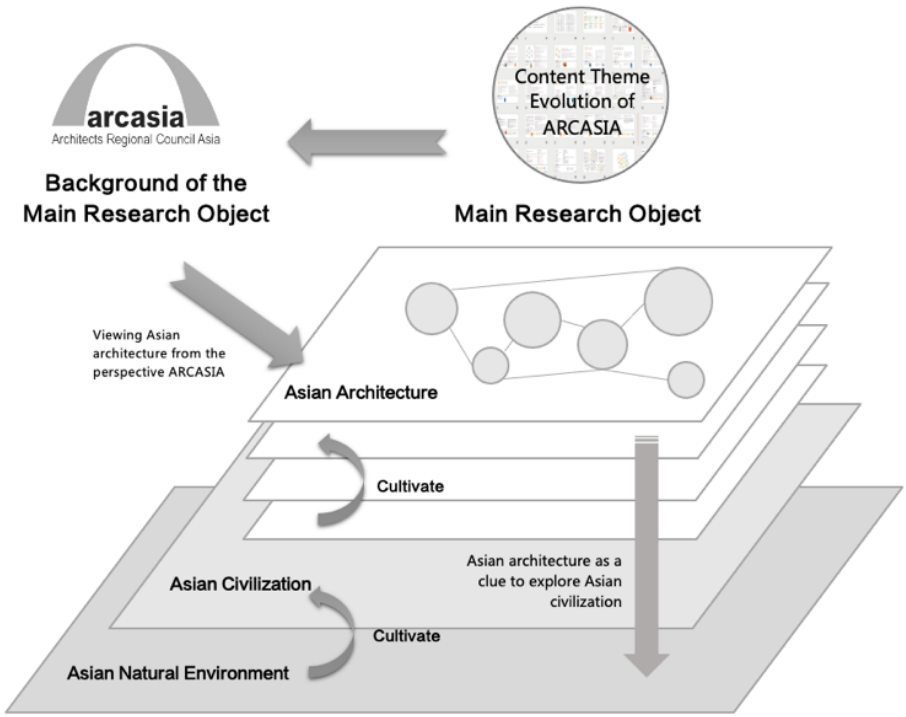


Fig. 1.2 *Conceptual framework: situating ARCASIA as a mediating layer in Asian architectural thought (Source: Author)*

To assess the extent and manner in which ARCASIA has articulated such narratives, this study proposes analysing its activities over the past four decades, particularly keynote lectures and award records, as primary sources, thereby constructing a preliminary discourse on the evolution of contemporary architectural thought in Asia. Figure 1.2 illustrates the conceptual framework of this proposal: by taking ARCASIA as the main research object, Asian architecture is

viewed as a mediating layer between broader civilizational contexts and the natural environment, while also providing an entry point into how Asian civilisation has been articulated through architecture. This framework situates ARCASIA's discourse within broader questions of culture, identity, and environment in Asia, providing the basis for the research objectives outlined below. In doing so, the framework not only structures the study conceptually but also indicates the perspective through which ARCASIA's discourse is examined.

1.3 Objectives

Building on this proposal, the study addresses the identified gap through a longitudinal analysis of ARCASIA's activities to trace the organisation's intellectual trajectory. The overarching research question guiding this dissertation is: *How has ARCASIA articulated theoretical narratives from Asian perspectives, and how has this shaped regional architectural discourse?* Accordingly, the study pursues four interrelated objectives:

Trace Thematic Transitions in the Asian Congress of Architects

To provide a longitudinal analysis of ARCASIA's keynote lectures, with particular focus on Asian Congress of Architects (ACA), one of the key events organised biennially by ARCASIA since 1984, which serves as a platform for intellectual exchange among architects in Asia. This objective seeks to trace the evolution of ARCASIA's discourse and to construct a preliminary "institutional history" of Asian architecture, clarifying the transitions in thematic content in terms of statistical patterns, defining characteristics, and historical processes. In doing so, it fills a notable gap in architectural historiography and lays the groundwork for further inquiry into the intellectual foundations of contemporary Asian architectural thought.

Investigate Attitudes and Responses to Modernism in ARCASIA Discourse

Building on the thematic transitions identified in Objective 1, the author then situates ARCASIA's discourse within a hybrid field of knowledge, where modernist paradigms are reinterpreted through local epistemologies—place-based and adaptive modes of knowing that mediate between local specificities and global flows. This objective focuses on how ARCASIA architects perceived and responded to modernism as a central issue. It examines the ways in which modernism was framed as a challenge, and how architects transformed it into a source of design energy through diverse approaches. By highlighting both critical resistance and creative adaptation, this objective clarifies the intellectual strategies that shaped Asia's architectural identity in dialogue with global modernism.

Situate ARCASIA within Global Architectural Historiography

The final objective places ARCASIA's discourse and practices in dialogue with broader global

narratives of architectural modernism and regionalism. It seeks to clarify how ARCASIA contributed to reframing modernism not merely as a Western import but as a generative challenge negotiated through Asian perspectives. By situating ARCASIA's intellectual trajectory within global historiography, this objective underscores its role in expanding the theoretical foundations of modern architecture and in articulating a collective Asian identity within the global architectural discourse which are not unique to Asia but part of the broader global negotiation with modernity.

1.4 Scope

This section clarifies the scope of the study by delineating its object, temporal, and spatial dimensions, followed by a discussion of its limitations.

Object scope

This study examines the discursive activities of ARCASIA, with particular focus on ACA keynote speeches as the central corpus. These keynote speeches are regarded as the most representative articulation of ARCASIA's intellectual concerns, as they constitute formal, publicly presented statements delivered by leading architects within an institutionalised regional forum. As such, they offer a consistent and comparable body of discourse through which shared conceptual positions, priorities, and shifts in architectural thought can be traced over time. In addition to ACA keynotes, two other core activities— ARCASIA Forum and ARCASIA Awards for Architecture (AAA)—are also referenced, as they together constitute the council's primary platforms for debate, dissemination, and recognition. Other publications and reports are consulted where relevant to contextualise specific discussions, but they are not treated as central objects of analysis, as they do not provide the same level of discursive continuity and longitudinal comparability.

This study does not employ interviews as a primary research method. While interviews are valuable for examining individual intentions, personal experiences, and retrospective interpretations, the present research focuses on the formation and circulation of shared architectural discourse within a regional institutional setting. The ACA keynote speeches, as publicly articulated and collectively oriented statements, are therefore more appropriate for analysing how architectural ideas are framed, negotiated, and legitimised at the institutional level over an extended period.

Temporal scope

The analysis spans the period from 1984 to 2021, commencing with the first ACA keynote lecture in 1984. Earlier activities of ARCASIA, whose institutional formation can be traced back to discussions at the Conference of Asian Architects of Commonwealth Association of Architects (CAA) in 1967, mainly consisted of administrative meetings. While these records are historically

valuable, they differ in nature from the discursive corpus analysed here and are therefore introduced in the contextual chapter on ARCASIA, rather than included in the main analysis.

The year 2021 is chosen as the endpoint to provide a clear and consistent boundary for the study, since it marks the last congress whose keynote texts could be systematically incorporated into the analysis. Subsequent congresses are briefly acknowledged in the epilogue, but they are excluded from the main corpus in order to maintain methodological coherence and analytical comparability.

Spatial scope

The spatial frame of this study is defined by Asia as represented through ARCASIA membership. While the concept of "Asia" is historically fluid and geographically contested, this dissertation adopts the boundaries provided by ARCASIA as its operational definition. Currently comprising twenty-four national institutes of architects from South, Southeast, and East Asia[2], ARCASIA functions as a professional platform that mediates transnational exchange within the region.

The focus is thus not on individual national trajectories but on how ARCASIA has articulated a shared regional identity across its member countries. Architectural contexts beyond ARCASIA's membership are recognised as important, but they fall outside the analytical scope of this study.

Scope Limitations

The following limitations arise primarily from the defined scope of this study and should be understood as boundary conditions rather than deficiencies of the research. First, the analysis relies on the availability of keynote texts and related documents, some of which are incomplete or not publicly accessible, potentially constraining the comprehensiveness of the corpus. Second, ARCASIA represents only one institutional and professional perspective on Asian architecture. Its discourses are shaped by professional networks that emerged in the post-war and post-colonial period, including those influenced by Commonwealth-linked organisational structures, and therefore cannot fully encompass the diversity of architectural practices across Asia. Third, the focus on discourse means that the study prioritises ideological and theoretical dimensions over the material and technical aspects of design practice.

Despite these scope-related limitations, ARCASIA's activities provide a coherent, longitudinal, and institutionally grounded lens for examining regional intellectual flows and the negotiation of modernism in Asia.

2 As of 2025, ARCASIA comprises 24 national institutes of architects. The membership data presented here is updated to 2025 to reflect ARCASIA's most recent institutional development. However, the scope of discourse analysis in this dissertation remains limited to ACA keynotes delivered between 1984 and 2021.

1.5 Methodological Stance

This study adopts a qualitative and discourse-oriented methodological stance to examine how architectural ideas were articulated, negotiated, and transformed within the institutional context of ARCASIA. Following established qualitative research traditions (Denzin and Lincoln, 2017; Creswell and Poth, 2017), the study prioritises meaning, context, and interpretation rather than statistical generalisation, making it particularly suitable for investigating architectural discourse and intellectual reflection (Groat and Wang, 2013).

Philosophically, the research is grounded in an interpretive understanding of architectural knowledge, viewing architectural ideas not as fixed or measurable entities, but as meanings constructed and communicated through discourse. Architectural knowledge is therefore treated as historically situated, institutionally mediated, and discursively produced. From this perspective, ACA keynote speeches are understood not merely as individual opinions, but as public, reflective, and institutionally positioned texts through which Asian architects articulated shared concerns, conceptual vocabularies, and intellectual positions.

On this basis, the study follows a qualitative research design framework as outlined by Creswell (2014), in which philosophical worldview, research design, and research methods are aligned within a coherent analytical strategy (see Figure 1.3). The overall research design is qualitative and longitudinal, focusing on a corpus of ACA keynote speeches delivered between 1984 and 2021. These materials are analysed as a continuous discursive record that enables the identification of thematic patterns, shifts in emphasis, and evolving modes of architectural reflection over time.

Analytically, the study adopts a qualitative research design that combines inductive and deductive modes of reasoning within an interpretive framework. An inductive logic is first employed to explore the full corpus and identify recurring themes and relational patterns without imposing predefined theoretical categories. This inductive structuring establishes an empirically grounded thematic overview of ARCASIA's discursive landscape. Building upon this foundation, the analysis then moves deductively toward a focus, theory-informed interpretation, examining reflections on modernism as a persistent and conceptually central concern across the corpus. This progression from inductive structuring to deductive interpretation allows the study to balance openness to emergent themes with conceptual depth.

The analytical framework is supported by qualitative structuring methods, including the KJ Method[3] (Kawakita, 1967, 1986) and the Gradual Structural Method[4] (Satō, 2002, 2008), which

3 The KJ Method was developed by Jirō Kawakita and has been widely applied in ethnography and qualitative research as a technique for organising complex qualitative data through affinity-based clustering. Unlike sequential coding approaches such as Grounded Theory, which emphasise stepwise categorisation and theory generation (Glaser and Strauss, 1967), the KJ Method foregrounds the spatial organisation of ideas, allowing diverse and sometimes contradictory concepts to be synthesised relationally.

4 The Gradual Structuring Method (bunsō-teki taikeika-hō) is a qualitative structuring technique that develops

facilitate the organisation, synthesis, and hierarchical clarification of thematic relationships. Diagrammatic visualisations are further employed to enhance the transparency and interpretability of the findings (Eppler, 2006). These techniques function as analytical supports and representational tools, rather than as independent methodological approaches. Detailed explanations of the research design, data selection, and analytical procedures are provided in Chapter 4.

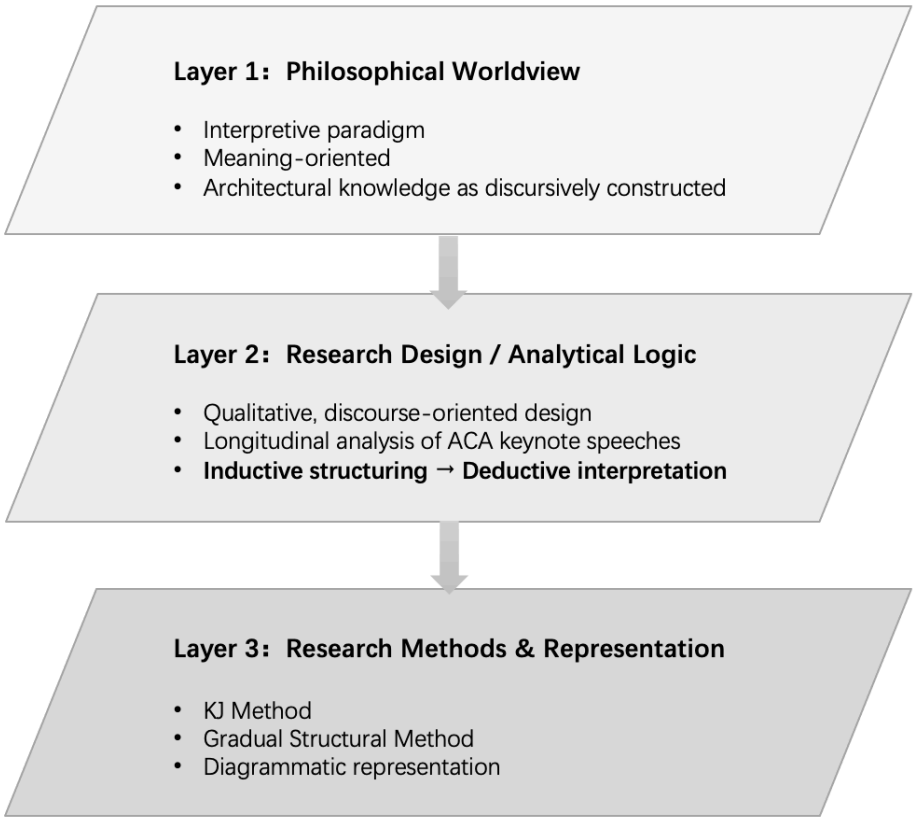


Fig. 1.3 Methodological stance and research design of the study

(Source: Author)

1.6 Significance

Rather than documenting architectural discussions within ARCASIA as a historical record, this dissertation conceptualises ARCASIA as a sustained mechanism of discourse production through which architectural ideas in Asia are articulated, negotiated, and gradually stabilised. From this perspective, ARCASIA is not treated merely as an institutional backdrop or representative organisation, but as an active discursive platform that mediates intellectual positions, frames

hierarchical frameworks by arranging thematic categories across levels of relative abstraction and importance. Through the progressive refinement and reorganisation of thematic clusters, it facilitates the distinction between central and peripheral issues while revealing the interconnectedness of ideas within complex discursive materials.

thematic priorities, and enables particular interpretations of architecture to gain coherence and visibility over time.

The knowledge produced by this research is therefore analytical rather than descriptive. It seeks to clarify the internal logics, thematic structures, and intellectual trajectories through which contemporary Asian architectural thought has been shaped within ARCASIA's discursive practices. Taken together, the significance of this study can be articulated along five dimensions: material, regional, institutional, theoretical, and methodological.

Material Significance

This study makes a material contribution by systematically collecting, consolidating, and analysing discursive materials produced by ARCASIA over more than four decades. By assembling keynote speeches and related documents into a coherent longitudinal corpus, the research expands the range of primary sources available for the study of modern Asian architectural thought. Unlike existing studies that rely primarily on individual architects, national case studies, or canonical buildings, this research foregrounds institutionally produced discourse as a form of historical evidence. In doing so, it demonstrates the value of professional speeches and organisational texts as primary materials for architectural historiography, offering a structured basis for future archival, comparative, and discourse-oriented research.

Regional Significance

At the regional level, this study contributes to the understanding of Asia not as a fixed geographical entity, but as a discursively and institutionally mediated field. By examining ARCASIA as a transnational platform connecting architects from South, Southeast, and East Asia, the research provides a regionally integrative perspective that moves beyond nation-based narratives of architectural development. Through this lens, the study reveals how regional identity, environmental concerns, and reflections on modernism were articulated, negotiated, and reconfigured across diverse contexts within Asia. Rather than proposing a singular "Asian architecture," it highlights both shared concerns and internal divergences, thereby enriching regional architectural historiography with a relational and comparative understanding of Asia.

Institutional Significance

This study highlights the agency of ARCASIA as a collective actor within modern Asian architecture. While institutions such as CIAM[5] and UIA[6] have been extensively examined for their

5 The Congrès Internationaux d'Architecture Moderne (CIAM), or International Congresses of Modern Architecture, was an organization founded in 1928 and disbanded in 1959, responsible for a series of events and congresses arranged across Europe by the most prominent architects of the time, with the objective of spreading the principles of the Modern Movement focusing in all the main domains of architecture

6 Union Internationale des Architectes (UIA), or International Union of Architects, is a federation of national professional organisa-tions working to unify architects, influence public policies and advance architecture in service to the needs of society founded in 1948 and until now.

influence on global modernism (Kalpakci, 2017; Mumford, 2002), ARCASIA has received comparatively limited attention in existing scholarship. By analysing its discourses, this study demonstrates how professional networks in Asia exercised intellectual agency, shaping regional debates, and contributing to the wider historiography of architectural modernism. It thereby advances the construction of an institutionally grounded history of Asian architecture and expands the scope of discursive materials available for global architectural historiography.

Theoretical Significance

The study, by foregrounding Asian voices, contributes to expanding the theoretical horizon of architectural history beyond Euro-American narratives. Rather than positioning Asian architectural discourse primarily in relation to Western modernism, it provides a starting point for theorisation that grows from Asian perspectives and intellectual contexts. ARCASIA discourse is shown to offer not only an Asian case but also a potentially transferable analytical reference for other regions such as Africa and South America. More broadly, this reflection constitutes an important contribution to global architectural history from a non-Western perspective, challenging dominant narratives while situating Asia as an active site of theoretical production (Muramatsu, 2017).

Methodological Significance

This study applies qualitative approaches, including the KJ Method and Gradual Structuring, to organise and interpret a large corpus of discourse materials. By treating professional discourses as primary sources rather than supplementary evidence, it advances a mode of inquiry that bridges textual analysis, institutional history, and cultural interpretation. Methodologically, the study demonstrates how inductive mapping and interpretive structuring can be combined within a longitudinal research design to trace shifts in architectural thought over an extended period. This approach offers a systematic yet flexible framework for analysing complex, multi-scalar discursive materials, and may be adapted to the study of other professional or institutional contexts both within and beyond architecture.

1.7 Structure of the Dissertation

The dissertation progresses from theoretical and historiographical foundations, through institutional contextualisation and empirical discourse analysis, to interpretive examinations of modernism and broader regional implications. It is organised into seven chapters, followed by an epilogue (see Figure 1.4):

Chapter 1 (Introduction) provides the background, identifies the core issues and proposal, and clarifies the objectives, scope, methodology, and significance of the study. It also explains the structure of the dissertation.

Chapter 2 (Theoretical and Historiographical Contexts) establishes the conceptual foundations of the study. It discusses discourse as an analytical lens, examines modernities beyond the West, and reviews postcolonial and postmodern perspectives relevant to Asian architectural thought. It also surveys key historiographical trajectories in Asian architectural scholarship and positions the present study within this broader intellectual landscape.

Chapter 3 (Institutional and Historical Context of ARCASIA) provides a historical and institutional overview of ARCASIA. It traces the organisation's formation after decolonisation, outlines its governance structure and committees, and analyses its core activities, including the ACA and the AAA as platforms for producing and circulating regional architectural discourse.

Chapter 4 (Research Design and Analytical Framework) presents the analytical framework and explains how the research was operationalised. It introduces the qualitative, interpretive orientation of the study, details the two-stage analytical design, and discusses data selection, semantic extraction, clustering procedures, and visualisation techniques. Issues of reliability, validity, and methodological limitations are also addressed.

Chapter 5 (Thematic Transitions in ARCASIA Discourses: Inductive Structuring of ACA Keynotes) develops an inductive and exploratory mapping of thematic transitions across ACA keynote speeches from 1984 to 2021. Drawing on qualitative clustering and graphical structuring, it identifies major thematic domains, recurring concerns, and chronological phases within ARCASIA's discourse. Rather than advancing predefined theoretical claims, the chapter systematically traces how architectural ideas emerged, converged, and shifted over time, establishing an empirically grounded mapping of ARCASIA's evolving discursive landscape.

Chapter 6 (Reflecting on Modernism in ARCASIA Discourses: Deductive and Interpretive Orientations) undertakes a deductive and interpretive analysis of modernism as a central and persistent theme within ARCASIA's discourse building on the inductive findings of Chapter 5. It analyses attitudes toward modernism in Asia, identifies major modes of architectural response, and interprets how modernism was reframed as both a cultural challenge and an intellectual resource. The chapter synthesises these findings to illuminate ARCASIA's broader contribution to rethinking modernism in the Asian context.

Chapter 7 (Conclusion and Perspectives) synthesises the dissertation's findings, highlighting ARCASIA's role in shaping regional architectural discourse and articulating theoretical perspectives grounded in Asian contexts. It also outlines the study's scholarly contributions, discusses its limitations and proposes directions for future research.

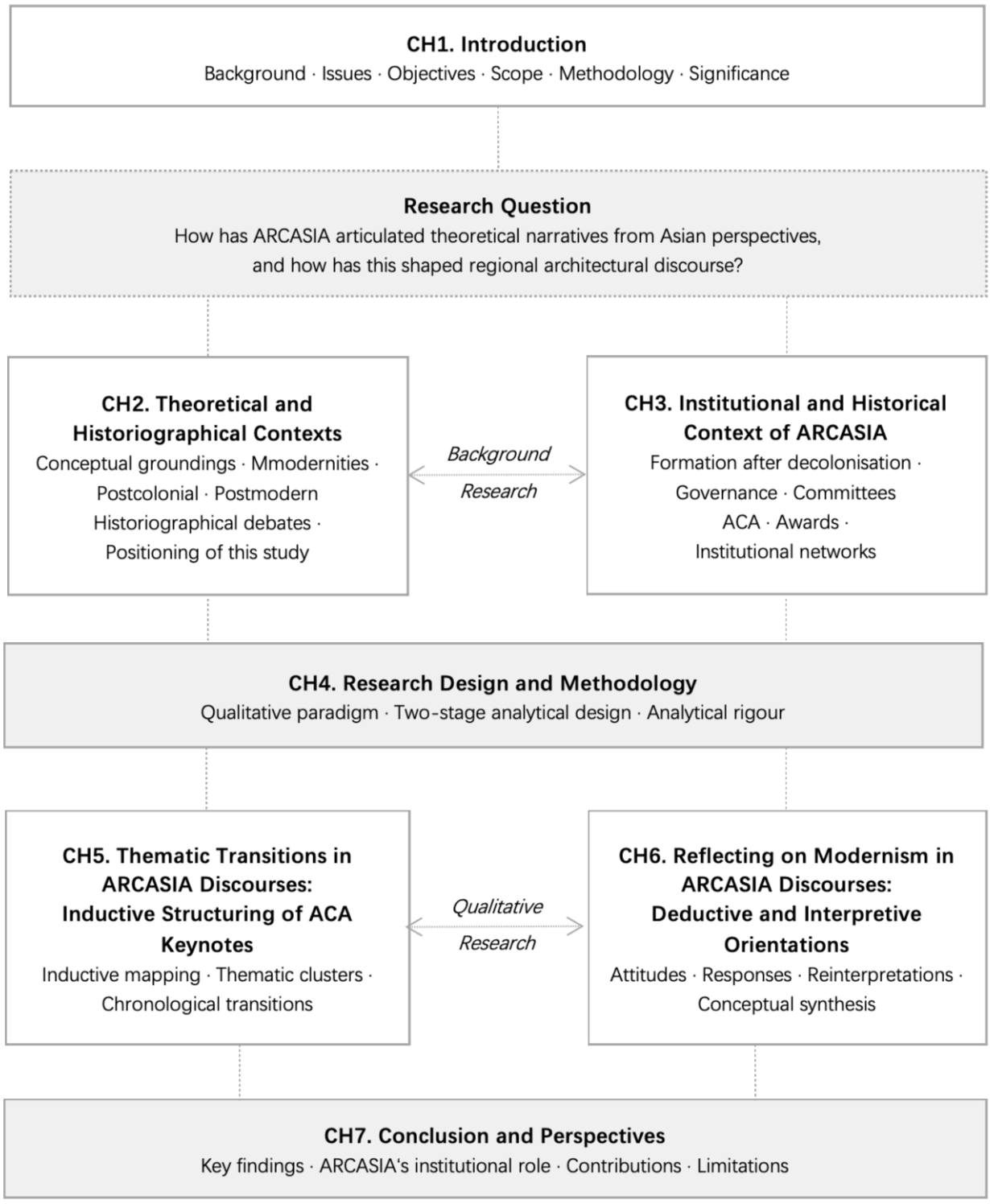


Fig. 1.4 *Overview of the dissertation structure*

(Source: Author)

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Chapter 2.

Theoretical and Historiographical Contexts

2.1 Conceptual Groundings

2.1.1 Discourse as a Research Foundation

The notion of *discourse* provides an essential conceptual and methodological foundation for this study. Discourse is not simply arbitrary speech but a structured mode of knowledge production that is deeply embedded in social and institutional arrangements. Foucault emphasised that discourse establishes the rules under which statements become meaningful, thereby shaping how knowledge is constructed, legitimised, and circulated (Foucault, 1972). Through his analyses of medicine, prisons, and sexuality, he illustrated how discourse functions as an articulation of power and knowledge. Said further developed this perspective by demonstrating how discourse frames cultural representations in ways that reproduce hierarchies of domination, as in his critique of Orientalism (Said, 1978). Similarly, Fairclough has shown that discourse both reflects and sustains social orders, highlighting its role in processes of ideology and social reproduction (Fairclough, 1992). Together, these perspectives underline that discourse is a systematic practice with epistemological and political implications, rather than a collection of isolated statements.

In architectural studies, architectural discourse describes the institutional and intellectual systems that structure architectural knowledge. Hays argued that architectural theory since the late 1960s should be seen as a discursive field in which journals, books, pedagogy, and exhibitions together shape architectural meaning (Hays, 1998). Leach also highlighted the interdisciplinary nature of architectural discourse, emphasising its dependence on philosophy, sociology, and cultural theory for critique and legitimacy (Leach, 1997). Heynen has demonstrated architecture's connection to modernity, showing how architectural practice and thought are closely tied to broader social and cultural discourses (Heynen, 1999). Wigley further argued that architecture is fundamentally a discourse, contending that buildings are inseparable from the textual and theoretical frameworks that confer significance (Wigley, 1993). Collectively, these perspectives indicate that architecture involves not only the production of buildings but also the discursive practices that generate meaning.

While discursive formations have been extensively studied in Western contexts, comparable regional frameworks in Asia remain underexplored. In many cases, architectural thought in Asia has been articulated at the level of individual architects or national traditions, but rarely in terms of a transnational or regional discourse. This gap is particularly significant given the historical fragmentation of architectural discourse across national and colonial boundaries in Asia. Thus, this gap underscores the significance of ARCASIA, particularly its keynote speeches at ACA, which can be understood as one of the few sustained discursive practices attempting to formulate a shared understanding of 'Asian architecture' that transcends national boundaries. Accordingly, the choice of discourse rather than alternative terms such as narrative, concept, or theory reflects this study's focus on collective and institutional meaning-making. For this reason, discourse is adopted here both as an object and as a method. As an object, it identifies the ACA keynote

speeches themselves as primary discursive practices. As a method, it offers an analytical lens through which such speeches can be categorized, compared, and interpreted. In this way, discourse analysis enables a more comprehensive understanding of how architecture in Asia has been conceptualised, debated, and transformed within a regional framework. This emphasis on discourse also prepares the ground for situating Asian architectural thought within broader non-Western and postcolonial contexts.

2.1.2 Modernities beyond the West

Before discussing Modernities beyond the West, it is necessary to clarify the multiple concepts associated with the "modern." As Habermas has shown, the Latin form *modernus* first appeared in the late fifth century to distinguish the "present" of the Christian era from the "past" of ancient Rome and paganism (Habermas, 1987). In subsequent European history, whenever a new consciousness of epochal rupture emerged, the notion of the "modern" repeatedly appeared or reappeared. Since the seventeenth century, the concept, and conditions of the modern have become increasingly complex. It has never had a fixed conceptual definition but has generally been employed to designate what is "new" in opposition to tradition (Cousins and Chen, 2011). Thus, the "modern" can be seen as a universal term with a long historical trajectory in Europe.

In architectural discourse, this general sense of the modern is typically distinguished as modernity, modernisation, and modernism. *Modernity* designates a socio-historical and philosophical category, referring to the transformation of economic, social, and political structures since the late eighteenth century, grounded in the Enlightenment ideals of rationality and individualism (Giddens, 1990; Taylor, 1995). *Modernisation* highlights the processual dimension of these transformations, encompassing industrialisation, urbanisation, and nation-building (Lerner, 1958; Eisenstadt, 1966). *Modernism*, in contrast, denotes a cultural and artistic formation through which modernity was expressed in literature, the arts, and architecture. More specifically, modernism in the architectural field emerged in the 1920s, marked by the founding of the Bauhaus, the influence of the Congrès Internationaux d'Architecture Moderne (CIAM), and the work of figures such as Le Corbusier and Mies van der Rohe. Rejecting nineteenth-century eclecticism and historicism, modernism advanced principles of abstraction, functionalism, and technological expression (Frampton, 1980; Heynen, 1999).

Beyond its aesthetic and formal principles, modernism cannot be separated from the broader socio-political processes of modernisation. Closely linked to modernisation processes such as industrialisation, colonialism, and nationalism, modernism was shaped by the values of modernity rooted in the socio-cultural and political-economic conditions of industrial capitalism (Anthony, 2012). Originating in interwar Europe, modernist architecture gradually transcended national boundaries, becoming both a symbol of modernity and a vehicle of global cultural and economic expansion. Like other non-Western regions, Asia was entangled in this globalising

process through colonial and capitalist systems. Specifically, modernisation unfolded in differentiated ways across Asia: Japan pursued an active path of learning from the West and extending its own imperial expansion; China and Siam were drawn into semi-colonial and semi-feudal conditions; while in South and Southeast Asia—India, Ceylon, Burma, Malaya, Indonesia, and the Philippines—modernisation was imposed directly under colonial rule. Architecture, as a condensed expression of socio-historical transformation, inevitably reflected these divergent trajectories. As Muramatsu and Bao have argued, the "modern" in Asian architecture can be understood as a process of domestication, in which each cultural sphere adapted European forms in its own manner, producing heterogeneous modes of transition (Muramatsu and Bao, 2002).

As modernism was framed as a "universal civilisation", regional cultures were often relegated to peripheral traditions rather than recognised as legitimate knowledge systems (Lu, 2011). This marginalisation was not only cultural but also epistemological. Many Asian traditions, centred on harmony with nature, cyclical time, and spiritual cosmology, struggled to find expression within the visual and spatial language of the modernist paradigm. Non-Western modes of thought often remain "incomplete" unless translated into Western categories (Chakrabarty, 2000), which led to difficulties in articulating indigenous worldviews, reinforcing cultural dislocation and a sense of identity crisis. In this context, scholars have proposed the notion of 'hetero-modernism,' which underscores the heterogeneous and context-specific trajectories of modernism, particularly in non-Western settings (Lim and Chang, 2012). Within Asia's diverse socio-political landscapes, critiques of modernism's universality became especially salient as architecture became a key medium for negotiating cultural identity.

Against this background, the discourses of ARCASIA can be seen as a regional effort to confront the Western-centric foundations of modernity and the crises of authenticity, cultural autonomy, and self-definition they produced. In response, Tay (1984) called for a new modernism in the 1st Asian Congress of Architects —*one in which rationality and the search for contextual truth are not biased towards what is readily rationalisable but can also embrace matters of the spirit and the senses.* His proposition reframed architectural modernism in Asia as an epistemological transformation, shifting the debate from stylistic adaptation to a more profound rethinking of rationality and meaning. This orientation both underlines the critical dimension of Asian architectural discourse and provides the conceptual bridge to the following discussion of postcolonial and postmodern turns.

2.1.3 Postcolonial and Postmodern Turns

In the early twentieth century, under the influence of modernist thought in Western culture, modernist architecture matured in Europe and gradually spread across the globe. Through the activities of CIAM, modernism gained international reach, and by the mid-twentieth century, it had become a dominant architectural form, widely accepted on the world stage in the 1950s and

1960s (Curtis, 1996). However, the internal contradictions of capitalist societies and growing discontent with modernism's functionalist and technocratic orientation generated increasing criticism. By the late 1950s, divisions among architects deepened, ultimately contributing to the dissolution of CIAM (Mumford, 2000). As Mallgrave and Goodman (2011) observe, the late 1960s marked a pivotal watershed in Western architectural theory, with sharp ideological divergences emerging between North American and European positions. Within this context, postmodernism emerged as a critical discourse that responded to the limitations of modernism by emphasising plurality, symbolism, and cultural references. Among the most influential tendencies of this period were regionalism and, more specifically, critical regionalism, which in the late 1970s and early 1980s articulated a resistance to the homogenisation of architecture and the neglect of regional specificity (Frampton, 1983).

In parallel with the critique of modernism, the 1970s and 1980s also witnessed the rise of postcolonial theory, which sought to address the cultural and epistemological legacies of colonialism. Postcolonial thinkers argued that although formal colonial rule had ended, colonial authority continued to persist in cultural hierarchies and systems of knowledge. As Said (1978), Bhabha (1994), and Spivak (1988) demonstrated, modern cultural production was still dominated by Western categories, while non-Western traditions were often marginalised or rendered intelligible only through translation into Western terms. This critical stance directly challenged Western-centrism, neocolonialism, and the epistemic dominance of Europe and North America. These debates resonated strongly with Asia's own historical trajectory, particularly in the wake of decolonisation. Following the wave of decolonisation after the Second World War, when dozens of countries in Asia gained independence between the late 1940s and the 1960s, newly established nations were compelled to reconstruct their independent cultures and collective identities. On the one hand, this meant resisting and cleansing the Westernising influences imposed during colonial rule; on the other, it also involved selectively adopting Western technologies and industrial development as the only reliable path toward prosperity and strength (Murphey, 2008). These ambivalent orientations left an enduring imprint on architectural practices across the region, where the search for cultural identity was inextricably interwoven with both modernising ambitions and inherited traditions (King, 2004).

In the Asian context, the postcolonial and postmodern turns often intersected. On the one hand, postmodern critiques highlighted the importance of locality, plurality, and cultural specificity in response to the homogenising tendencies of modernism. By grounding design in local climates, materials, and cultural practices while engaging with global currents, regionalism offered a means to resist homogenisation and to articulate architectural identity in the context of global modernity (Frampton, 1983). On the other hand, postcolonial discourses emphasised decolonisation and cultural autonomy, seeking to overcome the epistemic dominance of Western categories. As Wee (2015) observes, organisations such as the Asia Planning and Architecture

Collaborative (APAC)[7] sought to provide developing countries in the rapidly decolonising era with a "language" and "structure" that could represent their social identity while distancing themselves from Western urban solutions. During the 1970s, when many Asian nations were undergoing accelerated modernisation and urbanisation, APAC aimed to bolster professional confidence and legitimise Asian architectural initiatives as integral to projects of urbanisation and national identity. Taken together, regionalism and nationalism emerged as two interrelated orientations in Asia's architectural discourse, providing alternative strategies to reconcile global modernity and framing the search for an "Asian identity" as both a cultural project and a professional mandate. Yet, how such critical orientations were collectively articulated, circulated, and sustained across national boundaries remains insufficiently examined.

2.2 Historiographical Positioning in Asian Architectural Discourse

2.2.1 Conceptualising Asian Architecture: Multiple Intellectual Trajectories

The theoretical discussion of Asian architecture has long been marked by a search for identity and coherence, shaped by both global intellectual currents and regional particularities. While many conceptual resources have been imported from Western theory, Asian scholars and practitioners have sought to develop distinctive approaches that situate architecture within Asia's historical, cultural, and environmental contexts. Before discussing the evolution of ARCASIA's discourse, it is therefore necessary to consider how "Asian architecture" has been imagined and theorised, together with the broader conceptual background of "Asia". In this dissertation, the analysis is confined to the member countries of ARCASIA, yet it should be acknowledged that the scope of "Asia" itself is fluid, particularly regarding the shifting boundaries of Central and West Asia.

For architectural discourse, the notion of "Asia" revolves around two central questions: how should the spatial scope of Asia be defined, and through what intellectual frameworks has it been interpreted? In the most common sense, "Asia" has long been recognised as a geographical entity, from its classical designation in Greek (Ασία) and Latin (Asia) to modern definitions as the vast continent bounded by the Pacific, Arctic, and Indian Oceans. Geographers such as Murphey have emphasised the ecological basis of "monsoon Asia," where shared climatic conditions underpinned agricultural surplus and the development of distinctive civilisations (Murphey, 2008). However, Asia was never only a geographical concept: formulated in Western expansion as an "othering" device to secure Europe's self-identity, it also became a cultural and symbolic site of imagination and values (Sun, 2007).

Rather than a single origin, debates on "Asian architecture" unfolded in different political and cultural environments shaped by Asia's uneven encounters with modernity. As Muramatsu (1999) observes, the institutionalisation of architectural history followed divergent trajectories. Japan, as

7 For a detailed introduction to the Asia Planning and Architecture Collaborative (APAC), see section 3.3.2.

the earliest moderniser, combined Western models with colonial knowledge production. China's development was repeatedly interrupted by political upheavals, with architectural history reconstituted in the twentieth century under cultural nationalism. In colonised regions such as India, Vietnam, and Indonesia, architectural knowledge was largely framed by colonial epistemologies and only re-appropriated after independence. These uneven structures meant that "Asian modern architecture" cannot be seen as a unified process, but rather as a constellation of diverse experiences that provided the ground for comparative and regional perspectives.

From a historiographical perspective, these uneven intellectual trajectories have often been examined in isolation, through national narratives or individual figures, rather than as part of a sustained regional discourse. As a result, while existing studies have richly documented the diversity of Asian architectural thought, they have paid comparatively limited attention to the institutional or discursive mechanisms through which such ideas were articulated, exchanged, and rendered visible at a regional scale.

Taken together, these divergent theoretical trajectories demonstrate that scholars across Asia have long been preoccupied with a shared question: how to reconstruct the relationship between architecture and identity within the Asian context. However, the absence of a regionally oriented analytical lens has meant that these debates are rarely examined as interconnected or mutually constitutive. This limitation provides an essential context for understanding the emergence of ARCASIA, not as an isolated organisation, but as a sustained platform through which fragmented intellectual concerns were brought into dialogue and gradually configured into a regional architectural discourse. At their core, these debates converged on the question of how Asian identity and cultural specificity might be sustained within the homogenising currents of global modernity, a concern that has been approached through diverse and often fragmented intellectual trajectories across the region.

2.2.2 Japanese Intellectual Debates and the Idea of Asia

Building on these diverse intellectual trajectories, this section turns to the specific ways in which regional modernities were constructed. Within the Japanese trajectory, thinkers such as Okakura Tenshin[8], famously declared that "Asia is one", framing it as a spiritual and cultural unity whose parts are bound together with incomparable value, transcending political boundaries in *The Ideals of the East* (Okakura, 1903). Over the course of colonisation, however, Asia's own subjective consciousness began to emerge, and the meaning of "Asia" shifted: no longer solely a European category of otherness, it also became a notion of identity for Asians themselves (Sun, 2007). From the late nineteenth century onward, Japanese intellectual debates articulated two interrelated conceptions of Asia: as a symbolic construct of identity, ideology, and consciousness (Fukuzawa,

8 Okakura Tenshin (1862–1913) was a Japanese scholar and art critic who in the era of Meiji Restoration reform promoted a critical appreciation of traditional forms, customs, and beliefs. He was an art historian and philosopher best known for *The Ideals of the East* (1903), which articulated a vision of Asian cultural unity.

1875; Okakura, 1903; Takeuchi, 1960), and as a substantive entity defined by geography, climate, and space (Miyazaki, 1987; Watsuji, 1961). The former emphasised Asia as a bearer of cultural values and ideals, while the latter underscored its diversity and internal differences, often in tension with any homogenising notion of unity. In practice, such perspectives were mobilised both to resist Western hegemony and, at times, to justify Japan's own imperial ambitions.

Against the backdrop of Japan's expanding imperial presence in East and Southeast Asia, architectural scholarship also began to grapple with how "Asia" might be conceptualised as a historical and cultural category, extending contemporary intellectual debates on Asia into the architectural field. The first systematic attempt to conceptualise "Asian architecture" emerged in Japan with Itō Chūta (1867-1954), who sought to frame an "Oriental architectural history" that would transcend the boundaries of single nations. In his writings, Itō acknowledged three fundamental dilemmas in this endeavour: a tendency toward pan-Asian detachment, the impossibility of systematising Asia's vast diversity, and the risk of reducing architectural history to an ideological instrument of colonial rule, underscoring the epistemological challenges faced by any attempt to write an Asian architectural history (Muramatsu, 1994).



Fig. 2.1 *Muramatsu's conception of modern world architectural civilisation circles (Redrawn by the author based on Muramatsu, S. and Bao, M. (2002)*

Building on these early foundations, contemporary Japanese scholars have played a leading role in rethinking Asia as a coherent subject of architectural study. Funo Shūji advanced the idea of "Asia as one", elaborated in *History of Asian architecture and cities*, which proposed a broad typological framework spanning vernacular, Buddhist, Chinese, Indian, Islamic, and colonial architectures (Funo, 2003). In parallel, Muramatsu Shin developed the concept of "architectural civilisation circles", distinguishing East Asia's Confucian sphere, South Asia's Indic sphere, and West Asia's Islamic sphere in the region (see Figure 2.1) (Muramatsu and Bao, 2002). For Muramatsu, the challenge for contemporary scholarship is not only to reconcile the unique

characteristics of these civilisational traditions with the homogenising pressures of globalisation, but also to confront dilemmas of narrating national histories, defining modernity in postcolonial contexts, negotiating national and ethnic identities, and addressing the marginalisation of modern architectural history (Muramatsu, 1999). These debates illustrate both the ambition and the limitations of Japanese-led attempts to conceptualise Asia as an architectural and civilisational whole.

Taken together, these debates reveal that Japanese-led conceptualisations of Asia oscillated between intellectual universalism and geopolitical instrumentalisation, highlighting both the necessity and the difficulty of constructing a regional architectural discourse without reproducing hierarchical or imperial frameworks.

2.2.3 Chinese Perspectives on Asian Architectural Historiography

In contrast to Japan, where debates on "Asia" entered broader intellectual and philosophical discourses, the Chinese trajectory of architectural historiography was shaped primarily by political upheavals and the imperatives of cultural nationalism. The institutionalisation of architectural history in China was repeatedly disrupted by war and regime change, yet each phase witnessed renewed attempts to reclaim a distinctive national tradition. Early twentieth-century scholars such as Liang Sicheng[9] and Liu Dunzhen[10] spearheaded systematic surveys and documentation of timber-frame heritage, seeking to establish the legitimacy of a continuous "Chinese architectural canon" (Muramatsu, 1999). After 1949, architectural historiography became integrated into state-building projects, where the reinterpretation of tradition was aligned with socialist modernisation.

During the 1960s, the aftermath of the People's Commune movement further problematised the role of modernist architecture, while political realities redirected attention away from "Asia" toward the Third World or Global South. Unlike Western accounts that often exoticised non-Western traditions, these writings underscored common struggles for modernisation beyond the West, thereby aligning China's architectural discourse with a broader network of postcolonial modernities (Lu, 2019).

Following the reforms of 1978, Chinese architectural scholarship experienced a decisive shift as the discipline re-engaged with global academic debates and professional networks. This period witnessed the reintroduction of modernism, postmodernism, regionalism, and humanist architectural theories into the Chinese academy, transforming how tradition, modernity, and cultural identity were conceptualised (Zhu, 2009). Crucially, China also resumed participation in

9 Liang Sicheng (1901 –1972) was a Chinese architect and architectural historian, known as the father of modern Chinese architecture. Liang authored the first modern history on Chinese architecture, and he was the founder of the Architecture Department of Northeastern University in 1928 and Tsinghua University in 1946.

10 Liu Dunzhen (1897-1968) is a pioneer in Chinese architecture education and ancient architectural research.

transnational architectural organisations such as the UIA and, later, ARCASIA [11], creating new institutional channels through which Chinese architects could locate themselves within broader Asian and global conversations.

A long-standing limitation of Chinese scholarship is the absence of an explicitly "Asian" perspective. Much research has remained focused on domestic architectural history or on comparisons with Europe and America, often overlooking China's position within Asia. Landmark works such as Lai (2007)'s Research on the *Studies in modern Chinese architectural history* and Xu (2000)'s *Birth of Modern Chinese Architecture* have addressed China's response to Western influences, yet without situating it in broader Asian frameworks. This historiographical orientation was shaped not only by thematic preference but also by structural conditions: the nation-centred narrative of cultural reconstruction, the domestic publication ecology, and the framing of architectural history as an extension of state cultural policy collectively reinforced a China–West comparison while marginalising China–Asia relational perspectives (Chen, 2015). As a result, "Asia" remained an implicit or absent category in much of twentieth-century Chinese architectural scholarship. This absence is not merely a conceptual gap but reflects the broader institutional and historiographical conditions under which architectural knowledge was produced in modern China.

In recent decades, however, awareness of this limitation has grown. Chinese scholars such as Chen Wei, Zhu Jianfei, Li Shiqiao, Lai Delin, and Zeng Jian have increasingly advocated for architectural research that locates China within Asia, highlighting both China's contributions to Asian modernity and the relevance of Asian architectural experience to contemporary Chinese practice. This emerging awareness also points to the growing importance of regional institutional platforms through which Chinese architectural discourse could be articulated beyond a China–West comparative framework. In this context, organisations such as ARCASIA offered a concrete arena for re-situating Chinese architectural thought within a broader Asian discursive field.

2.2.4 Colonial and Postcolonial Narratives in Asian Architectural History

As illustrated in Figure 2.2, colonial and imperial rule in Asia was spatially uneven and historically differentiated. Large parts of South and Southeast Asia were subjected to European colonial administrations—primarily under British, French, and Dutch rule—through which architectural knowledge was institutionalised via bureaucratic governance, archaeological surveys, and professional training systems (King, 2004; Lu, 2011). These regimes provided the structural conditions under which architectural historiography emerged, often framing "Asian architecture" through European epistemological categories.

East Asia, however, followed markedly different trajectories. Korea and Taiwan experienced

11 China, through the Architectural Society of China (ASC), rejoined the UIA in 1981 and formally entered ARCASIA in 1989, marking its reintegration into regional and international professional networks.

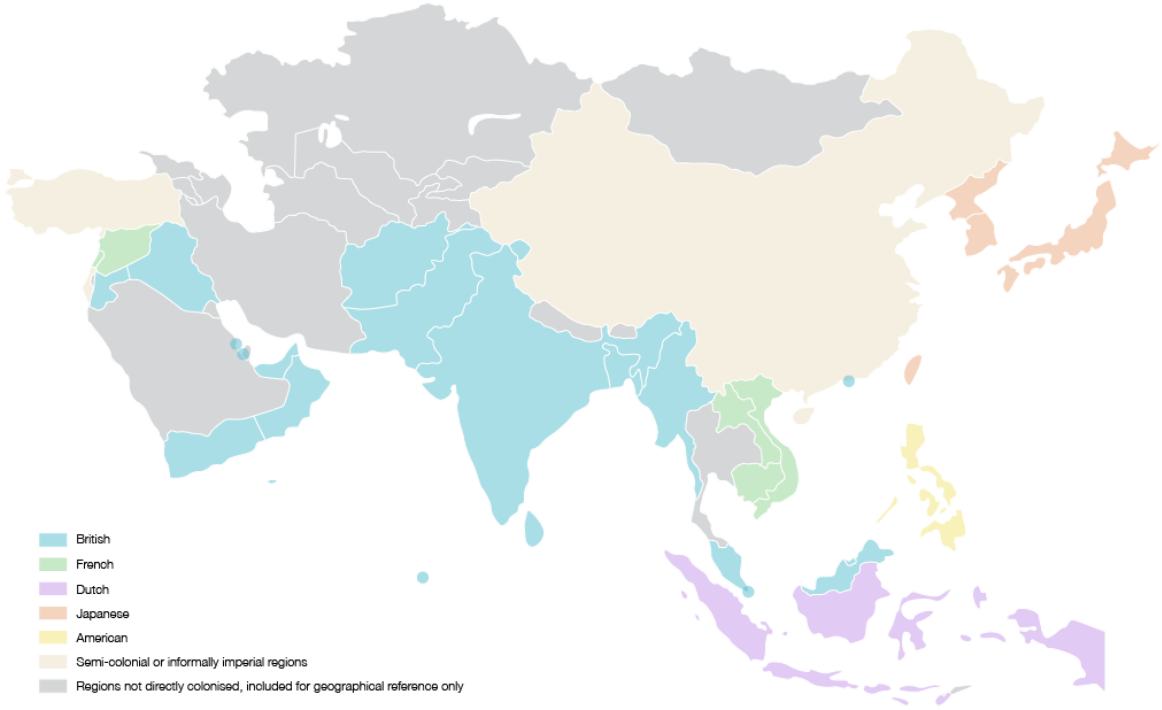


Fig. 2.2 *Colonial and semi-colonial backgrounds of architectural knowledge formation in Asia (Drawn by the author based on publicly available historical sources)*

colonial modernity under Japanese imperial rule, which combined rapid modernisation with cultural assimilation and political control, producing architectural and urban legacies that do not align neatly with dominant European postcolonial frameworks (Duus, 1995). China occupied yet another distinctive position. Although never fully colonised, it was shaped by a condition of semi-colonialism characterised by treaty ports, extraterritoriality, and fragmented spheres of influence—an "informal empire" that profoundly affected architectural production and historiography, thereby reinforcing a nation-centred narrative of modernisation largely articulated through China–West encounters (Bickers, 2011). Japan, in contrast, functioned ambiguously as both a recipient of Western modernity and an imperial power within Asia (Duus, 1995; Fujitani, 1996).

This dual positioning complicates conventional colonial–postcolonial binaries and helps explain why East Asian colonial and semi-colonial experiences have often remained marginal in broader postcolonial architectural narratives. Recognising these differentiated colonial conditions is therefore essential for understanding the uneven development of architectural historiography in Asia and for identifying the analytical limits of postcolonial frameworks derived primarily from European colonial contexts.

Against this differentiated colonial backdrop, architectural historiography in many colonised parts of Asia took shape through concrete scholarly practices embedded within colonial institutions. As scholars of colonial knowledge have widely noted, the production of knowledge

under colonial rule was closely tied to practices of documentation, classification, and systematisation, which functioned simultaneously as scholarly methods and as techniques of governance (Cohn, 1996; Said, 1978). In regions such as India and Southeast Asia, the writing of architectural history was therefore closely aligned with the epistemological frameworks of colonial governance, where historical surveys and typological classifications served both academic inquiry and imperial control (King, 2004; Lu, 2011). In British India, for example, Fergusson (1899)'s *History of Indian and Eastern Architecture* exemplified how colonial scholarship sought to systematise "Eastern" architecture as a field intelligible primarily through European historical categories. Similarly, the activities of the École française d'Extrême-Orient in Indochina and Dutch archaeological surveys in Indonesia produced extensive documentation of temples and monuments[12], yet these projects were inseparable from colonial bureaucratic agendas of cultural management, territorial ordering, and heritage control (Bloembergen, 2006).

Recent historiographical scholarship has further emphasised that such colonial regimes of architectural knowledge were not simply dismantled after decolonisation, but rearticulated through postwar professional and discursive frameworks. Lim and Chang argue that modernism beyond the West should be understood through multiple modernities rather than a singular, Eurocentric narrative, and that architectural modernism was deeply embedded in socio-political contexts rather than operating as an autonomous project (Lim and Chang, 2012). From this perspective, categories such as the "non-West" or the "Tropics" function not merely as geographical descriptors, but as historically constructed frameworks through which architectural modernity was contextualised, classified, and circulated.

From the mid-twentieth century onward, the notion of the "Tropics" became a crucial category in colonial and postcolonial discourse, often used to conflate colonies into a homogeneous climatic zone. Architects such as Otto Koenigsberger[13], Maxwell Fry[14], and Jane Drew[15] pioneered what became known as "tropical architecture," adapting modernist design principles to hot and humid environments through passive solar strategies, ventilation systems, and vernacular elements such as verandas and perforated walls (Lu, 2011). As Chang has demonstrated, tropical architecture did not emerge simply as a climatic or technical response, but through colonial networks that linked nature, climate, and technoscientific expertise, transforming environmental

12 École française d'Extrême-Orient (EFEO), established in 1900 in Hanoi under French colonial rule, was a scholarly institution devoted to the study of archaeology, philology, and architecture in Asia, especially Indochina. Its surveys and documentation of temples and monuments became foundational references, though closely tied to colonial administration and cultural control.

13 Otto H. Königsberger (1908–1999) was a German-Indian architect who worked mainly in urban development planning in Africa, Asia and Latin America, with the United Nations. He also proposed plans for developing new cities like Bhubaneswar and Jamshedpur in India.

14 Edwin Maxwell Fry (1899–1987) was an English modernist architect, writer and painter. Originally trained in the neo-classical style of architecture, Fry grew to favour the new modernist style, and practised with eminent colleagues including Walter Gropius, Le Corbusier and Pierre Jeanneret.

15 Dame Jane Drew (1911-1996) was an English modernist architect and town planner. She qualified at the Architectural Association School in London, and prior to World War II became one of the leading exponents of the Modern Movement in London.

conditions into a specialised field of architectural knowledge (Chang, 2016). While widely promoted as technical development, such models also functioned as instruments of imperial soft power, embedding Western paradigms of design and training into the early generations of postcolonial professionals (Lai, 2002). As Lu (2011) has argued, postcolonial modernism was not a rupture with colonialism but a condition of entanglement. Modernist design reframed national images yet often concealed structural inequalities, reproducing epistemic hierarchies in which imperial centres retained authority over architectural discourse. Local materials and labour were frequently objectified, while postcolonial architects rarely authored theoretical accounts themselves.

Following independence, however, this knowledge was gradually re-appropriated as part of the search for national identity. In India, Charles Correa[16] pioneered a form of "critical modernism" that combined modernist principles with traditional vocabularies to root architectural expression in local culture (Correa, 1989; Lang *et al.*, 1997). In Southeast Asia, the re-evaluation of vernacular and pre-colonial forms contributed to the emergence of distinctive national architectural narratives, particularly in the context of post-independence nation-building and the reconfiguration of architectural historiography (Scriver and Prakash, 2007). William S. W. Lim further advanced this trajectory, extending architectural practice into theoretical critique. Through writings that foregrounded Asian urbanism, vernacular traditions, and the cultural specificities of modernisation (Lim, 1998; 2005; 2007), he reformulated modernity as an ethical and cultural project, situating architectural practice within postcolonial struggles for identity and autonomy.

Taken together, these perspectives exemplify how postcolonial Asian scholars appropriated and transformed modernist vocabularies into regionally grounded critiques with international resonance. However, much of this scholarship has remained anchored in national or postcolonial frameworks, with limited attention to how such critiques were articulated, exchanged, and consolidated across Asia at a regional scale. As a result, the institutional and discursive mechanisms through which postcolonial architectural ideas circulated beyond national contexts remain underexamined. This limitation highlights the need to examine regional platforms that mediated architectural discourse across diverse postcolonial conditions, providing a critical context for understanding organisations such as ARCASIA.

These trajectories reveal how the construction of regional modernities in Asia unfolded through uneven but interconnected processes. In Japan, intellectual debates embedded "Asia" within broader philosophical and architectural discourses; in China, historiography was shaped more strongly by nationalism and socialist modernisation; in colonised regions, architectural discourse oscillated between colonial imposition and postcolonial re-appropriation, culminating in critical reinterpretations of modernism. Despite their differences, these trajectories all grappled with a

16 Charles Mark Correa (1930-2015) was an Indian architect and urban planner based in Mumbai, India. Credited with the creation of modern architecture in post-Independent India, he was celebrated for his sensitivity to the needs of the urban poor and for his use of traditional methods and materials.

shared concern: how to negotiate modern architecture within structures of global inequality while sustaining cultural specificity and regional identity. This shared concern forms an important historiographical backdrop for situating ARCASIA's discourse within the wider landscape of Asian architectural thought.

2.3 Previous Studies and Research Position

2.3.1 Review of Previous Studies

Building on the historiographical debates outlined in Section 2.2, particularly those concerning the conceptualisation of "Asia," colonial and postcolonial narratives, and regionally grounded architectural knowledge, this section turns to the institutional dimension through which such ideas have been articulated and circulated. While previous scholarship has examined Asian architecture through intellectual traditions, national perspectives, and critical reinterpretations, less attention has been paid to the transnational platforms that have enabled these debates to take shape collectively and persist over time. Among such platforms, ARCASIA occupies a distinctive position as a long-standing regional organisation explicitly framed around the notion of Asia. However, despite its relevance to the issues reviewed above, it has received remarkably limited scholarly attention.

Research that directly focuses on ARCASIA as its primary subject remains in its initial stage. Existing literature has largely taken the form of descriptive accounts of events or thematic overviews, most of which appear in professional journals or activity reports released by ARCASIA itself. Early documentation by Klassen (1984), for example, recorded the 1st Asian Congress of Architects with an emphasis on the search for an "Asian identity." More recent contributions by Zhi and Fei (2017) and Oh *et al.* (2021) provided thematic reviews of specific forums and congresses. Additional reports are scattered across professional journals such as *Time+Architecture* and in the bulletins of ARCASIA's member associations in different countries. While these publications offer valuable records of conference agendas and discussions, they remain fragmented and largely descriptive, stopping short of systematic or critical analysis (Zhang *et al.*, 2025). To date, no monographs or doctoral dissertations have been devoted to ARCASIA, and its role in shaping contemporary Asian architectural discourse has rarely been examined as a historiographical problem. Consequently, ARCASIA has seldom been analysed as a site where competing ideas of Asian identity, modernism, and regional cooperation are collectively negotiated and historically sedimented.

By contrast, scholarship on other international or regional architectural organisations is comparatively well developed. Studies on CIAM and UIA have extended well beyond descriptive documentation, encompassing systematic reconstructions of institutional histories as well as discourse-oriented and epistemological analyses. Rather than treating these organisations merely

as professional networks, existing research has examined them as institutionalised platforms through which architectural ideas were collectively formulated, legitimised, and circulated at an international scale. In the case of CIAM, a substantial body of monographs and doctoral research has demonstrated how modernist architecture was shaped and disseminated through institutionalised discursive mechanisms. These studies have analysed CIAM's organisational structure, congress procedures, and internal debates as key instruments through which modernist principles were articulated, stabilised, and projected onto a global architectural agenda. Through repeated congresses, publications, and organisational techniques, CIAM functioned as a central institutional apparatus for the production and international circulation of modernist architectural discourse (Mumford, 2000; Kalpakci, 2017).

Scholarship on the UIA is substantial, particularly in the form of institutional histories, professional studies, and research on post-war internationalism in architecture. Existing literature has examined the UIA as a key organisational framework through which architects negotiated professional standards, ethical principles, and modes of international cooperation in the context of post-war reconstruction and Cold War geopolitics. Rather than foregrounding architectural ideology in the manner of CIAM studies, research on the UIA has primarily approached the organisation as a professional and institutional mediator, analysing its congresses, committees, and organisational structures that shaped the global circulation of architectural expertise and professional values (Nicolas, 2007; Zhong *et al.*, 2018). In parallel, the growing historiographical interest in the UIA is further evidenced by dedicated international research initiatives, including the workshop *Exploring UNESCO and UIA: Histories of Architecture and Bureaucracy in Development Contexts*[17], organised at the gta Institute, ETH Zurich. Together, these studies and initiatives demonstrate that the UIA has become an established object of critical inquiry within architectural historiography, particularly in relation to questions of professional governance, internationalism, and knowledge circulation.

In parallel, a body of literature has established the methodological and historiographical relevance of discourse-based analysis in architectural history. A representative example is Jiang's phased investigation of architectural discourse in China through a systematic analysis of articles published in *Architectural Journal (Jianzhu Xuebao)*[18] between the 1950s and 1970s (Jiang *et al.*, 1999a, 1999b). By extracting keywords, analysing their frequency, and organising them into thematic and semantic categories, this study reconstructed shifts in architectural thought during the process of modernisation in China. Similar approaches have been applied in other national and transnational contexts. Zhi and Okuyama's quantitative analyses of post-war Japanese architectural evaluation

17 This workshop, held at the gta Institute of ETH Zurich on 21–22 November 2024, addressed the historical relationship between UNESCO and the International Union of Architects, focusing on architecture's involvement in development contexts, bureaucratic mediation, and transnational knowledge exchange since the post-war period. Conference abstracts and proceedings are openly available through the ETH Zurich Research Collection at: https://www.research-collection.ethz.ch/entities/publication/e607e5a6-b8ff-4fc7-be56-d20f9203765e.

18 *Architectural Journal* (*Jianzhu Xuebao*), founded in 1954 and published by the Architectural Society of China, is widely recognised as the most authoritative architectural periodical in China.

in Western journals (Zhi and Okuyama, 2021, 2022), as well as Natsume's examination of keyword transitions in *Oppositions*[19] during the 1970s–80s (Natsume, 2008), further demonstrate how discourse-based methods can reveal long-term intellectual transformations through the systematic analysis of architectural publications. Although differing in scale and focus, these studies share an underlying concern with tracing how architectural ideas evolve through repeated publication, institutional mediation, and discursive accumulation.

Taken together, existing studies reveal a significant imbalance in architectural historiography. While international architectural organisations and architectural media have been extensively examined as sites of discourse production and historical agency, ARCASIA, despite its central role in post-war Asian architectural exchange, remains largely absent from critical historiography. Addressing this gap requires an analytical perspective that situates ARCASIA not simply as an event-based association, but as a sustained institutional platform through which architectural ideas about Asia and modernism have been collectively articulated over time.

2.3.2 Research Gap and Positioning

Building on the review above, this dissertation addresses a clear historiographical gap in the study of Asian architectural discourse. ARCASIA, despite its central role in Asian architectural thinking, has rarely been analysed as a sustained producer of architectural knowledge. Existing studies on ARCASIA have remained largely descriptive and event-based, offering limited insight into how architectural ideas were collectively articulated and transformed over time within a regional institutional framework.

Responding to the historiographical debates outlined in Section 2.2, this study shifts attention from abstract or externally defined notions of "Asia" toward the institutional and discursive processes through which such ideas were repeatedly produced and negotiated. Rather than treating "Asia" as a fixed cultural or geographical category, the dissertation examines how regional architectural concerns, particularly those related to modernism, identity, and environmental conditions, were articulated through a long-standing professional organisation operating across diverse national contexts. This institutional perspective distinguishes the present study from existing scholarship that approaches Asian architecture primarily through cultural, stylistic, or national frameworks.

It is important to clarify that this dissertation does not aim to reconstruct the early phases of modern architecture in Asia, which emerged unevenly across different regions through colonial encounters, transnational exchanges, and local adaptations, and which have been extensively examined in existing architectural historiography. Instead, the present study focuses on how

19 *Oppositions* was a critical architectural journal published between 1973 and 1984 by the Institute for Architecture and Urban Studies (IAUS) in New York. Closely associated with figures such as Peter Eisenman, Kenneth Frampton, and Anthony Vidler, the journal played a pivotal role in shaping theoretical debates on modernism, postmodernism, and critical architectural discourse in the late twentieth century.

modernism was retrospectively interpreted, negotiated, and rearticulated by Asian architects in the postwar and postcolonial period through the institutional platform of ARCASIA. In this sense, ARCASIA is not positioned as a representative of the origins of Asian modern architecture, but as a collective intellectual arena in which modernist ideas were critically reassessed and transformed. The apparent temporal gap thus reflects a deliberate historiographical positioning rather than a methodological limitation.

Through a series of master's theses, peer-reviewed journal articles, and conference papers, earlier studies explored ARCASIA's institutional development, traced thematic shifts across the selected Asian Congresses of Architects, and experimented with qualitative analytical techniques such as semantic clustering and network visualisation (Zhang, 2022a, 2022b; Zhi and Zhang, 2023; Zhang *et al.*, 2025a, 2025b; Zhang *et al.*, 2026; Zhang *et al.*, 2023; Zhang *et al.*, 2024; Zhang, 2025; Zhang and Kita, 2026).

Building on this groundwork, the present dissertation advances existing scholarship by offering the first systematic and longitudinal analysis of ARCASIA's discursive production from 1984 to 2021. By foregrounding institutional continuity and discursive structure, this dissertation contributes to broader historiographical discussions on non-Western modernity, regional knowledge production, and the role of professional organisations in shaping architectural discourse. More broadly, it demonstrates the analytical potential of examining regional architectural institutions as sites where modernist ideas are neither simply adopted nor rejected but actively reworked through sustained collective discourse. This perspective opens up new directions for future research on architectural organisations beyond Euro-American contexts, as well as comparative studies of regional networks and institutional discourses within global architectural history.

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Chapter 3.

Institutional and Historical Context of ARCASIA

3.1 Historical Context and Founding of ARCASIA

3.1.1 Postwar Asia, Decolonisation, and the Search for Regional Identity

To situate ARCASIA as an institutional and discursive actor within the Asian context, this section first examines the historical and ideological conditions that shaped its formation. The Architects Regional Council Asia (ARCASIA), formally established in Jakarta in September 1979, emerged from nearly a decade of institutional gestation shaped by the cultural, political, and professional transformations of postwar Asia. Its earliest roots can be traced to the 1967 Commonwealth Association of Architects (CAA) Conference in New Delhi, where representatives from six Asian CAA member institutes—India, Sri Lanka, Pakistan, Malaysia, Singapore, and Hong Kong—expressed a growing desire to consolidate regional cooperation (CAA, 1967; ARCASIA, 2007). By this time, most of these countries or regions had recently achieved independence, and architects increasingly felt the need to assert professional solidarity while negotiating the influx of Western modernism and new technologies (King, 2007). Regional cooperation thus emerged not only as a practical professional necessity but also as a symbolic gesture of postcolonial cultural realignment.

At the 1967 Conference, Lim Chong Keat[20], then President of the Singapore Institute of Architects, memorably argued that Asian architects needed "*to re-evaluate and establish new standards — not merely to borrow or adapt them; but to evolve and to assert their own realisation of integrity and idealism*" (CAA, 1967). His call captured a broader sentiment among Asian architectural leaders who recognised that architectural modernisation in post-independence Asia required both technical advancement and a renewed cultural grounding. In this context, the initial proposal for a "Centre for Environmental and Technical Advancement (CETA)" was put forward as a regional hub for environmental design, technological exchange, and professional collaboration. The following year, at the CAA Asian Regional Forum held in Colombo, the six founding members further affirmed the necessity of a regional organisation and formally adopted the name "ARCASIA" (ARCASIA, 2007).

Throughout the 1960s and 1970s, Asia experienced rapid decolonisation, nation-building, and industrial transformation (Anderson, 1983; King, 2007). Newly independent states sought to reclaim cultural autonomy after decades of colonial urbanism, even as they embraced technological modernisation and global architectural currents (Murphey, 2008). This dual aspiration, reclaiming cultural identity while integrating new technologies, formed a distinct intellectual climate in which the idea of a regional architectural organisation gained both symbolic and practical importance (Chang & King, 2011). For many of the architects involved in ARCASIA's early discussions, regional collaboration offered a means to collectively address shared challenges

20 Lim Chong Keat (1930~), Malaysian architect and botanist. He was educated in architecture at Manchester University and Massachusetts Institute of Technology, and received his master's degree in architecture in 1957. He is a full member of Malaysian Institute of Architects, Singapore Institute of Architects and Royal Institute of British Architects. Before the establishment of ARCASIA, Lim Chong Keat was one of the founders of the New Delhi Conference of Commonwealth Architects Association and the first chairman of ARCASIA.

of urbanisation, housing, environmental design, and identity formation.

These developments culminated in the formal establishment of ARCASIA at the Jakarta General Assembly in September 1979, attended by representatives from HKIA, IAI, PAM, ASA, SIA, and UAP, with continued endorsement from the CAA (see Figure 3.1). Ikmal Hisham Albakri, then the President of the CAA, pledged full support for the new organisation and emphasised the importance of close cooperation between ARCASIA and the Commonwealth Association. These institutional affirmations underscored the regional ambitions that had guided ARCASIA's decade-long gestation and set the stage for its formal establishment. In this postwar and postcolonial context, the emergence of ARCASIA reflected both the geopolitical reconfigurations of Asia and the architectural profession's search for new cultural and epistemic grounding. Its formation signalled a collective effort by Asian architects to articulate regional identity, strengthen professional solidarity, and participate more actively in international architectural discourse (Anderson, 1991; Vale, 1992; King, 2007). Thus, the establishment of ARCASIA can be understood both as a postcolonial response to Western modernity in the built environment and as an attempt to position Asian architecture within the evolving landscape of global architectural discourse and the emerging postmodern debates.

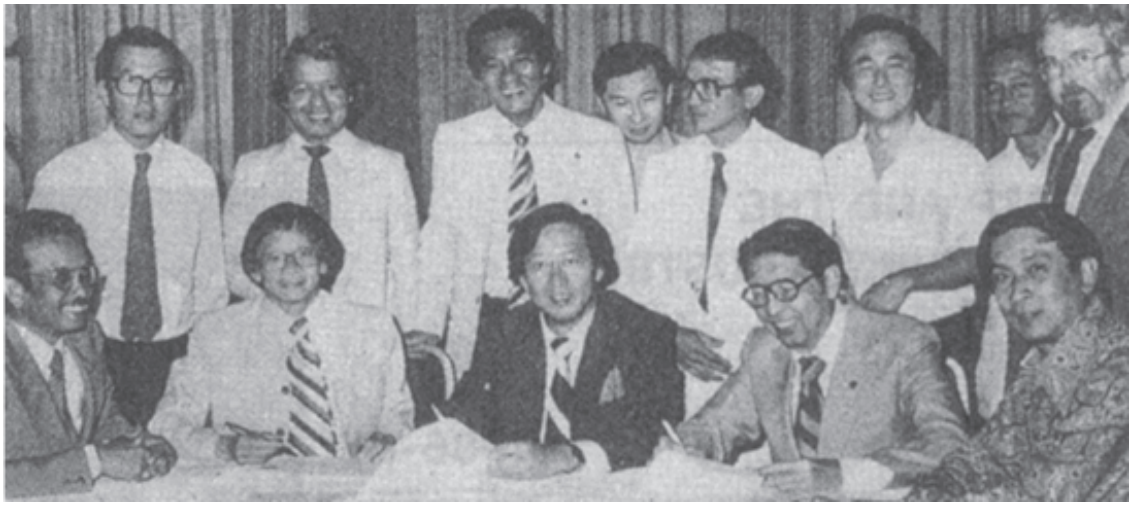


Fig. 3.1 *Delegates pose for posterity at the ARCASIA inaugural meeting held in Jakarta in 1979 (compiled by the author based on data from ARCASIA History Book)*

3.1.2 Formation and Early Objectives

Following the discussions initiated at the 1967 and 1968 CAA meetings, the practical formation of ARCASIA unfolded over a decade-long preparatory process between 1969 and 1979, marked by incremental institutionalisation and expanding regional participation. The Asian Sub-Forum held in Colombo in 1968 reaffirmed the necessity of a regional architectural organisation and formalised its name as the "Architects Regional Council Asia." Building on this momentum, ARCASIA entered a structured phase of institutional development characterised by two provisional councils,

expanding membership, and the drafting of its constitutional framework (ARCASIA, 2007).

The First Provisional Council (1969–1973), chaired by Lim Chong Keat of Singapore, convened four preparatory meetings. During this period, ARCASIA established committees responsible for drafting the constitution and coordinating environmental and technological exchange—functions that reflected the postwar emphasis on development and regional cooperation. The Council also initiated the practice of inviting architectural institutes from outside the original six CAA members to participate as observers, signalling ARCASIA's intention to broaden its regional scope. By 1972, the Institute of Architects Bangladesh (IAB) and the Association of Siamese Architects (ASA) formally joined the organisation, marking the first phase of its expansion beyond the CAA core (ARCASIA, 2007).

The Second Provisional Council (1974–1980), chaired by Kington Loo of Malaysia[21], completed and revised the constitution and further consolidated the governance structure of the emerging organisation. It oversaw a second wave of membership expansion: the Indonesian Institute of Architects (IAI) and the United Architects of the Philippines (UAP) were admitted as full members in 1977. During this period, ARCASIA also strengthened ties with regional associations, refined its objectives, and laid the administrative foundations for committees such as the ARCASIA Board of Architectural Education (ABAE), marking the institutional birth of a regional organisation shaped by more than a decade of negotiation, cooperation, and shared postcolonial aspirations (ARCASIA, 2007). By the late 1970s, the preparatory work of the two provisional councils had produced a coherent organisational framework, a growing membership base, and a shared recognition of the need for an Asian platform that could articulate regional aspirations in architecture, planning, and environmental design.

In September 1979, ARCASIA was officially inaugurated in Jakarta with the support of the CAA. Delegates from the Hong Kong Institute of Architects, the Indonesian Institute of Architects, Pertubuhan Akitek Malaysia, the Association of Siamese Architects, the Singapore Institute of Architects, and the United Architects of the Philippines attended the founding ceremony, each delivering national reports (ARCASIA, 2007). Its early leadership comprised technocratic and intellectual elites, consisting of architects who combined professional authority with administrative and academic influence, reflecting the institutionalised character of ARCASIA's professional networks. The key milestones of ARCASIA's foundation and early development are summarised in Figure 3.2.

With expanding activities, ARCASIA has since operated as the sole official regional architectural organisation in Asia, serving as a collective platform for professional collaboration and exchange. The early trajectory of ARCASIA thus reflected both professional necessity and regional ambition, laying the groundwork for the association's evolving structure and its wider role in Asia. Importantly, these formative conditions also shaped the character of

21 Kinton Loo (1930~2003), a Malaysian architect, graduated from Melbourne University in 1953 and belongs to the group that brought modernism to Southeast Asia after World War II.

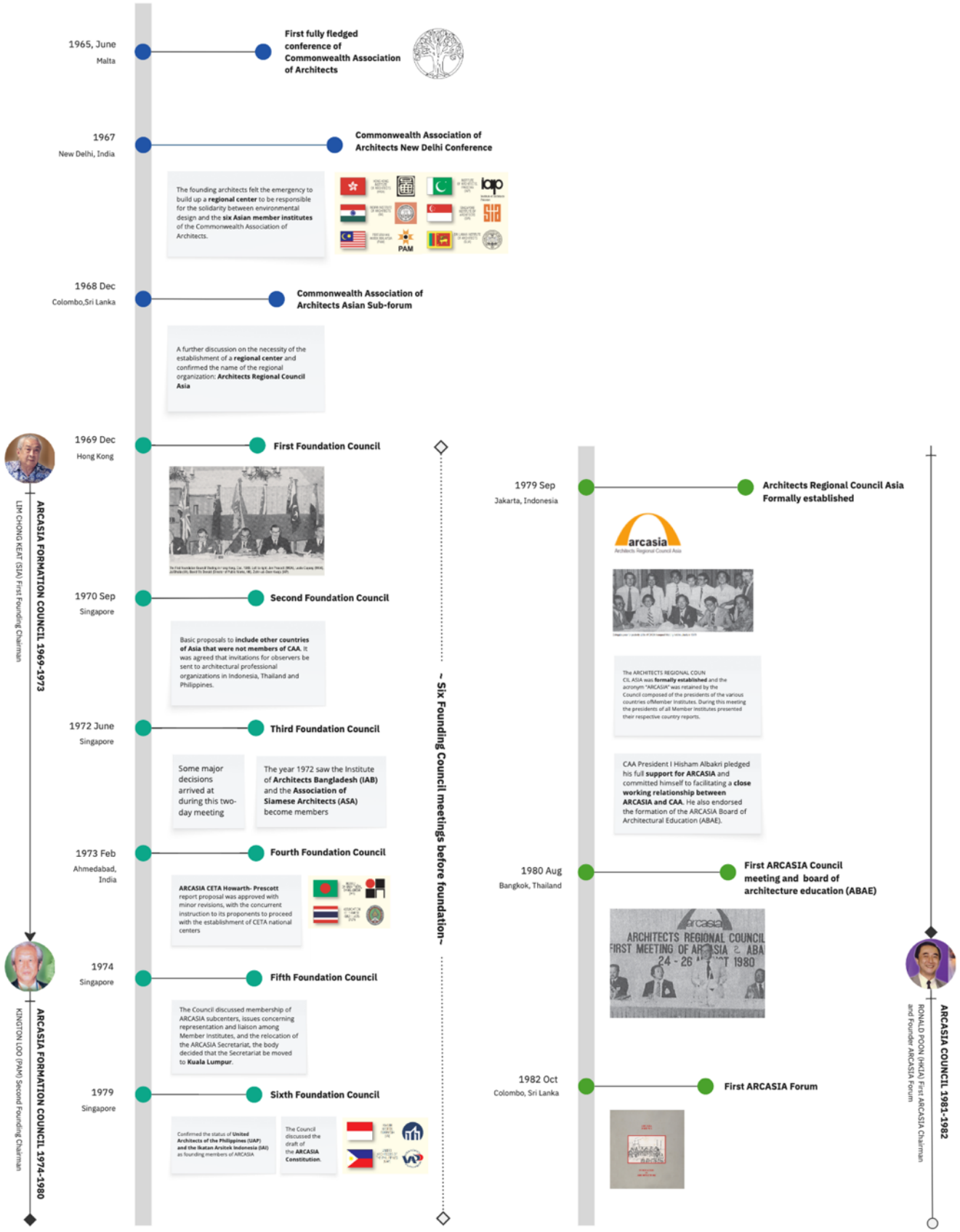


Fig. 3.2 *Timeline of ARCASIA's foundation and early activities (1965-1982)*
(compiled by the author based on data from ARCASIA History Book)

ARCASIA's later architectural discourse. The prolonged preparatory process, the emphasis on regional cooperation, and the leadership of technocratic and intellectual elites positioned ARCASIA as a forum oriented toward reflection and agenda-setting within an Asian perspective rather than doctrinal production.

3.2 Development and Organisational Structure of ARCASIA

3.2.1 Organisational Objectives and Membership Growth

The primary aim of ARCASIA at its establishment was to foster closer collaboration among national institutes of architects in Asia and to collectively address issues of professional importance across the region. At the inaugural meeting in Jakarta in 1979, the constitution of ARCASIA and ABAE was formally ratified, setting out the official name, logo, council framework, committees, and directions for future development of ARCASIA (see Figure 3.3).



Fig. 3.3 *Official logo of ARCASIA (Source: ARCASIA official website)*

The constitution articulated a set of objectives that emphasised professional solidarity among Asian institutes, the promotion of architectural education and practice in the service of society, the advancement of research and technical exchange, and the creation of platforms for cultural dialogue and international cooperation[22]. These objectives reflected ARCASIA's early ambition to position itself as the representative regional body for Asian architects as following:

> *To unite on a democratic basis and to foster friendly, intellectual, artistic, educational and scientific ties among National Institutes of Architects in the Asian Region;*
>
> *To foster and maintain professional contacts, mutual cooperation and assistance among Member Institutes;*
>
> *To represent architectural institutes of member countries at Inter-Regional level;*
>
> *To promote the recognition of the architect's role in society;*
>
> *To promote the development and education of architects to serve society;*
>
> *To promote research and technical advancement in the field of the built environment;*
>
> *To arrange for the publication of any matter likely to promote knowledge of work, theory, law and practice relating to the building industry and professionals allied thereto;*
>
> *To provide a forum for member Institutes, government agencies and allied professional organisations for the discussion of problems of common interest and seek solutions to these problems which would contribute to the advancement of the profession and the development of Architecture relevant to the culture and aspirations of the Asian people;*

22 The ARCASIA's objectives can be referred in the official website of ARCASIA: http://www.arcasia.org/about-us/introduction.html.

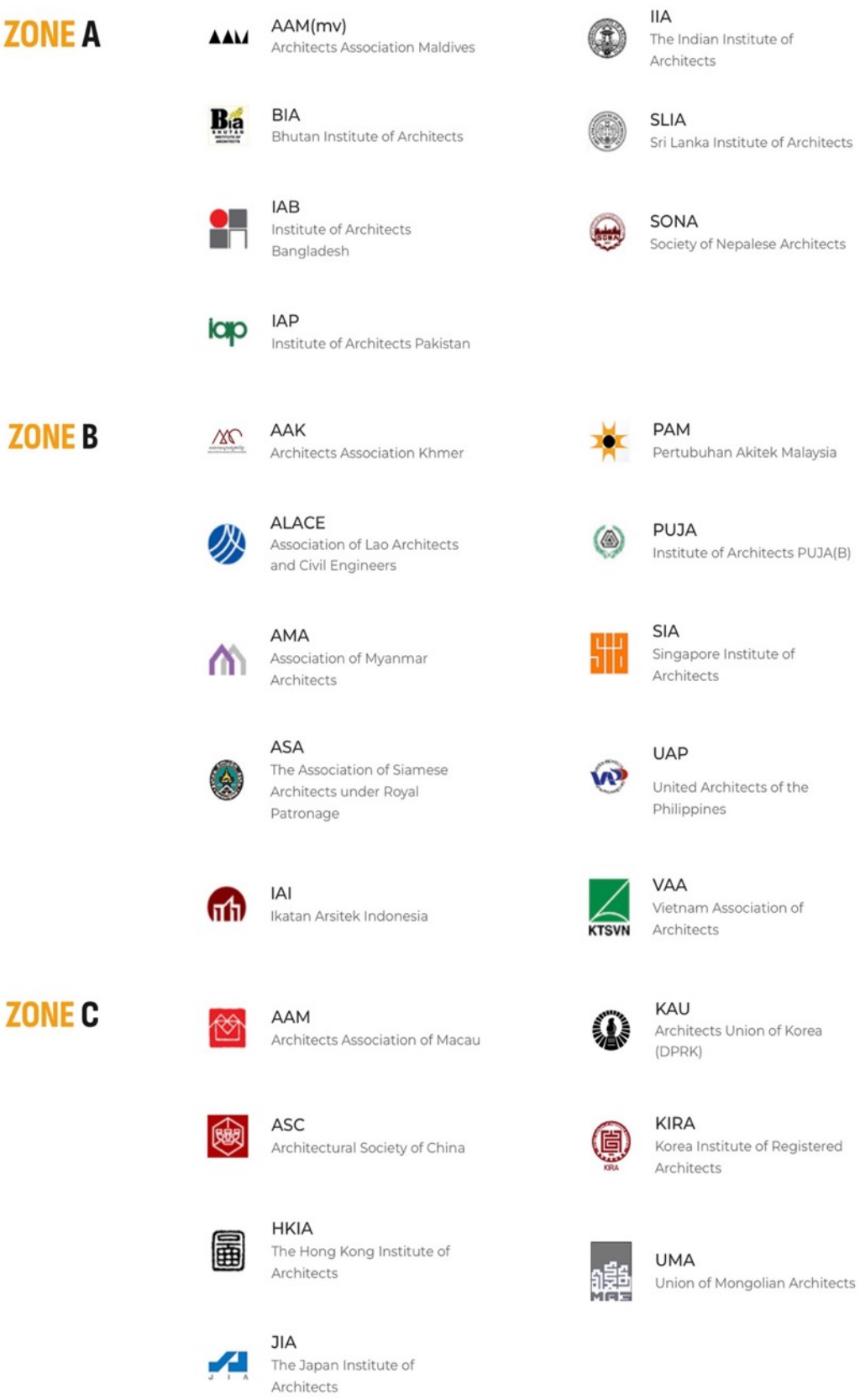


Fig. 3.4 *Member organizations of ARCASIA by regional zones*
(compiled by the author based on data from the official ARCASIA website)

To establish direct linkages between ARCASIA and other regional organisations, government agencies of Asian region, agencies of the United Nations Organisation, inter-regional associations and transnational corporations for interchanges of technical and scientific matters between countries and regional organisations; and acquiring assistance in promoting the objectives of ARCASIA as representing the Regional Council for Asian architects.

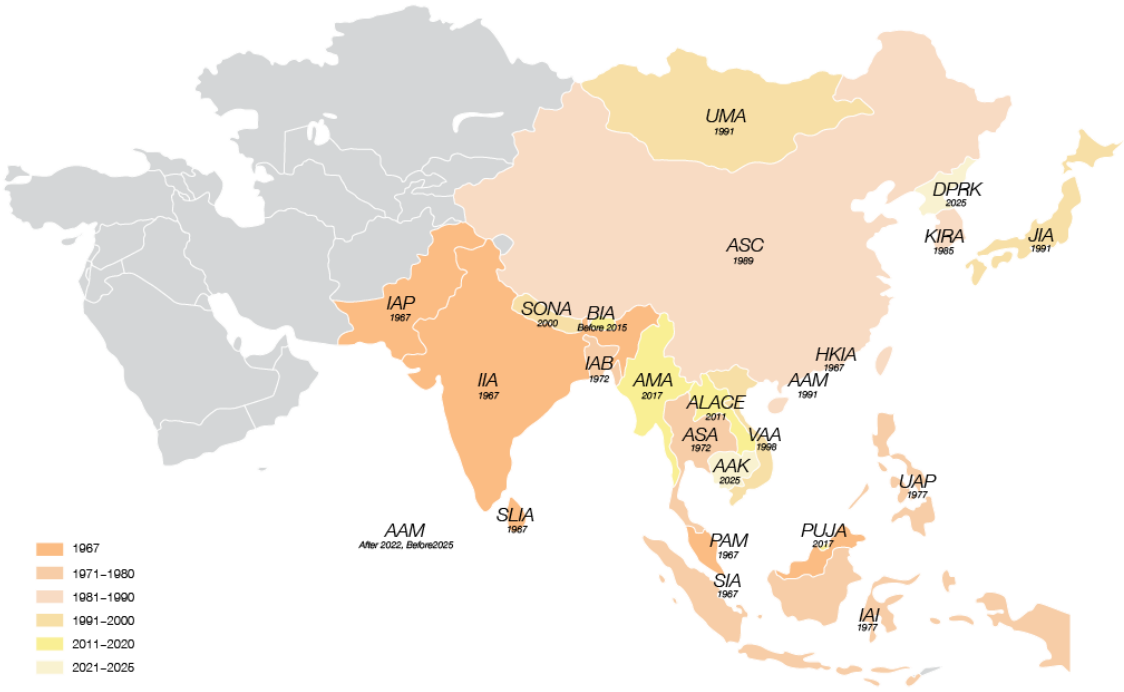


***Fig. 3.5** Membership expansion of ARCASIA (1967–2025)*
(compiled by the author based on data from ARCASIA History Book)

By 2025[23], the membership of ARCASIA has expanded to 24 national institutes, spanning South Asia, Southeast Asia, and East Asia (see Figure 3.4), making it the most broadly representative regional architectural organisation in Asia today. Its development unfolded through several distinct phases. The founding cohort of 1967, consisting of HKIA (Hong Kong), IIA (India), PAM (Malaysia), IAP (Pakistan), SIA (Singapore), and SLIA (Sri Lanka), provided the initial institutional base from which ARCASIA emerged. The organisation entered its first phase of expansion in the early 1970s, when IAB (Bangladesh) and ASA (Thailand) were admitted in 1972. A second expansion took place in the late 1970s, with IAI (Indonesia) and UAP (Philippines) joining in 1977. The late 1980s and early 1990s marked a third phase, during which KIRA (South Korea) joined in 1985, ASC (China) in 1989, and JIA (Japan), AAM (Macau), and UMA (Mongolia) in 1991, extending ARCASIA's reach across East Asia. A fourth phase occurred in the late 1990s and early 2000s, bringing VAA (Vietnam) in 1998 and SONA (Nepal) in 2000. More recent years

23 Although the scope of discourse analysis in this study is limited to ACA keynotes delivered between 1984 and 2021, the membership data presented here is updated to 2025 to reflect ARCASIA's most recent institutional development.

have seen the inclusion of ALACE (Lao PDR) in 2011, BIA (Bhutan) before 2015, AMA (Myanmar) and PUJA (Brunei) in 2017, and AAM (Maldives) sometime between 2022 and 2025. In 2025, AAK (Cambodia) and DPRK (North Korea) joined, completing ARCASIA's current membership landscape[24] (see Figure 3.5).

This geographically wide membership underpins ARCASIA's claim to represent diverse regional concerns and professional contexts across Asia. These organisational objectives and the steady expansion of membership directly shape the scope and orientation of ARCASIA's architectural discourse. Rather than privileging a single national or theoretical agenda, ARCASIA's institutional mandate encourages the articulation of shared regional concerns across diverse professional and cultural contexts. This helps explain why the discourses analysed in subsequent chapters tend to foreground broadly framed themes addressed from a collective and comparative Asian perspective.

3.2.2 Committees, Council, and Leadership Geography

ARCASIA operates through a set of specialised committees that provide the organisation with long-term functional continuity. These include Committee for Architectural Education (ACAE), Committee on Professional Practice (ACPP), Committee on Social Responsibility (ACSR), Committee on Green & Sustainable Architecture (ACGSA), and Committee on Young Architects (ACYA), as well as the ARCASIA Fellowship. Established to address core professional and societal concerns across the region, these committees serve as the primary institutional mechanisms through which ARCASIA pursues its objectives[25] (ARCASIA, 2007).

Under these committee frameworks, ARCASIA organises a variety of regular activities, including regional workshops, roundtable meetings, joint research initiatives, award programmes, student competitions, and policy dialogues. These recurring platforms ensure sustained professional exchange among member institutes and contribute to the articulation of shared regional priorities in fields such as sustainability, social responsibility, architectural education, and professional practice.

Beyond its committee system, ARCASIA operates under the ARCASIA Council, which serves as the organisation's highest decision-making body. The Council is composed of the presidents of all national institutes of architects, who convene annually to deliberate on matters of regional concern, review proposals from member organisations, and report on country-specific

24 The membership chronology presented here is derived from the official ARCASIA website and publicly accessible records of individual national institutes. The joining years of the Bhutan Institute of Architects (BIA) and the Architects Association Maldives (AAM) have not been explicitly documented in available sources; the estimated time ranges listed above are therefore provided as indicative rather than definitive.

25 For detailed iInformation of each committee, refer to website: https://arcasia.org/committee-on-professional-practice-acpp/; https://arcasia.org/committee-on-architectural-education/; https://arcasia.org/committee-on-social-responsibility-acsr/;https://arcasia.org/committee-on-green-sustainable-architecture-acgsa/; https://arcasia.org/committee-on-young-architects-acya/

achievements. Since its first term in 1981, the ARCASIA presidency has rotated biennially among member institutes[26] (see Table 3.1). Each Council meeting discusses key issues affecting member states and provides collective guidance on regional matters. The Council also reviews matters concerning the architectural profession more broadly, including annual reports, proposals, and activities submitted by member organisations.

A review of the presidency from 1981 to 2021 shows that several countries, particularly Malaysia, the Philippines, and Pakistan, have held a comparatively larger number of presidential terms. These three countries together account for nearly half of all presidencies, with four terms from the Malaysia Institute of Architects and three terms each from the institutes of the Philippines and Pakistan. This numerical distribution corresponds to the early composition of ARCASIA's core participating institutes, many of which were historically located in South Asia and Southeast Asia.

Based on available biographical information, many past ARCASIA presidents received part of their architectural education or professional training in institutions outside Asia. Their academic backgrounds include Architectural Association (AA), Harvard University, Columbia University, the Illinois Institute of Technology, the University of California, Berkeley, and the University of Melbourne, among others. These educational profiles show the diverse international training pathways that have characterised the professional trajectories of ARCASIA's leadership since its early decades.

Table 3.1 *ARCASIA council presidency and presidential backgrounds (1981–2021)*
(compiled by the author based on data from ARCASIA History Book)

YEAR	*NAME*	*INSTITUTION*	*BACKGROUND*
1981~1982	Ronald Poon	HKIA	AA School of Architecture, former President of HKIA and Vice President of CAA
1983~1984	Lankalalama "Lala" A. Adithiya	SLIA	University College London, former President of SLIA
1985~1986	Felipe M. Mendoza	UAP	Mapua Institute of Technology, former President of UAP
1987~1988	Kenneth Yeang	PAM	AA School of Architecture, former President of PAM and Vice President of CAA
1989~1990	Rusi Khambatta	IIA	Former officer at the Ministry of Education and Social Welfare, Government of India, Department of Architecture and Regional Planning
1991~1992	Syed Akeel Bilgrami	IAP	College of Fine Arts & Architecture Hyderabad, co-founder of Pakistan's first non-profit design school
1993~1994	Richeto C. Alcordo	UAP	Cebu Institute of Technology; Harvard University, former President of UAP
1995~1996	Haji Esa Bin Haji Mohamed	PAM	University of Newcastle, former President of PAM

26 The information on past ARCASIA presidents was compiled from the official ARCASIA website and the *ARCASIA History Book*.

1997~1998	Surath Wickramasinghe	SLIA	University of Westminster, U.K., former President of SLIA
1999~2000	Palaniappan Kasi	PAM	Former President of PAM; later shifted from architectural design to real-estate development and entrepreneurship
2001~2001	Syed Zaigham S. Jaffery	IAP	East Pakistan Engineering University; University of Hawaii
2003~2004	Barry F. Will	HKIA	University of Hong Kong, former President of HKIA
2005~2006	Yolanda D. Reyes	UAP	College of Architecture and Fine Arts, University of Santo Tomas, former President of UAP
2007~2008	Kun Chang Yi	KIRA	U.S. Army Corps of Engineers, Far East District
2009~2010	Mubasshar Hussain	IAB	Ahsanullah University of Science & Technology, former President of IAB
2011~2012	George Kunihiro	JIA	University of California, Berkeley; Harvard University, practiced architecture in Japan and the United States
2013~2014	Tan Pei Ing	PAM	Taylors College; University of Melbourne, former President of PAM
2015~2016	Sathirut Nui Tandanand	ASA	University of Minnesota, Twin Cities; Columbia University, former President of ASA
2017~2018	Jahangir Khan	IAP	Illinois Institute of Technology, former President of IAP
2019~2021	Rita SOH	SIA	National University of Singapore; University of Nottingham, former President of SIA

3.3 Institutional Platforms and Regional Collaborations of ARCASIA

3.3.1 Core Platforms for Regional Exchange

In addition to its governance structure, ARCASIA has developed a series of recurring activities that form its core institutional platforms for professional exchange and knowledge dissemination. These include the Asian Congress of Architects (ACA) (see Figure 3.6), the ARCASIA Forum (see Figure 3.7), and the ARCASIA Awards for Architecture (AAA), each of which contributes to regional engagement in distinct yet interconnected ways[27].

The Asian Congress of Architects, first held in 1984 and convened biennially thereafter, is the most comprehensive and institutionally formalised platform within ARCASIA. It brings together architects from member states for keynote speeches, thematic discussions, cultural programmes, and the presentation of the ARCASIA Awards. Each congress is organised around a designated theme, reflecting issues of contemporary concern across the Asian region. Importantly, the ACA is one of the few ARCASIA activities that consistently generate written records, particularly keynote manuscripts, which collectively form a longitudinal archive of architectural viewpoints. These documents provide insight into how architects from different Asian countries articulate their positions on regional, cultural, and professional matters. In addition to its role in facilitating

27 The information presented in this subsection is primarily based on materials published by the Architects Regional Council Asia (ARCASIA), including the official website and the *ARCASIA History Book*. For detailed event information, see the following sources: ARCASIA Forum: http://www.arcasia.org/events/arcasia-forum.html; Asian Congress of Architects (ACA): http://www.arcasia.org/events/asian-congress-of-architects.html; ARCASIA Awards for Architecture (AAA): http://www.arcasia.org/awards/arcasia-awards-for-architecture.html; ARCASIA History Book: http://www.arcasia.org/publication/history-book.html

intellectual exchange, the ACA also offers opportunities for broader professional dialogue and cultural interaction. Its thematic programming, which changes from one congress to the next, has addressed a wide range of topics shaped by evolving regional priorities (Zhang *et al.*, 2025a) (see Table 3.2). Appendix A lists the ACA keynote lectures included in this study.



Fig. 3.6 *Selected posters from the Asian Congress of Architects (ACA) (compiled by the author based on data from ARCASIA History Book)*

The ARCASIA Forum, held since 1982, functions as a platform for dialogue on emerging architectural ideas in the Asian context. While smaller in scale than the ACA, the Forum similarly gathers leading practitioners, scholars, and thinkers to discuss contemporary topics related to architecture and the environment in Asia. Each edition of the Forum is organised around a specific theme and aims to act as a "catalyst of ideas" for architects working within the region. Discussions from the Forum often complement the themes later addressed at the ACA, making the two platforms institutionally interconnected (see Table 3.3). Appendix B lists the ARCASIA Forum lectures included in this study.

Table 3.2 *Themes and host cities of the Asian Congress of Architects (ACA1–ACA18, 1984–2021) (compiled by the author based on data from the official ARCASIA website)*

NO.	*YEAR*	*THEME*	*CITY*
ACA1	1984	Strategies for Asian Architect	Manila, Philippines
ACA2	1986	Strategies for Professional Practice in Asia	Kuala Lumpur, Malaysia
ACA3	1988	The Asian Spirit: Architecture for the Community	Seoul, South Korea
ACA4	1990	Architecture, Development & Environment in Asian Context	New Delhi, India
ACA5	1992	Towards a New Direction in Architecture	Lahore, Pakistan
ACA6	1994	Innovations in the Learning of Architecture	Manila, Philippines
ACA7	1996	City with a soul	Jakarta, Indonesia
ACA8	1998	Redefining the role of the architects in the 21st Century	Colombo, Sri Lanka
ACA9	2000	The State of the Architecture	Kuala Lumpur, Malaysia
ACA10	2002	People Centric Architecture	New Delhi, India
ACA11	2004	Contemporary Architectural Culture	Macao, China
ACA12	2006	The Transition of Asian Cities and Architecture	Beijing, China
ACA13	2008	Boundary and Beyond: A Trans-Disciplinary Recharging of Architecture	Busan, South Korea
ACA14	2010	Go Green – The Architecture of The New Order	Lahore, Pakistan
ACA15	2012	A Modernism Challenge: Asian Cities and Architecture Heritage in a New Paradigm	Bali, Indonesia
ACA16	2014	RejuveNATION	Kuala Lumpur, Malaysia
ACA17	2016	Growth and Diversity: The Green Age of Asia	Hong Kong, China
ACA18	2018	Simplicity	Multiplicity	Tokyo, Japan
ACA19	2021	Sharing and Regeneration	Shanghai, China

The ARCASIA Awards for Architecture, established in 1992, represent ARCASIA's principal mechanism for recognising design excellence across its member countries. Held biennially, the Awards include categories such as residential buildings, public facilities, industrial buildings, conservation, social responsibility, and sustainability. Submissions are nominated through national institutes, and juries draw on both regional and international expertise. As one of the most influential architectural awards in Asia, the AAA not only acknowledges outstanding practice but also highlights the diversity of architectural production across the region (ARCASIA Award for Architecture, 2006) (see Appendix C).



Fig. 3.7 *Selected posters from the ARCASIA Forum*
(compiled by the author based on data from ARCASIA History Book)

Together, the ACA, ARCASIA Forum, and AAA constitute ARCASIA's central institutional platforms for regional engagement, professional exchange, and the circulation of architectural ideas. They provide the organisational and textual foundations for the thematic analyses presented in the following chapters. Through this combination of structures and activities, ARCASIA has consolidated its role as the principal regional organisation representing Asian architects. Its rotating council system and specialised committees ensure institutional continuity, while its conferences and awards help shape professional culture and architectural exchange across the continent. In this sense, these institutional structures and platforms underpin ARCASIA's governance and provide essential context for the discursive themes examined later in this dissertation. Through the repeated operation of these platforms over time, ARCASIA sustains a continuous space for architectural reflection and exchange across decades. This institutional continuity enables architectural discourse to accumulate, be revisited, and be reformulated, forming the basis for the longitudinal analysis undertaken in the following chapters.

Table 3.3 *Themes and host cities of the ARCASIA Forum (Forum1- Forum21, 1982–2022)*
(compiled by the author based on data from the official ARCASIA website)

NO.	*YEAR*	*THEME*	*CITY*
Forum1	1982	Innovations in Architecture	Colombo, Sri Lanka
Forum2	1984	Asian Identity	Manila, Philippines
Forum3	1986	Design Directions in Asia	Kuala Lumpur, Malaysia
Forum4	1987	My Architecture	Bali, Indonesia
Forum5	1989	Food for Thought in Asian Architecture	Bangkok, Thailand
Forum6	1991	New Thoughts in Housing in the Asian Context	Beijing, China
Forum7	1993	The Vanishing Asian City	Hong Kong
Forum8	1995	Asian Cities in Asia's Century	Singapore
Forum9	1997	Architecture of the Future in Asia	Tokyo, Japan
Forum10	1999	Technology and Tradition in Architecture	Seoul, South Korea
Forum11	2001	Man, Architecture, Nature	Singapore
Forum12	2003	Globalization & Asian Architecture	Dhaka, Bangladesh
Forum13	2005	Simplicity & Complexity	Chiang Mai, Thailand
Forum14	2007	Asianation - Architecture Across Culture	Colombo, Sri Lanka
Forum15	2009	City and Politics	Ulaanbaatar, Mongolia
Forum16	2011	Asian Cities in the 21st Century	Da Nang, Vietnam
Forum17	2013	Spiritual in Architecture	Kathmandu, Nepal
Forum18	2015	Future of The Past	Ayutthaya, Thailand
Forum19	2017	Happiness Through Architecture	Jaipur, India
Forum20	2019	Architecture in a Changing Landscape	Dhaka, Bangladesh
Forum21	2022	The Future of Sustainable Urban Development	Ulaanbaatar, Mongolia

3.3.2 Regional and International Partnerships

ARCASIA did not develop in isolation but emerged within a broader landscape of regional and international initiatives that facilitated architectural exchange across Asia. Rather than functioning as a solitary platform, ARCASIA evolved alongside a series of parallel organisations that addressed architectural dialogue at different scales and through different institutional logics. Understanding these parallel organisations helps situate ARCASIA within a wider institutional network of professional, academic, and cultural collaborations.

One notable early initiative was the Asia Planning and Architecture Collaborative (APAC), active from the 1960s to the 1980s. Founded by William Lim [28], APAC brought together leading Asian architects including Tay Kheng Soon, Sumet Jumsai, Charles Correa, Koichi Nagashima,

28 William S. W. Lim (1932-2023) was a Singaporean architect and conservationist. He wrote and lectured on a wide range of subjects relating to architecture, urbanism, and culture in Asia as well as on current issues relating to the postmodern, glocality, and social justice.

and Japanese Metabolists such as Kenzo Tange, Fumihiko Maki, and Kisho Kurokawa. Although APAC produced no built works, its intellectual ambitions were considerable. Contemporary accounts describe APAC as an attempt to formulate shared perspectives among Asian architects, and its discussions on identity and modern urban development formed part of the intellectual environment in which ARCASIA subsequently emerged (Wee, 2019). Maki and Lim further described APAC as an "Asian version of the Team Ten[29]", underscoring its ambition to articulate a collective agenda for modernism in the region. However, APAC remained an informal and largely idea-driven network, lacking the institutional continuity and representative structure that would later characterise ARCASIA.

The International Symposium on Architectural Interchange in Asia (ISAIA) represents another longstanding regional platform[30]. Initiated in 1986 by the Architectural Institute of Japan and later institutionalised as a biennial meeting co-hosted with the Korean and Chinese institutes, ISAIA developed into a biennial academic meeting addressing topics such as architectural order, technology, resilience, and cultural exchange. While ISAIA has played an important role in fostering scholarly dialogue, its scope has remained largely concentrated in Northeast Asia, offering a contrast to ARCASIA's broader regional coverage.

In 2000, the modern Asian Architecture Network (mAAN) was established under the leadership of Shin Muramatsu. Structured as a collaborative academic network rather than a professional federation, mAAN focused on the study and preservation of modern architectural heritage in Asia. Between 2001 and 2011, it organised conferences in Macau, Singapore, Surabaya, Shanghai, Istanbul, Tokyo, New Delhi, and Seoul (Muramatsu and Bao, 2002). The network reflects the growing scholarly attention to twentieth-century architectural heritage during this period. Its eventual decline after 2011, however, also illustrates the difficulty of sustaining a purely academic initiative without a stable institutional base or formal representative mandate.

Several international organisations have likewise developed Asian chapters relevant to architectural practice and heritage. Notably, DoCoMoMo[31] has supported the documentation and conservation of modern architecture in Asia (Kunihiro, 2008). These efforts highlight broader international interest in Asian modernism and complement the regionally focused initiatives described above. ARCASIA also operates within the framework of the International Union of Architects (UIA), where it is recognised as the collective regional representative for Asia and Oceania (Region IV) (Zhong et al., 2018). Whereas UIA functions as a global professional body, ARCASIA provides a regional mechanism through which national architectural institutes

29 Team Ten was a group of architects and other invited participants who assembled starting in July 1953 at the 9th Congress of the International Congresses of Modern Architecture (CIAM) and created a schism within CIAM by challenging its doctrinaire approach to urbanism.

30 For a detailed introduction to the ISAIA, see website: https://www.aij.or.jp/international-sympo.html.

31 DoCoMoMo is a non-profit organization officially titled the International Committee for Documentation and Conservation of Buildings, Sites and Neighbourhoods of the Modern Movement. It was inspired by the work of ICOMOS, founded in 1965, and focuses on the conservation of modern architecture and urbanism. Official website: https://docomomo.com (accessed 2025-03-21).

coordinate positions, articulate shared concerns, and engage collectively with global architectural governance. This relationship connects ARCASIA to international architectural governance while enabling its member institutes to articulate regional priorities within the wider UIA structure.

Taken together, these initiatives demonstrate that Asian architectural interaction has been shaped by a plurality of institutional forms, ranging from informal intellectual networks to academic consortia and global professional organisations. Within this landscape, ARCASIA occupies a distinctive position as the only long-standing regional federation that combines broad geographical coverage, formal representation through national institutes, and sustained institutional continuity. It is this combination that enables ARCASIA not only to facilitate exchange, but also to generate an enduring discursive archive, forming the empirical basis for the thematic and interpretive analyses developed in the following chapters.

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Chapter 4.
Research Design and Methodology

4.1 Research Framework and Analytical Design

4.1.1 Research Logic and Framework

Previous chapters have established the conceptual and historiographical background for the study of Asian architecture and ARCASIA. Building on the methodological stance outlined in Section 1.5, this chapter translates the overarching research questions into an executable analytical framework. Given the breadth, heterogeneity, and discursive nature of the ACA keynote corpus, the study adopts an inductive and interpretive approach, allowing thematic patterns and conceptual relationships to emerge from the materials themselves rather than applying predefined analytical categories or purely quantitative techniques.

The empirical basis of the study consists of ACA keynote speeches delivered between 1984 and 2021. These materials are treated not as raw data to be measured, but as discursive artefacts from which semantic units and thematic patterns are constructed through qualitative analysis, because their analytical value lies not in frequency or quantification, but in how meanings are articulated, contextualised, and related across texts. The longitudinal scope of the corpus further enables the examination of both continuity and transformation within ARCASIA's evolving intellectual discourse, which can only be captured through an inductive reading of recurring themes rather than through predefined analytical categories.

The analysis is informed by the researcher's sustained engagement with Asian architectural discourse and institutional contexts such as ARCASIA. This positionality supports a context-sensitive and conceptually grounded interpretation of the keynote texts, particularly in identifying implicit references, shared conceptual vocabularies, and historically situated concerns that are not explicitly stated and therefore cannot be captured through surface-level or automated analytical techniques. Interpretation is thus understood as a situated analytical process, guided by systematic procedures, transparent structuring, and cross-textual comparison rather than individual intuition, and is essential for clarifying how architectural ideas acquire meaning within specific institutional and historical contexts.

The present study is guided by the central research question: *How has ARCASIA articulated theoretical narratives from Asian perspectives, and how has this shaped regional architectural discourse?* To address the research questions, the analysis focuses on three interrelated analytical dimensions: (1) recurring thematic concerns articulated across ACA keynote speeches; (2) shifts in conceptual emphasis over time; and (3) the relational positioning of modernism in connection with other thematic domains.

4.1.2 Two-Stage Analytical Design

Building on the research logic outlined in the previous section, the study adopts a two-stage qualitative analytical design that combines inductive thematic exploration with deductive and

interpretive analysis (see Figure 4.1). In line with established approaches to qualitative data analysis (Creswell, 2014; Creswell and Poth, 2017; Blaikie, 2007), it proceeds from inductive theme development to deductive re-engagement with the data. In this study, inductive reasoning refers to the bottom-up identification of recurring themes and relational patterns from the corpus, while deductive interpretation involves a focused, theory-informed re-engagement with selected materials to examine their conceptual significance.

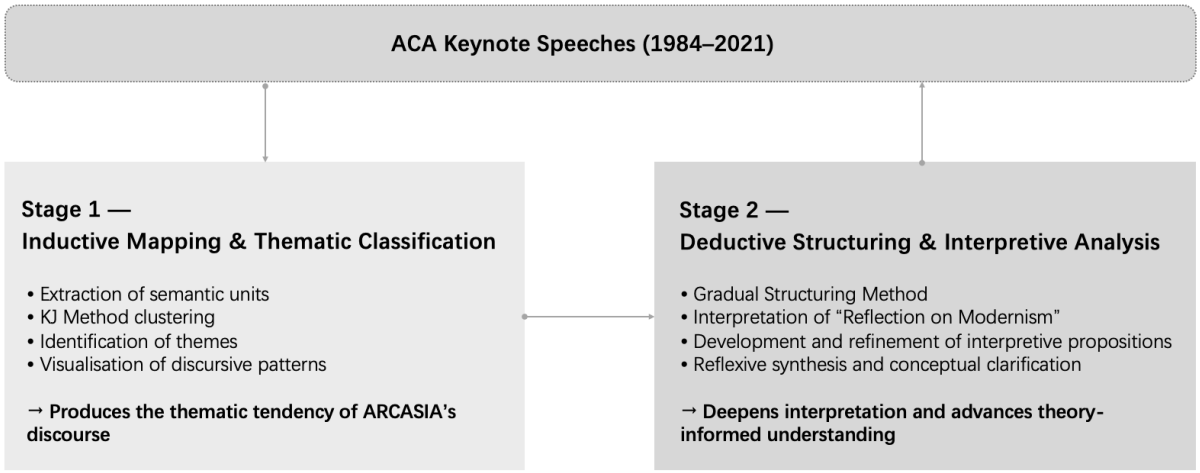


Fig. 4.1 *Two-Stage analytical design of the study*

(Source: Author)

Stage 1: Inductive Mapping & Thematic Classification

The first stage establishes an empirically grounded overview of ARCASIA's discursive landscape through a comprehensive examination of ACA keynote speeches delivered between 1984 and 2021. This stage aims to identify recurring thematic concerns, major conceptual tendencies, and chronological shifts within ARCASIA's discourse. Through inductive thematic mapping, semantic units are extracted from the textual materials and organised into thematic clusters using an adapted application of the KJ Method (Kawakita, 1967, 1986), which is employed as an inductive analytical approach specifically oriented toward meaning-based synthesis rather than variable coding. This approach enables the identification of relational and structural patterns within complex discursive data, making it particularly suitable for analysing architectural ideas and conceptual narratives articulated across the ACA keynote corpus, while also allowing patterns of continuity and transformation to be traced across time. Diagrammatic representations are employed to visualise these thematic relations and transitions, supporting systematic comparison and analytical transparency. The results of this stage provide the thematic foundation for the subsequent analysis and are presented in Chapter 5.

Stage 2: Deductive Structuring & Interpretive Analysis

Building on the thematic landscape established in Stage One, the second stage undertakes a

focused, deductive and interpretive analysis centred on modernism-related discourses. Based on the outcomes of the inductive mapping, reflection on modernism is identified as a key analytical focus for this second stage, given its structural connectivity with other thematic domains within ARCASIA's discourse. This stage selectively re-engages selected materials to examine how ARCASIA architects perceived Western-derived modernism in Asian contexts, how they responded to its challenges and implications, and how such reflections contributed to the re-articulation of architectural thought and regional identity in Asia. To operationalise this interpretive focus, the analysis combines iterative clustering informed by the KJ Method with Gradual Structuring Method (Satō, 2002, 2008). While the KJ Method supports the inductive synthesis and regrouping of meaning-oriented thematic units, the Gradual Structuring Method functions as an interpretive structuring approach that organises these themes into relational hierarchies and conceptual configurations, enabling the identification of underlying conceptual linkages and discursive dynamics. This stage forms the analytical basis of Chapter 6.

Together, these two stages form a coherent analytical framework: the first establishes the thematic architecture of ARCASIA's discourse, and the second elucidates its underlying intellectual dynamics. This gradual and reflexive design ensures that theoretical insights are grounded in empirical observation while also allowing the research to evolve in response to its own findings.

4.1.3 Reliability, Validity, and Limitations

Methodological consistency was maintained throughout the two analytical stages, which were structured according to the analytical logic. The same qualitative reasoning, data corpus, and interpretive framework were applied across both stages to ensure coherence between inductive mapping and deductive interpretation. Reliability was reinforced through triangulation, achieved by integrating multiple qualitative techniques, complementary structuring procedures, and iterative interpretive engagement with the corpus (Denzin, 1978; Creswell and Poth, 2017).

In particular, the analysis applies the KJ Method, a qualitative technique that clusters semantically related units based on conceptual similarity. Following its earlier application in architectural research by Okuyama *et al.* (1994), who examined architects' cognitive processes, the method demonstrates its potential for visualising conceptual relationships within architectural discourse. Combined with the Gradual Structuring Method, this approach enables cross-checking between textual semantics, structural relationships, and visual representations, ensuring that the identified themes are not artefacts of any single analytical procedure.

In terms of interpretive validity, the study follows Saldaña's (2016) understanding of qualitative coding as an iterative process that bridges data and meaning making. Through successive cycles of reading, semantic clustering, and comparison, the analysis transforms empirical data into conceptual insight while remaining attentive to contextual nuance. This

iterative movement between data and interpretation acknowledges the polysemic nature of architectural discourse and enhances the credibility and transparency of thematic interpretation.

The analysis is inevitably shaped by the researcher's positionality, which may introduce interpretive bias (Denzin and Lincoln, 2017; Groat and Wang, 2013). To mitigate this, interpretations are grounded in explicit analytical procedures, systematic cross-textual comparison, and documented structuring processes, ensuring that analytical claims are supported by transparent and replicable reasoning rather than individual perspective alone. While the analysis follows an inductive–deductive logic, it does not aim at theory generation or theoretical saturation in the Grounded Theory sense (Glaser and Strauss, 1967).

Nevertheless, certain limitations must be acknowledged. The corpus represents only ARCASIA's official discourses, which may not fully encompass the diversity of architectural practices and voices across Asia. In addition, the study focuses on discursive materials and does not directly examine built works or professional practices. As a result, the analysis elucidates how architectural ideas were articulated and negotiated within ARCASIA, rather than how they were translated into design outcomes or material practice. Despite these limitations, the two-stage design, grounded in a clear analytical logic, provides a consistent and empirically grounded framework that underpins the subsequent analyses in Chapters 5 and 6. Chapter 5 corresponds to Stage One, presenting the inductive mapping and thematic classification of ARCASIA's discourse, while Chapter 6 corresponds to Stage Two, offering a focused deductive and interpretive analysis of reflections on modernism.

4.2 Stage One: Inductive Mapping and Thematic Classification

4.2.1 Data Extraction and Selection

Building upon the analytical framework outlined in the previous section, the first stage of the research involved the systematic extraction of primary textual materials. The analytical corpus consists of keynote speeches delivered at ACA between 1984 and 2021, which functions as the central discursive platform of ARCASIA. Each congress is organised around specific themes that reflect the evolving concerns of architectural discourse in Asia, as summarised in Table 4.1.

Since its inception, the ACA has produced a total of 104 keynote speeches. From this body of materials, keynote papers were selected for analysis based on two criteria: (1) the paper articulates architectural ideas or theoretical positions of architects or scholars within the Asian region; and (2) the content is supported by publicly accessible materials, including full texts, extended abstracts, or video recordings. Applying these criteria, 52 keynote papers were selected and constitute the primary dataset for the subsequent thematic and interpretive analyses.

Table 4.1 *List of the themes of previous Asian Congress of Architects*
(compiled by the author based on data from the official ARCASIA website)

Session	Theme	Host	Year	Cover
ACA1	Strategies for Asian Architect	Manila, Philippines	1984	
ACA2	Strategies for Professional Practice in Asia	Kuala Lumpur, Malaysia	1986	
ACA3	The Asian Spirit: Architecture for the Community	Seoul, Korea	1988	
ACA4	Architecture, Development & Environment in Asian Context	New Delhi, India	1990	
ACA5	Towards a New Direction in Architecture	Lahore, Pakistan	1992	
ACA6	Innovations in the Learning of Architecture	Manila, Philippines	1994	
ACA7	City with a soul	Jakarta, Indonesia	1996	
ACA8	Redefining the role of the architects in the 21st Century	Colombo, Sri Lanka	1998	
ACA9	The State of the Architecture	Kuala Lumpur, Malaysia	2000	
ACA10	People Centric Architecture	New Delhi, India	2002	
ACA11	Contemporary Architectural Culture	Macau, China	2004	
ACA12	The Transition of Asian Cities and Architecture	Beijing, China	2006	
ACA13	Boundary and Beyond: A Trans-Disciplinary Recharging of Architecture	Busan, Korea	2008	
ACA14	Go Green – The Architecture of The New Order	Lahore, Pakistan	2010	
ACA15	A Modernism Challenge: Asian Cities and Architecture Heritage in a New Paradigm	Bali, Indonesia	2012	
ACA16	RejuveNATION	Kuala Lumpur, Malaysia	2014	
ACA17	Growth and Diversity: The Green Age of Asia	Hong Kong, China	2016	
ACA18	Simplicity | Multiplicity	Tokyo, Japan	2018	
ACA19	Sharing and Regeneration	Shanghai, China	2021	

4.2.2 Extraction of Semantic Units

Following the data extraction described above, the 52 selected keynote papers were analysed through the extraction and organisation of semantic units using the KJ Method (Kawakita, 1967, 1986). The method was chosen because it supports inductive mapping of qualitative information by enabling the synthesis of diverse and sometimes non-linear conceptual positions through affinity-based grouping. This capacity is particularly relevant for analysing architectural discourse, in which ideas are often articulated relationally rather than through linear argumentation. By

Table 4.2 *List of KJ card amounts in valid papers by the KJ Method*

Index	Session	Year	Paper Title	Region	Speaker	Amount
C1-1-x	ACA1	1984	*Innovative Technology's Implications on the Search for a Relevant Approach to Architecture*	Singapore	Tay Kheen Soon	8
C1-2-x			*Asian Architecture, A Quest for Asian Identity*	Indonesia	Ir Robi Sularto Sastrowardoyo	5
C1-3-x			*What is 'Asian Identity'" in the Context of the New Economic Civilization of the World?*	Japan	Koichi Nagashima	5
C1-4-x			*The Architect's Role in the Asian Context*	Pakistan	Yasmeen Lari	1
C1-5-x			*The Need for an International Code of Ethics*	Phillipine	Felipe M.Mendoza	1
C3-1-x	ACA3	1988	*Type as a Social Agreement*	Dutch	N. John Habraken	10
C3-2-x			*Self Help, Self-Build and Urban Regeneration*	UK	Rod Hackney	2
C5-1-x	ACA5	1992	*The Tropical Skyscraper High Rise Design for Hot-Humid Places*	Malaysia	Ken Yeang	7
C5-2-x			*Future Direction–Regional Context*	Pakistan	Kamil Mumtaz	12
C6-1-x	ACA6	1994	*A Review of the Architecture Education in Asia: A Jumping Board for Future Innovations*	India	Cho Padamsee	3
C6-2-x			*The Philosophical Approach in the Learning of Architecture*	Japan	Nobuo Hozumi	3
C6-3-x			*The Existential Space of a Future Architect: Schools or Elsewhere, the Settings of His Architectural Education*	Japan	Masami Kobayashi	3
C6-4-x			*Innovations to the Architecture Education*	Pakistan	Mian Mohammad Naseer	2
C6-5-x			*Views on the Mission and Content of Architecture Education in a Fast Changing Asian Setting*	Hong Kong	Tunney Lee	6
C7-1-x	ACA7	1996	*The Philosophy of Symbiosis Architecture of Life Principle*	Japan	Kisho Kurokawa	18
C7-2-x			*A Modern Architecture of Poetic Movement and Liberating Spirit*	US	Peter C. Pran	5
C7-3-x			*The New Skyscraper: Towards a Vertical Theory for Urban Design with Reference to Asian Cities*	Malaysia	Kenneth Yeang	10
C7-4-x			*The Human Face Cities*	India	Charles Correa	2
C9-1-x	ACA9	2000	*Architecture and the Asian Cultural Dilemma in the Age of Globalization*	Singapore	Tay Kheng Soon	27
C10-1-x	ACA10	2002	*Eco– Architecture*	Hong Kong	Patrick Lau	7
C10-2-x			*The Parliament Library*	India	Raj Jewal	2
C10-3-x			*Public Space along the Riverfront of the Sabarmati at Ahmedabad*	India	Bimal Patel	1
C11-1-x	ACA11	2004	*Post Planning as a Credible Instrument for Asian Ethnical Urbanism*	Singapore	William S. W. Lim	10
C12-1-x	ACA12	2006	*Planning and Managing the Further Development and Expansion of Asian Cities*	Phillipine	Nathaniel von Einsiedel	19
C12-2-x			*FIT for GIVEN TIME & PLACE*	Korea	Ryu,Choon-Soo	6
C12-3-x	ACA12	2006	*Green Design*	Malaysia	Ken Yeang	16
C12-4-x			*From Asian Identity to Urban Regeneration*	China	Wu Liangyong	8
C12-5-x			*Architecture of Harmony*	China	Zhang Jinqiu	5
C13-1-x	ACA13	2008	*Art and Philosophy in Architecture and Economic*	Korea	Choi,Moon-Gyu	2
C13-2-x			*Environmental Concerns in Architecture*	Phillipine	Jose Danilo A. Silvestre	6
C13-3-x			*Art and Philosophy in Architecture and Economic*	China	Yung ho Chang	3
C14-1-x	ACA14	2010	*Green Roof Concept for Eco-Sustainability in the Context of Urban Dhaka*	Bangladesh	Qazi Mowla	6
C15-1-x	ACA15	2012	*Japanese Culture from The Point of View of Language, Landscape, and Gathering*	Japan	Fumihiko Maki	7
C15-2-x			*Symbolism and Architecture from AD 30,000 BP to AD 2100*	Thailand	Sumet Jumsai	3
C15-3-x			*Cross Border Architectural Practice*	Malaysia	Dato Esa Mohamed	4
C16-1-x	ACA16	2014	*Ministry of design*	Singapore	Colin Seah Country	2
C16-2-x			*UID Architects*	Japan	Keisuke Maeda	5
C16-3-x			*ZHAOYANG Studio*	China	Zhao Yang	2
C16-4-x			*Recent work*	Sri Lanka	C Anjalendran	4
C17-1-x	ACA17	2016	*Snøhetta: People Process Projects*	US	Robert Greenwood	3
C17-2-x			*Digital design towards a green building*	Japan	Tomohiko Yamanashi	2
C18-1-x	ACA18	2018	*From 15m2 to space*	Germany	Kai-Uwe Bergmann	14
C18-2-x			*Towards Humane Architecture*	Japan	Fumihiko Maki	2
C18-3-x			*Towards Sustainable Low Carbon Eco-Environments: An Architect's Search for Social and Ecological Justice*	Pakistan	Yasmeen Lari	5
C19-1-x	ACA19	2021	*SHARING IS CARING - SHARING IS REGENERATING*	India	Shirish Beri	4
C19-2-x			*Returning to Nature: Philosophical Reflection of Architecture and Modernity*	China	Taining CHENG	3
C19-3-x			*Reflect/Reuse/Recast*	China	Rossana HU	2
C19-4-x			*Me, Lazy: No time for Pandemic*	Indonesia	Ayr Indra	2
C19-5-x			*Co-creation: Sharing and regeneration with people*	Bangladeshi	Khondaker Hasibul Kabir	4
C19-6-x			*Non-Human Centered Architecture*	Thailand	Boonserm Premthada	5
C19-7-x			*Back to the Picturesque World*	China	Shu WANG	3
C19-8-x			*Today's Global*	US	Sarah Whiting	1

allowing semantic units extracted from ACA keynote speeches to be regrouped into thematic clusters without imposing predefined theoretical categories, the method preserves the exploratory orientation of the first analytical stage.

The analytical procedure comprised three main steps, moving from semantic unit extraction to preliminary classification and chronological indexing. First, all relevant textual materials were organised into individual KJ cards, and the number of cards per paper was documented to provide an overview of the distribution of semantic units across the corpus (see Table 4.2). The criteria applied were: (1) each card represented a single, complete semantic unit; (2) the content of the card reflected the speaker's thoughts and viewpoints while downplaying factual information, descriptions, and explanations; and (3) each card recorded the year of publication, the speaker, and the country or region of origin.

Second, the extracted cards were preliminarily classified and labelled with descriptive keywords to capture their core thematic focus. This initial labelling did not impose predefined theoretical categories but served to clarify the substantive concerns articulated in each semantic unit, facilitating subsequent grouping (see Table 4.3).

Table 4.3 *Example of analysis on semantic information by the KJ method*

Original Text		KJ Cards example				
Non-Human Centered Architecture *by Boonserm Premthada (ACA19 - Paper 6)*		*Index*	*Info*	*Speaker*	*Contents*	*Keywords*	*Classification*
Most architecture is created for humans. ***[a]*** *The Elephant World Project, therefore, takes a non-human-centered approach that exemplifies "humanity" by showing "empathy" for* C19-6-a *here a bond between Kui, the elephant keeper, and* [illegible] *have tightly knotted for more than four centuries.* Over time, ***[b]*** *urbanization has taken away the forest and the traditional way of living, causing difficulties to grow the elephant's food. The elephants and their keep* C19-6-b *choice, but to wander in tourist cities.* The Elephant World Project was commission by a local government to create a new home for both species. I began the project by studying the elephants' lives, the environment, and the architecture build by the villagers. The empathy is extended to the reforestation effort to regrowing a permanent forest as a food source for elephants, digging additional water sources, using elephant dung as construction materials, making elephant dung coffee, growing a forest as an elephant habitat.	These activities strengthen the local economy, are sources of pride of Surin people, signify the strength of the elephants and the Kui people who had been through immense hardship, and amplify their voices. ***[c]*** *The project makes us realize the importance of interdependence. Three facilities:* C19-6-c *courtyard, the brick observation tower, and* [illegible] *museum were integrated into the existing village.* The project has transformed the forgotten village of the Kui people and the life of the elephants. It serves as a lesson for humans to understand the detrimental effects of their anthropocentric view which disregards their surroundings. ***[d]*** *From the project, I learn* C19-6-d *can transform the city, bring hope and pride to humans.* The Elephant World Project teaches us humanity. *Humanity is not just about human relationships.* We address our humanity through our relationship with other living creatures on the planet. ***[e]*** *The respect and contempt we sh* C19-6-e *animal reflect the value of us as a human race.*	C19-6-a	2021 Thailand	Boonserm Premthada	No-human-centered approach that exemplifies "humanity" by showing "empathy"	No-human-centered/ Empathy	Humanity
		C19-6-b	2021 Thailand	Boonserm Premthada	Urbanization took away the forest and the traditional way of living	Urbanization/ Tradition dissolved	Urbanism
		C19-6-c	2021 Thailand	Boonserm Premthada	The importance of interdependence for human, environment and other living things	Bio-integration/ Coexist/ Environment	Humanity
		C19-6-d	2021 Thailand	Boonserm Premthada	Humanity is not just about human, but with other living creatures	Biodiverisity	Humanity / Nature
		C19-6-e	2021 Thailand	Boonserm Premthada	Human's respect and contempt to animals reflect the value of human	Biodiverisity/ Ethical/ Empathy	Humanity / Nature

Table 4.4 *Example of semantic information collection by the KJ Method over one year*

Year	Speaker	Region	Index	Cards content	Keywords	Classfication
2012	Fumihiko Maki	Japan	C15-1-x	***Japanese Culture from The Point of View of Language, Landscape, and Gathering***		
				[a] It is important to develop policies to maintain the green roof of residential building in Dhaka to achieve all the positive effects of green roof and ensure balanced urban ecosystem	Green roof & Terrace / Urban ecosystem / Policies	Sustainable / Transcendency
				[b] Globalization could threaten the identity of region and culture	Globalization / Threaten to region identity	Identity / Localism
				[c] Preserved and further develop is the centered question	Preservation / Development	Identity / Localism
				[d] Japanese architecture context to coexist with rather than confront nature	Nature view / Integration / Harmony to nature	Nature
				[e] Japanese tradition understood by spatial qualities rather than material forms	Space concept	Localism
				[f] Social force also participate in shaping public space of city	Social structure to space / Public life	Sociality
				[g] It is important for architect to reevaluate the qualities of the local culture	Culture & Identity	Localism
	Sumet Jumsai	Thailand	C15-2-x	***Symbolism and Architecture from AD 30,000 BP to AD 2100***		
				[a] Architectural plans, profiles and many religious structures are shaped by Nature environment	Natural environment	Nature
				[b] Human can live with the force of nature and not against it	Nature view / Integration	Nature
				[c] Living with respect to nature, not to fight against it or to be innocent bystander	Respect / Nature view	Nature
	Dato Esa Mohamed	Malaysia	C15-3-x	***Cross Border Architectural Practice***		
				[a] Architectural profession is responsible in determining the value of the construction sector	Professionalism	Sociality / Transcendency
				[b] The standards of professionalism in the domestic regulations as well as international one need to be appraised	Standards / Professionalism / Market competition	Sociality / Transcendency
				[c] The coordinated efforts to let local architect have the capacity to be competitive at home and be abroad	Market competition	Localism / Transcendency
				[d] Promotion in the field of professional bodies, governmental agencies, financial institutions, universities, etc.	Professionalism / Standards	Sociality / Transcendency

Third, all cards were indexed and arranged in chronological order according to the year of the keynote speech. This temporal ordering enabled the examination of thematic continuity, emergence, and transformation over time and provided a structured basis for the subsequent stages of inductive mapping and graphical structuring (see Table 4.4).

4.2.3 Graphical Structuring and Visualisation of Thematic Relations

Building on the semantic data collection described above, the extracted information was re-contextualised through graphical structuring for analytical purposes (Ueno, 2018). The KJ cards were spatially organised according to their thematic affinities, with each card positioned to reflect its thematic relevance. Nested frames and hierarchical titles were used to indicate different levels of grouping, allowing relational patterns to be examined across multiple analytical scales.

The multi-level structure was developed through iterative clustering of semantically related KJ cards. This process began with a preliminary grouping based on the classifications and keywords established in the previous step, and was then refined into higher-level groupings. In some instances, a single KJ card was classified into multiple third-level units, and conversely, a third-level unit could appear under different higher-level categories, depending on the semantic emphasis and contextual interpretation during the categorisation process[32].

In addition to content-based spatial arrangement, temporal information was incorporated into the graphical structuring process. Each KJ card was assigned a colour-coded timestamp corresponding to the year of the keynote speech, enabling chronological relations to be examined alongside thematic associations. This combined spatial–temporal structuring made it possible to trace patterns of thematic continuity, convergence, and transformation across the corpus within a unified analytical framework.

The final graphical representation, shown in Figure 5.6, Figure 5.7 and Figure 5.8, forms the analytical foundation for the thematic discussions developed in Chapter 5[33]. In summary, Stage One established a systematic thematic map of ARCASIA's discourse through the inductive use of the KJ Method, providing a structural basis for the deductive and interpretive analyses undertaken in Stage Two.

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32 For example, the keyword "climate" appears in different semantic contexts across the KJ cards. In Fig. 5.4, it can be found under RC-28, C-10, and NE-25, each reflecting a distinct interpretive emphasis: RC-28 presents climate as a regional characteristic; C-10 highlights its symbolic and cultural identity; and NE-25 focuses on environmental and technological responses. A similar case occurs with the keyword "traditionalism", although "Respond to tradition" and "Traditionalism" may appear similar at the third-level unit level, they are categorized under different higher-level units in Fig. 5.4. Respond to Tradition, under <Region & Context>, emphasises the continuation of local cultural traditions and regional identity (e.g., RC-5: traditional design approaches; RC-11: traditional lifestyles). In contrast, Traditionalism, under <Reflection on Modernism>, reflects a shift triggered by critical reflection on modernism's disruptions, leading to a renewed orientation toward traditional values.

33 The visualisations employed in Stage One do not constitute independent analytical methods but function exclusively as presentational devices to clarify thematic relations, indicate hierarchical structures, and enhance the interpretability of complex qualitative patterns. Limited descriptive content analysis is used only to indicate relative thematic proportions for visual clarity. This use of quantification is strictly communicative and does not affect the qualitative or inductive orientation of the analysis.

4.3 Stage Two: Deductive Structuring and Interpretive Analysis

4.3.1 Analytical Framework

Within this stage, "deductive structuring" refers to an analytically focused re-examination of themes inductively identified in Stage One, undertaken in light of the research questions and the empirical patterns identified therein to clarify their internal coherence, relational hierarchy, and explanatory relevance. Building on the findings before, this stage focuses on the theme of *Reflection on Modernism*, which has remained a central thread throughout ARCASIA's discourse since its inception. The theme encompasses issues ranging from aesthetics and urbanism to cultural identity and globalisation, representing a critical lens through which Asian architects have theorised modern architecture on their own terms (Zhang *et al.*, 2025). To examine how these interpretations have evolved over time and within ARCASIA's context, the present stage adopts an interpretive analytical framework oriented by the study's central analytical premise.

This analytical framework is informed by an interpretive orientation grounded in existing scholarship on how modernism intersected with colonial histories, global capital, and cultural identity in Asia (see Figure 4.2). Scholars have argued that modernism entered Asia as a crisis, marked by cultural erosion, economic disparity, the fading of indigenous identity, inferiority toward Western culture, and unequal participation in the global market. These challenges were compounded by modernism's universal issues, such as instrumental rationality and environmental stress. Despite these tensions, modernism also brought technological advancements, efficiency improvements, and infrastructure development (Zhang *et al.*, 2025). In response, ARCASIA architects, representing both intellectual and technocratic perspectives, have adopted two principal strategies: reflecting on modernism and reasserting Asian cultural frameworks.

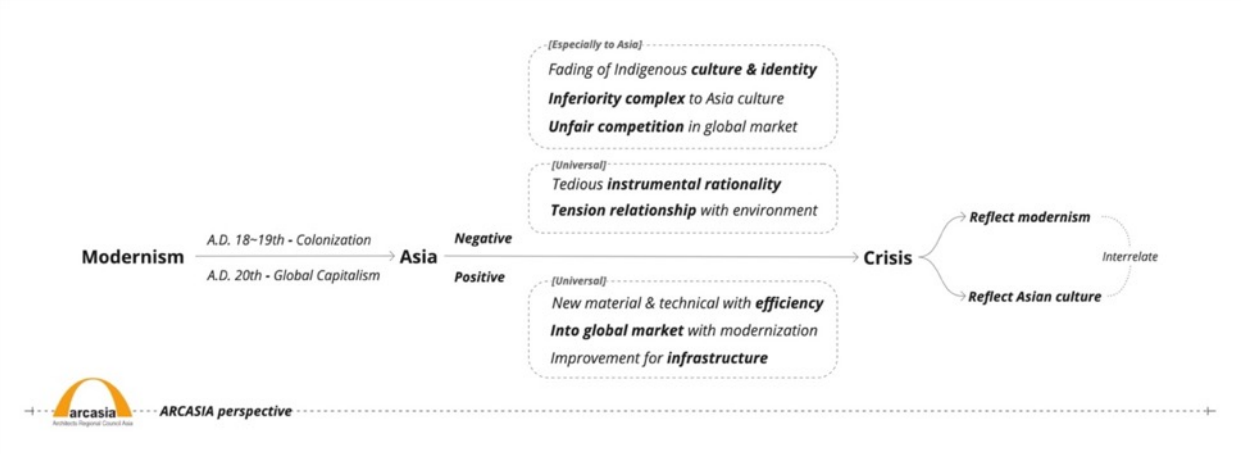


Fig. 4.2 *Hypothesis: modernism as crisis and ARCASIA's interpretive directions*

(Source: Author)

On this basis, this study adopts a qualitative analytical approach rooted in thematic discourse analysis. To implement this framework, relevant keynote speeches were collected and analysed using a multi-step qualitative process. Then, the semantic units related to the theme were identified, contextualised, and interpreted through close reading. These insights were thematically grouped and discussed, allowing the interpretive framework to be progressively refined through analytical engagement and situated within broader theoretical discussions, rather than treated as a fixed explanatory model. This process supported a nuanced understanding of how modernism was critically received and rearticulated within the ARCASIA discourse. Based on this analytical framework, the following subsection defines the scope of data and outlines the corpus used for the interpretive analysis.

4.3.2 Scope of Data

This study draws on the keynote speeches delivered at ACA, where each session addressed distinct thematic concerns that evolved over time. The keynote speakers are mainly leading or award-winning architects from ARCASIA's member countries, some of whom also hold academic or institutional positions. In this study, "Asian architects" specifically denotes these keynote speakers of ARCASIA, whose discourses are analysed in the following sections. Compared with ARCASIA's architectural journals, which primarily feature visual documentation and project descriptions, the ACA keynotes provide a more continuous and institutionally grounded record of how architectural ideas have been articulated within the organisation's framework. As ARCASIA's core discursive platform, it enables architects to articulate both individual and collective perspectives, making the selected texts particularly suited for analysing regionally framed attitudes and responses to modernism. Although the discourse primarily reflects the voices of professional elites, it still captures, to a certain extent, the shared concerns and intellectual orientations that have shaped ARCASIA's regional agenda.

Following the 52 keynote speeches screening in subsection 4.2.1, this study traced all semantic units previously classified under the thematic cluster of *Reflection on Modernism* and returned to their source texts for close reading. Through this process, 34 keynote speeches were identified as directly engaging with modernism ideas, either through critique, scepticism, or adaptation. To broaden the scope and better capture the diversity of perspectives, six additional speeches from the ARCASIA Forum were incorporated. While not part of the ACA proceedings, these speeches were selected based on their explicit engagement with the impact of modernism on Asian architecture and their alignment with the thematic criteria used in the original ACA dataset. The final dataset thus comprises 40 keynote speeches, which form the empirical foundation for the semantic analysis conducted in the following section (see Table 4.5).

Table 4.5 *Keynotes discussing reflection on modernism in ARCASIA forums*
(Compiled by the author based on official ARCASIA records)

Session	Year	Paper Title	Region	Speaker
ACA1	*1984*	Innovative Technology's Implications on the Search for a Relevant Approach to Architecture	Singapore	Tay Kheen Soon
		Asian Architecture, A Quest for Asian Identity	Indonesia	Ir Robi Sularto Sastrowardoyo
		What is 'Asian Identity'" in the Context of the New Economic Civilization of the World?	Japan	Koichi Nagashima
AF3	*1986*	Punks and Aids	Thailand	Sumet Jumsai
		Towards an Asian Architecture	Malaysia	Kenneth Yeang
AF4	*1987*	Work and Philosophy of an Outsider	Singapore	William S. W. Lim
		Presentation	Japan	Koichi Nagashima
		Thoughts on Transcendental Architecture-Beyond Function & Culture	Singapore	Tay Kheen Soon
ACA5	*1992*	Future Direction–Regional Context	Pakistan	Kamil Mumtaz
ACA6	*1994*	A Review of the Architecture Education in Asia: A Jumping Board for Future Innovations	India	Cho Padamsee
		The Philosophical Approach in the Learning of Architecture	Japan	Nobuo Hozumi
		The Existential Space of a Future Architect: Schools or Elsewhere, the Settings of His Architectural Education	Japan	Masami Kobayashi
		Innovations to the Architecture Education	Pakistan	Mian Mohammad Naseer
		Views on the Mission and Content of Architecture Education in a Fast Changing Asian Setting	Hong Kong	Tunney Lee
ACA7	*1996*	The Philosophy of Symbiosis Architecture of Life Principle	Japan	Kisho Kurokawa
		The Human Face Cities	India	Charles Correa
ACA9	*2000*	Architecture and the Asian Cultural Dilemma in the Age of Globalization	Singapore	Tay Kheng Soon
ACA10	*2002*	Eco– Architecture	Hong Kong	Patrick Lau
		The Parliament Library	India	Raj Jewal
ACA11	*2004*	Post Planning as a Credible Instrument for Asian Ethnical Urbanism	Singapore	William S. W. Lim
ACA12	*2006*	Planning and Managing the Further Development and Expansion of Asian Cities	Phillipine	Nathaniel von Einsiedel
		FIT for GIVEN TIME & PLACE	Korea	Ryu,Choon-Soo
		Green Design	Malaysia	Kenneth Yeang
		From Asian Identity to Urban Regeneration	China	Wu Liangyong
		Architecture of Harmony	China	Zhang Jinqiu
ACA13	*2008*	Art and Philosophy in Architecture and Economic	Korea	Choi,Moon-Gyu
ACA14	*2010*	Green Roof Concept for Eco-Sustainability in the Context of Urban Dhaka	Bangladesh	Qazi Mowla
ACA15	*2012*	Japanese Culture from The Point of View of Language, Landscape, and Gathering	Japan	Fumihiko Maki
		Symbolism and Architecture from AD 30,000 BP to AD 2100	Thailand	Sumet Jumsai
		Cross Border Architectural Practice	Malaysia	Dato Esa Mohamed
ACA16	*2014*	Ministry of design	Singapore	Colin Seah Country
		UID Architects	Japan	Keisuke Maeda
		Recent work	Sri Lanka	C Anjalendran
AF17	*2013*	Towards a Phenomenology of Architecture-A Place represents that part of truth that belongs to Architecture	India	Charles Correa
ACA17	*2016*	Digital design towards a green building	Japan	Tomohiko Yamanashi
ACA19	*2021*	Sharing is Caring - Sharing is Regenerating	India	Shirish Beri
		Returning to Nature: Philosophical Reflection of Architecture and Modernity	China	Taining CHENG
		Non-Human Centered Architecture	Thailand	Boonserm Premthada
		Back to the Picturesque World	China	Shu WANG
		Today's Global	US	Sarah Whiting

4.3.3 Interpretive Structuring and Analytical Procedures

Operationalisation of Semantic Structuring

Building on the selected dataset, the following process focused on extracting and interpreting semantic units related to the theme of *Reflection on Modernism*. The KJ Method organises concepts spatially through affinity diagrams, a process that reflects how architects cognitively synthesise

multiple and sometimes conflicting design parameters[34] (Lawson, 2005). To further clarify the internal structure of these thematic relations, the Gradual Structuring Method was applied to organise the clustered concepts into a multi-layered semantic framework that reflects both the diversity and hierarchical relationships among ideas within the corpus (Satō, 2002, 2008).

Table 4.6 *Examples of semantic analysis using the KJ Method and Gradual Structuring Method*

Example of Semantic Analysis by KJ method

Towards An Asian Architecture (Excerpt) *by Ken Yeang (AF3, 1986)*	Index	Info	KJ Card Text
The emergence of regionalism in contemporary architectural debate originated in part from the culmination of changes in recent years in the climate of architectural opinion concurrent with the growing doubts that the earlier assurance of the Modern Movement in architecture had been j N-25 ***[a]*** *Twentieth century architecture has been mainly about functionalism, rationalism, standardization and economy-al the things that make life tedious and oppressive.* Those elements consistent with are and culture such as ambiguity, inversion, humor, sensuality and ritual-all the ingredients that make life interesting appear to be P-14 . ***[b]*** *The emergence occurs at a time when the architects of the Asian region have become increasingly aware of the importance of an architecture that is their own, which can authentically express their own goals and identities. There is a collective search for a locally relevant and contextual architectural.*	*[Attitude]* **N-25**	1986 Malaysia Ken Yeang	20 century architecture was mainly about functionalism, rationalism, standardization and economy, losing the ingredients which make life interesting.
	[Attitude] **P-14**	1986 Malaysia Ken Yeang	As a result, Asian architects aware of the importance of an architecture to authentically express their own goals and identities and search for locally relevant and contextual architectural

Example of Semantic Analysis by Gradual Structuring Method

Text Number	KJ Card Text (Extracted Semantic Unit)	Structured Level			
		Level 1	Level 2	Level 3	Level 4
For Attitude Analysis Example					
P-14	As a result, Asian architects aware of the importance of an architecture to authentically express their own goals and identities and search for locally relevant and contextual architectural.	Positive	Indigenous reflection	Identity expression	locally relevant context
N-34	The rapid change in Aisa towards urbanization and consumerism is eroding traditional hierarchical roles and values.	Negative	Urbanization	Eroding tradition	Hierarchical roles and values
For Response Analysis Example					
I-1	Asia claims Modernity as its own, will Asian contemporary consciousness triggers a vigorous new creativity from within its own newfound confidence.	Ideological	Ethics	Modernity	Asian Modernity
T-7	Aesthetic capability cannot therefore be imported: it has to grow from within. The conditions for its growth depend on the fostering of a culture of autonomy.	Theoretical	Ethics	Aesthetics	Culture of autonomy
P-9	Architecture education to help students to respond to the quickly transformed societies with a respect for the natural and human environment by professional skills and knowledge	Pragmatic	Nature	Respect	Education
E-14	Japanese space concept to show the harmony to nature, seen as a naturally feel and have as an ideal the harmonious coexistence with nature	Empirical	Nature	Harmonious coexistence	Space concept

In this stage, the KJ Method was applied in three steps. First, all texts were segmented into cards, each containing one complete semantic unit. The selection criteria were: (a) each unit conveyed a coherent semantic idea; (b) the content reflected the speaker's perspective on modernism; and (c) each card recorded the year of publication, speaker, and country or region. From this process, 141 statements were extracted for their relevance to the study's two core dimensions: architects' *attitudes* toward modernism and their *responses* to its influence in Asia (see Appendix C and D). These semantic units were then grouped into categories through iterative clustering and evaluated based on conceptual weight and frequency, following the procedures of the Gradual Structuring Method. This process resulted in a four-level hierarchical framework that facilitates layered interpretation by linking abstract conceptual patterns with specific statements,

34 Unlike grounded theory approaches that rely on sequential coding procedures, the KJ method emphasises spatial organisation and relational synthesis of concepts. In this study, it is employed as a structuring and interpretive device rather than as a theory-generating method.

as informed by previous applications of semantic structuring in architectural discourse (Okuyama *et al.*, 1994; Suekane, 2008; Goto *et al.*, 2022). Table 4.6 presents examples of the extraction and categorisation process, while results in Chapter 6 expand these categories and present their distribution.

Analytical Dimension I: Attitudes toward Modernism

The first dimension of analysis addresses architects' attitudes toward the influence of modernism in Asia. Statements were coded as *positive* if they emphasised benefits such as innovation, progress, or cultural advancement, and as *negative* if they highlighted issues like identity loss, cultural erosion, or environmental stress. In ambiguous cases, contextual cues and rhetorical tone were considered. To capture variations in expression, these statements were further organised into a four-level semantic hierarchy: Level 1 defines the overall evaluative stance; Level 2 identifies recurring themes across speeches, identified through iterative semantic clustering; Level 3 presents sub-themes that further differentiate the focus within each attitude theme; and Level 4 records individual keywords extracted from the original statements, preserving the textual specificity that grounds the semantic structure. Section 6.1 presents these findings, beginning with a general overview in subsection 6.1.1, followed by two major strands in subsection 6.1.2–6.1.3.

Analytical Dimension II: Responses to Modernism

The second dimension of analysis examines how ARCASIA architects responded to the influence of modernism. These responses include not only design strategies but also conceptual and value-driven reflections. To distinguish these different modes of engagement, this study adopts Archer's typology of design knowledge, which categorises responses into four approaches: *Ideological*, based on cultural and philosophical values; *Theoretical*, grounded in conceptual or discursive frameworks; *Pragmatic*, oriented toward practical and realistic design strategies and solutions; and *Empirical*, rooted in direct observation and experience (Archer, 1981). In some cases, multiple modes co-occurred within a single statement; such overlaps were preserved to reflect the emergent and interconnected nature of the discourse. To further organise the data, the response statements were structured into a four-level semantic hierarchy. Level 1 corresponds to the *Action Modes* described above. Level 2 identifies thematic clusters inductively derived from the semantic grouping of response statements. Level 3 refines these themes into sub-themes that reflect the particular focus or context of action. Level 4 captures specific keywords from the source texts for detailed tracking. This layered structure enables coherent analysis across both attitudes and responses, grounded in close reading and contextual understanding, ensuring that meaning was interpreted within its context. Section 6.2 presents these results, with subsection 6.2.1 outlining general patterns and subsection 6.2.2–6.2.4 analysing three thematic groups.

Integrating Attitudes and Responses

In addition to the two primary dimensions, a third analytical step was conducted to examine the

interplay between attitudes and responses, thereby deepening the understanding of regional architectural thought in Asia. This step integrated Level 1 and Level 2 information from both the attitude and response hierarchies, presenting them side by side through an alluvial diagram. By visualising how semantic themes are distributed across architects and conceptual layers, the diagram captures the multidimensional nature of architectural discourse across the region. To further differentiate each architect's position, representative speakers were colour-coded according to their dominant attitudinal and response orientations. The resulting structure enables a synthetic perspective on the evolution of Asian architectural thought, which will be further examined in relation to the study's initial hypothesis in Section 6.3. Through this interpretive structuring, the study clarified how the theme of Reflection on Modernism operates as both an analytical lens and a conceptual field, forming the foundation for the empirical discussions in Chapter 6.

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Chapter 5.

Thematic Transitions in ARCASIA Discourses: Inductive Structuring of ACA Keynotes

This chapter presents the core qualitative analysis that forms the foundation of the entire study. It involves a comprehensive mapping of ARCASIA's discursive activities from 1984 to 2021, with particular attention to the keynote speeches delivered at the ACA. The analysis aims to identify the principal themes, conceptual tendencies, and transitional patterns that have characterised ARCASIA's intellectual trajectory, as examined from statistical, conceptual, and chronological perspectives. By visualising and interpreting the thematic shifts across nearly four decades, this chapter establishes the analytical groundwork for addressing the central research question: *How has ARCASIA articulated theoretical narratives from Asian perspectives?*

The specific methodological procedures for data extraction, coding, and categorisation have been detailed in Section 4.2. Accordingly, the primary function of this chapter is to present and interpret the analytical results derived from those procedures. The complete raw dataset, consisting of 298 KJ cards compiled from fifty-two keynote papers through the KJ Method, is included in Appendix D for reference.

5.1 Statistical Overview of Thematic Shifts

5.1.1 General quantitative transition tendency

Based on the dataset compiled through the KJ Method, the number of keynote papers and corresponding KJ cards was charted (see Figure 5.1). The figure shows that the number of valid papers remained relatively stable, with a slight increase during the period. The analysis of the KJ cards revealed certain characteristics of the phases, showing that the most prolific period was between 1996 and 2006, and there was a relatively average amount between 1984 and 1994 and 2008 and 2014. In general, there has been an overall modest strengthening trend in the collection of literature and level of discussion within ARCASIA over the past few years, in terms of volume.

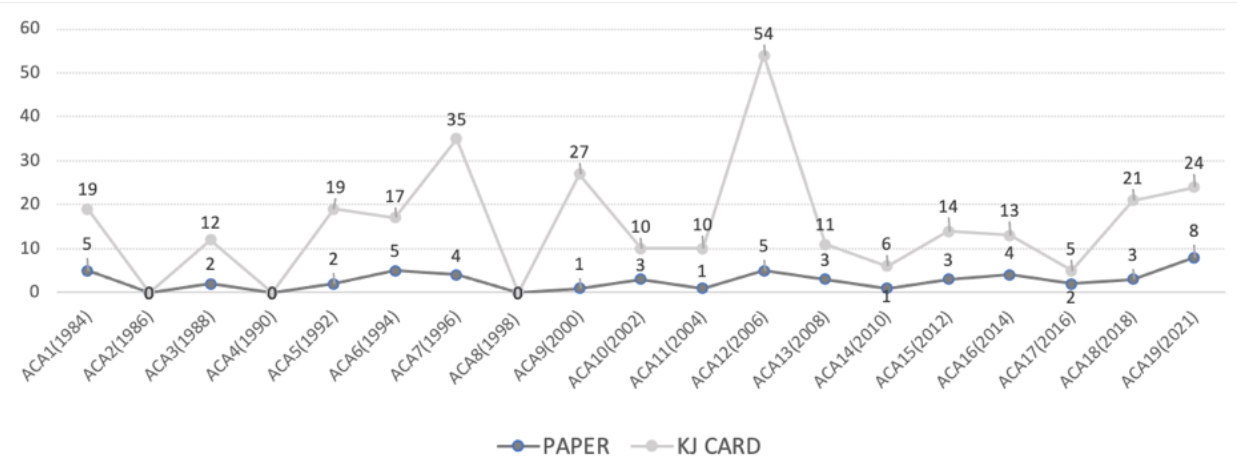


Fig. 5.1 *Number on the transition of the ACA*

5.1.2 Speakers' regional transition tendency

Afterwards, the statistical analysis was extended to examine the trends in the countries or regions represented by the speakers, using the KJ cards (see Figure 5.2). It can be observed that, in the early stages, especially from 1984 to 1992, speakers from Southeast and South Asian countries contributed the most to the discussions, which corresponds to the institutional conditions at the time. Meanwhile, speakers from outside Asia also accounted for over thirty per cent of the discussions. Over time, the participation of East Asian countries has deepened since 1994, while Southeast Asian countries still maintain a high percentage. Within the last decade, from 2012 to 2021, different regions have maintained a relatively balanced participation, and the participating speakers have become more diverse in terms of countries or regions.

Notably, speakers from Singapore, Japan and Malaysia made significant contributions to the discussions in almost every decade, and the three countries also accounted for the largest amount of discussion in ACA. Overall, it is a reflection that the discourse discussion in ARCASIA has shown a tendency to become more decentralised and pluralistic.

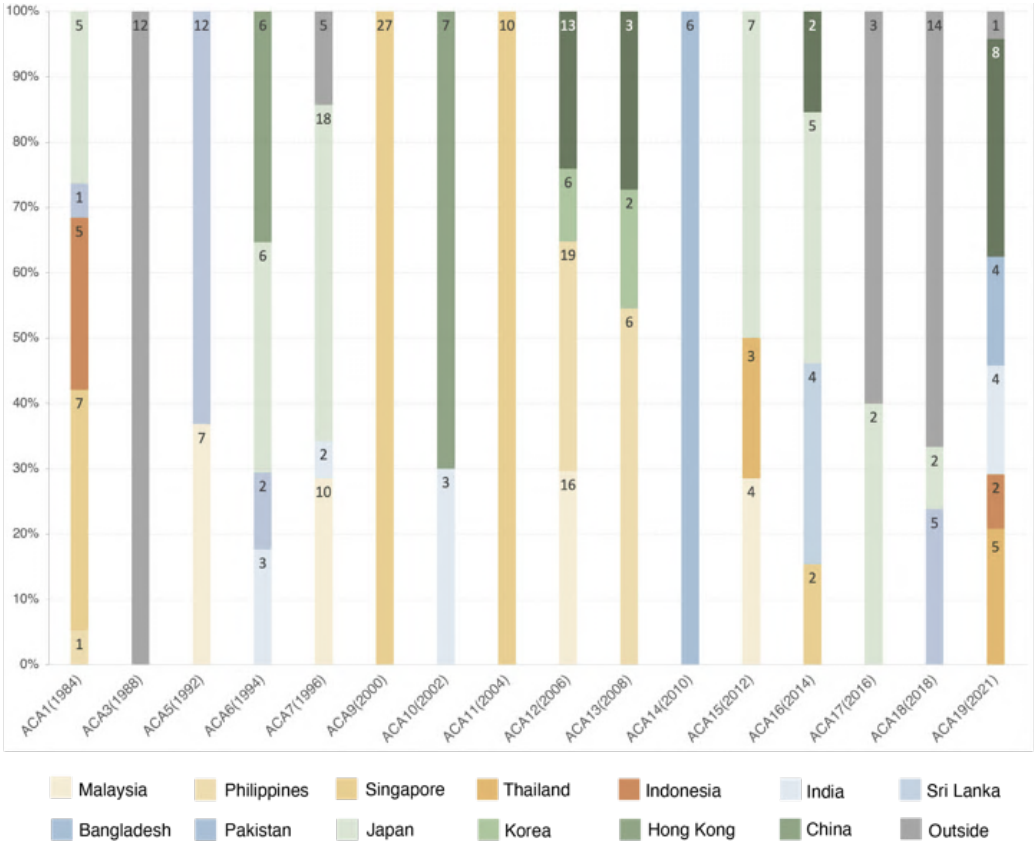


Fig. 5.2 *Percentage on the transition of the ACA keynote speakers' region*

5.1.3 Contents classification transition tendency

Based on the preliminary categorisation derived from the KJ cards, nine thematic classifications were identified: *identity*, *localism*, *historical*, *nature*, *sustainable*, *sociality*, *humanity*, *urbanism*, and *transcendency*. As shown in Figure 5.3, the transitional trends of these thematic classifications were examined. Overall, topics related to regional context, such as *identity*, *localism*, and *historical*, as well as those related to the natural environment, including *nature* and *sustainable*, account for approximately two-thirds of the total and show a consistent continuity of discussion across the entire period.

Specifically, during 1984-1992, discussions related to identity and region exceeded seventy per cent, representing the focus of that stage. Since 1996, while regional topics continued to be discussed, issues concerning nature and sustainability began to attract increasing attention, and discussions addressing the humanistic attributes of architecture also rose significantly. Notably, urban-related topics reached their highest proportion between 2004 and 2006. Since 2008, discussions of natural and sustainable attributes, as well as the social and humanistic values of architecture, have accounted for more than sixty per cent of the total, forming a new trend that continues to draw focus.

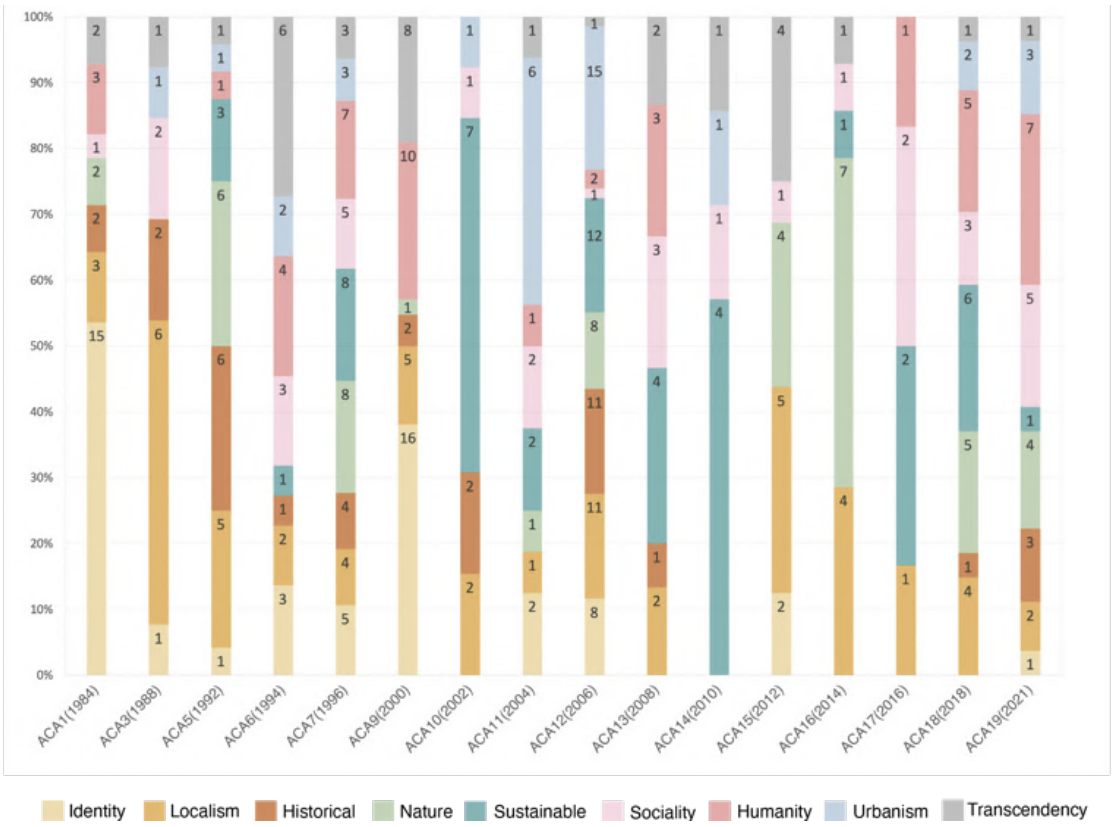


Fig. 5.3 *Percentage on the transition of the content classification of ACA*

5.2 General Characteristics and Key Themes Clues

5.2.1 General distribution characteristics

The graphical distribution of ACA content by semantic relationship is presented in Figure 5.4, which illustrates the spatial arrangement of all 298 KJ cards, with the "keyword" shown in the example of Table 4.3 as the source. Based on the content of each card, they were first placed into third-level units (e.g., [RC-1], [U1], etc.) according to semantic proximity, with different years indicated by colour. Next, the related third-level units were then arranged so that semantically close titles were spatially adjacent, and they were further organised into twelve second-level units, indicated by the smaller-font titles in the figure (e.g., [Respond to Tradition], [Civic Public life], etc.). The same procedure was applied to obtain the first-level units in bold font (e.g., [Region & Context], [City Culture], etc.). Additionally, some three-level units, such as [RCU-1], [UNE1], etc., are associated with two or more higher-level units, and these units were labelled as connection units, with compound letter-number codes. Readers may refer to Table 5.1 to trace the card information across different years and units[35].

The overall distribution reveals that ACA frequently discussed the semantic categories of *Nature & Environment* (154 items), *Region & Context* (145 items), and *Reflection on Modernism* (141 items). These topics constitute the general thematic clues owing to their quantity and strong interconnections with other categories. *Culture & identity* (51 items), positioned at the intersection of concepts, may be understood as a consciousness derived from reflections on modernism. While *Region & Context* and *Nature & Environment* represent two major directions in exploring Asian identity. Discussions of *City Culture* (66 items) and *Social & Human* (57 items) also appeared frequently; both originated from the regional topic yet maintained a degree of independence, thereby expanding the conceptual boundaries of *Region & Context*. Notably, *Architectural Professionalism & Education* (19 items) within Asia also received intermittent attention during certain periods

In summary, the distribution highlights *Reflection on Modernism*, *Region & Context*, and *Nature & Environment* as the core thematic axes of ACA discourse. Around these, *Culture & Identity*, *City Culture*, and *Social & Human* function as extensions or intersections, expanding the conceptual scope. Though *Professionalism & Education* received less attention, its intermittent presence reflects the plurality of concerns shaping Asian architectural thought. This structured distribution provides the analytical basis for exploring the thematic characteristics in greater depth in the following sections.

35 Due to the length limitation, the full original card information is not presented here, but can be traced in Appendix G.

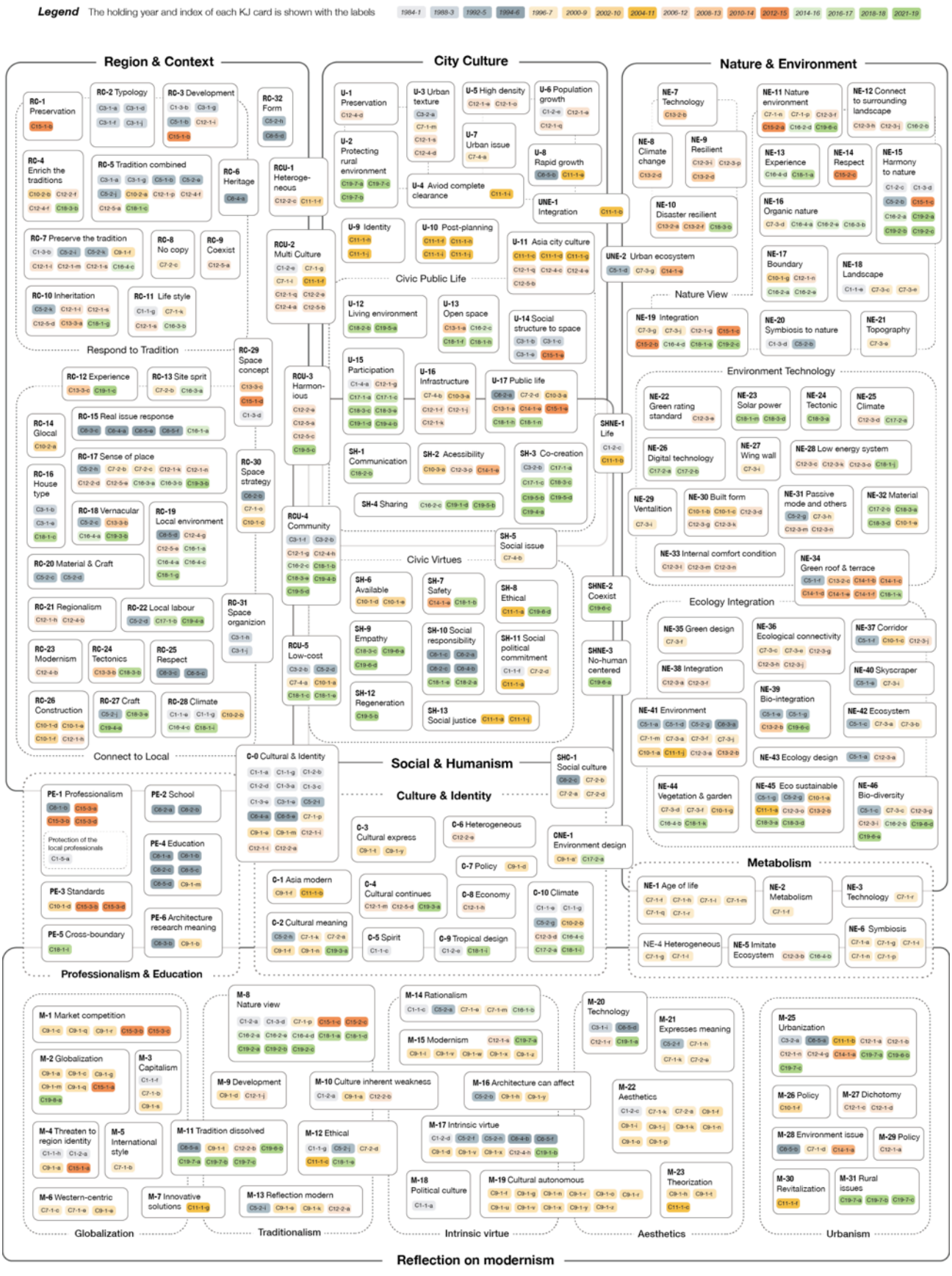


Fig. 5.4 *Layout of KJ Method cards arrangement*

Table 5.1 *List of KJ cards contents for index in chronological order*

	Year	Speaker	Region	Index	Cards content	Keywords	Classfication
STAGE I	1984	Tay Kheen Soon	Singapore	*C1-1-x*	***Innovative Technology's Implications on the Search for a Relevant Approach to Architecture***		
					[c] Asia need a new modernism which in rationality and search for contextual truth that can include matters of the spirit and of the senses	Rationalism / Spirit	Identity
					[e] The poetic possibilities of landscape and the climate have yet to be exploited on a large scale by architects and urban planners in the third world	Landscape / Climate	Identity
					[g] The solution to Asia architecture is to derive an architecture based on the real issue considering with life-style, urban form and respond to the hot and wet climate, thus would inevitably generate a style of architecture with a unique identity which cuts across all ethnic cultural barriers	Climate / Life style / Ethical / Culture & Identity	Identity / Localism / Humanity
		Ir Robi Sularto Sastrowardoyo	Indonesia	*C1-2-x*	***Asian Architecture, A Quest for Asian Identity***		
					[a] The impingement of Western architecture and culture on the East has inevitably dissolved traditional Eastern values and the view of nature	Threaten to region identity / Cultural inherent weakness /	Historical
					[b] Identity should be considered as a starting point of a process of creativity which offer a rich variety of creations and but accepted as a community belonging	Culture & Identity	Identity
					[c] Aesthetics of Asia originates from the attitude of living in harmony with Nature, poetically expressed and constitutes a part of the ritual product aiming at the purest form of human life	Aesthetics / Harmony to nature/Life	Identity / Nature / Humanity
					[d] Identity is not build and studied from cultural products of the past using principles of today's technology, but by starting to acknowledge the intrinsic virtue of Asian people's identity	Culture & Identity / Intrinsic virtue	Identity
					[e] The concept of Asia is closely related to tropical potentialities with an abundance of population and species, living in varies natural groups	Tropical design / Population growth / Muti-Culture	Identity
		Koichi Nagashima	Japan	*C1-3-x*	***What is 'Asian Identity'" in the Context of the New Economic Civilization of the World?***		
					[b] It is our task as architects to preserve traditions and to revitalize them in order to achieve a more varied, interesting and more humanly satisfying environment	Preserve the traditions / Development	Identity
					[e] It is important for Asian architect to think what they are and what their identities are, and what are the architectural realizations which can enhance their identities	Culture & Identity	Identity
	1992	Kamil Mumtaz	Pakistan	*C5-2-x*	***Future Direction–Regional Context***		
					[i] Opposing the irresponsible industrialization and uncritical modernization, and to be a traditionalist	Reflection modern / Preserve the traditions	Historical / Transcendency
					[j] Traditional crafts have a role in islamic architecture and need to be studied and understood about the religious doctrines	Combination tradition I /Craft / Ethical	Historical
					[l] Identity is found in the deeper cultural values of people, architectural vocabulary is meaningful to the people and relevant to their culture and history	Culture & Identity	Identity
STAGE II	1996	Kisho Kurokawa	Japan	*C7-1-x*	***The Philosophy of Symbiosis Architecture of Life Principle***		
					[a] Symbiosis is the keyword for the new world order in 21 century.	Symbiosis	Humanity / Nature
					[d] 20th century's architecture caused the pollution, extinction of animals and plants since supporting human society and its building	Environment Issue	Sociality
					[f] 21st century is the age of life, and metabolism was indeed the excellent choice for a keyword to the beginning of the age of life	Age of life / Metabolism	Nature
					[l] Key point of the age of life is the conversion from eurocentrism to the symbiosis of different cultures and to ecology	Age of life / Symbiosis / Muti-Culture / Heterogeneous	Nature / Localism
					[m] The architecture of the age of life will be open to regional context, urban context, nature and environment	Age of life / Regionalism / Environment / Urban texture	Nature / Localism / Urbanism
					[n] Move towards a symbiosis of nature and human being, of environment and architecture	Symbiosis / Natural environment	Nature
		Kenneth Yeang	Malaysia	*C7-3-x*	***The New Skyscraper: Towards a Vertical Theory for Urban Design with Reference to Asian Cities***		
					[a] Be aware of the ecosystem and try to design with positive impacts on environment.	Ecosystem / Positive to Environment	Sustainable
					[c] Create the ecologically-connected landscape bridge to increase the biomass or enhance biodiversity	Ecologically-connected / Landscape / Biodiversity	Sustainable
					[d] Continuous vegetation both horizontally and vertically to make the building almost like a living organism	Organic / Vegetation and garden	Sustainable
					[e] The masterplan should be also ecological linked in aspect of topography and landscape development	Ecologically-connected / Landscape / Topography	Sustainable
					[f] Green design is basically bringing greenery and vegetation back into the environment and to balance it	Green design / Vegetation / Positive to Environment	Nature
					[g] Create a mimetic urban ecosystem to integrate in-organism and organism	Urban ecosystem / Integration	Sustainable
	2000	Tay Kheng Soon	Singapore	*C9-1-x*	***Architecture and the Asian Cultural Dilemma in the Age of Globalization***		
					[a] Architecture practice in Asia is in crisis due to penetration by foreign actors and inherent weakness	Globalization / Threaten to region identity / Cultural inherent	Identity
					[e] Asia need to distinguish Modernity in itself from manifestation in western history to free itself and then discover the roots of its own	Reflection modern / Culture & Identity / Western-centric	Identity
					[f] It's necessary to embrace Asian-Cultural and traditional authoritarianism to acquire autonomous modern aesthetics	Aesthetics / Cultural meaning / Asia modern / Preserve the traditions / Cultural autonomous	Identity / Localism / Humanity
					[l] Asia needs a new capability to make form with modern aesthetics	Aesthetics / Modernism	Identity / Humanity
					[n] Aesthetics is an autonomous field of knowledge that carries the cultural meaning	Cultural meaning / Cultural autonomous / Aesthetics	Humanity
					[u] A new revitalized Asian consciousness and creative sensibility is possible	Cultural autonomous	Identity
					[v] Only when Asia claims modernity as its own, will asian contemporary consciousness triggers a vigorous new creativity	Cultural autonomous / Modernism / Intrinsic virtue	Identity
					[w] Modernity is the key to integrative new sensibilities in Asia	Modernism	Identity / Humanity
					[x] We must develop imagination and creativity of own cultural revitalization consciousness, without it, Asia would lost itself again	Cultural autonomous / Modernism / Intrinsic virtue	Identity / Localism
STAGE III	2004	William S. W. Lim	Singapore	*C11-1-x*	***Post Planning as a Credible Instrument for Asian Ethnical Urbanism***		
					[b] Since the urbanization in Asia is rapid , unpredictable and unprecedented, we must explore the nature and substances of urban life in the area of globalization	Rapid Urbanization / Integration / Urban life	Urbanism / Nature
					[f] Asia has a strong potential to be more receptive to the concept of post-planning -- a system that embraces multiple, complex and hybridized centers	Post-planning / Muti-Culture / Hybridized centers	Identity
					[h] Post-planing is likely to be vastly different in each city and be determined by the choice of key variable and factors in each Asia cities	Post-planning / Characteristic identity	Urbanism
					[i] The method of revitalization can be applied to avoid the complete clearance and displacement of the poor in post-planning	Revitalization / Avoid the complete clearance / Post-planning	Urbanism
					[j] Asian cities will be able to establish its own specific characteristics and distinctiveness while expansion by the context of post-planing based on spatial, environmental and social justice ethical practices	Characteristic identity / Post-planning / social justice / Environment	Sustainable / Localism / Identity
	2006	Nathaniel von Einsiedel	Philippines	*C12-1-x*	***Planning and Managing the Further Development and Expansion of Asian Cities***		
					[a] Appropriate policies and approaches to urbanization is important for guiding key actors shaping Asia's urban regions	Policies / Urbanization	Urbanism
					[c] Breakdown of the dichotomy between rural and urban in Asia countries as urban influence	Dichotomy between rural and urban	Urbanism
					[d] Indefinite and blurs between urban and rural	Dichotomy	Urbanism
					[i] The challenge for Asia developing cities is to keep developing and maintain their identity	Keep developing / Culture & Identity	Identity
					[l] It's important to preserve and reinforce the local identity to the cities in natural features and historic aspect	Culture & Identity / Inheritance / Preserve the traditions	Identity / Historical
					[n] Defining urban growth boundaries to prevent urban sprawl and to give definition and sense of a place	Urbanization/Boundaries / Sense of place	Urbanism
					[o] Develop clusters of high-density building, with lower-density projects in between	High densities	Urbanism
					[q] Asia cities coping with rapid economic change by fostering sustainable growth that reflects each city's diversity and unique culture	Muti-Culture / Asia city culture / Population growth	Sustainable / Urbanism
		Wu Liangyong	China	*C12-4-x*	***From Asian Identity to Urban Regeneration***		
					[a] Maintain and protect multi architecture culture in Asia area	Muti-Culture	Identity / Localism
					[b] Modernized regionalism, regionalized modernism	Regionalism / Modernism	Localism / Historical
					[c] To think about the character of Asia, it is necessary to begin with "city culture"	Asia city culture	Identity / Urbanism
					[d] Pay special attention to the protection of urban texture	Urban texture / Preservation	Urbanism / Historical
					[e] Urban regeneration, especially for city culture	Asia city culture	Urbanism
					[g] Solving the issues during the urbanism, also develop a good culture for living environment	Urbanization / Living environment	Urbanism
		Ken Yeang	Malaysia	*C12-3-x*	***Green Design***		
					[a] Most effective ecological approach in design will develop through environmental integration	Integration / Environment / Ecology Design	Sustainable
					[d] It's important to be thoroughly integrated into the building fabric, also be influenced by the physical and climate conditions of the site	Built forms / Climate	Nature
					[f] Eco-design could create a system that can be integrated with the natural environment	Natural environment / Integration	Nature
					[g] Ameliorating biodiversity and ecological connectivity in the built forms	Built forms / Bio-diversity / Ecological connectivity	Nature / Sustainable
					[i] Enhance biodiversity and further increase habitat resilience and species survival	Bio-diversity / Resilient	Nature
					[n] Introduce of Mixed mode, Full mode, Productive mode and Composite mode	Passive mode and others / Internal comfort conditions	Sustainable
	2008	Jose Danilo A. Silvestre	Philippines	*C13-2-x*	***Environmental Concerns in Architecture***		
					[a] Redesign community after disaster, and create more open space for shelter	Community / Open space / Disaster resilient	Sociality
					[b] Architecture should corporate with high-tech & bio-react to be more sustainable to our environment	Technology / Bio-integration / Eco-sustainable / Environment	Sustainable
					[c] Sustainable design method like green roof garden, photovoltaic panel, algal building material and so on…	Green roof & Terrace	Sustainable
					[d] Architecture as well as city have to be faced with the climate challenge, it's important to be safe and durable to respond to it	Climate challenge / resilient	Sustainable
		Qazi Mowla	Bangladesh	*C14-1-x*	***Green Roof Concept for Eco-Sustainability in the Context of Urban Dhaka***		
					[a] Rapid urbanization calls for a compensation of the losses of biomass on the ground	Urbanization / Environment Issue	Urbanism
					[b] Green roof concept in the global context and the potentials of greening the built environment	Green roof & Terrace / Living environment	Sustainable
					[c] Forms of green roofs (balcony, courtyards, open terrace, green pockets, rooftop…)	Green roof & Terrace	Sustainable
					[e] Safe, accessible green on rooftop provide recreational space for all age to enjoy	Safety / Accessibility / Green roof & Terrace / Public life	Sociality
STAGE IV	2012	Sumet Jumsai	Thailand	*C15-2-x*	***Symbolism and Architecture from AD 30,000 BP to AD 2100***		
					[a] Architectural plans, profiles and many religious structures are shaped by Nature environment	Natural environment	Nature
					[b] Human can live with the force of nature and not against it	Nature view / Integration	Nature
					[c] Living with respect to nature, not to fight against it or to be innocent bystander	Respect / Nature view	Nature
	2014	C Anjalendran	Sri Lanka	*C16-4-x*	***Recent work***		
					[a] Vernacular architecture responding the local environment and show organic nature	Environment / Organic nature / Vernacular	Nature
					[b] Garden to create intimate relationship to nature environment & landscape	Vegetation and garden / Imitate ecosystems	Nature
					[d] Towards an invisible architecture to let people feel more beauty of the view	Nature view / Integration / Experience	Nature
		Keisuke Maeda	Japan	*C16-2-x*	***UID Architects***		
					[a] The idea of harmony to nature with the blur boundary	Harmony to nature / Nature view / Blur boundary	Nature
					[b] Architecture to connect with the surrounding landscape and plants & animals	Biodiversity / Connect to surrounding landscape	Nature
					[c] Creating more open atmosphere to encourage more community sharing	Open space / Sharing / Community	Sociality
					[d] Create a structure is to create a more natural environment	Natural environment	Nature
					[e] Boundary plays a critical role not only in inside & outside, but also in communicating with nature	Boundaries / Nature view / Organic nature	Nature / Sociality
	2016	Tomohiko Yamanashi	Japan	*C17-2-x*	***Digital design towards a green building***		
					[a] Digital technology to assistant the analysis of environment architecture form the aspects of climate, temperature, and ventilation	Digital technology / Environment architecture / Climate	Sustainable
					[b] Digital-assisted design to precisely control the size of the material, expanding the possibilities of wood construction	Digital technology / Material	Sustainable
	2018	Fumihiko Maki	Japan	*C18-2-x*	***Towards Humane Architecture***		
					[a] A shift from modernism to humanism, social responsibility to create unconditional love	Social responsibility	Humanity
					[b] Caring for everyday life of ordinary people and neighbor communication	Life / Communication	Humanity
	2021	Taining CHENG	China	*C19-2-x*	***Returning to Nature: Philosophical Reflection of Architecture and Modernity***		
					[a] The dilemma for Chinese architecture design-culture break, separation between human life and nature	Harmony to nature / Nature view	Historical
					[b] Reflection on "returning to nature"	Harmony to nature / Nature view	Nature
					[c] Reestablish the integrity that connects the human life with the natural world	Nature view / Integration / Harmony to nature	Nature
		Boonserm Premthada	Thailand	*C19-6-x*	***Non-Human Centered Architecture***		
					[a] No-human-centered approach that exemplifies "humanity" by showing "empathy"	No-human-centered/Empathy	Humanity
					[c] The importance of interdependence for human, environment and other living things	Bio-integration/Coexist/Environment	Humanity
					[d] human's respect and contempt to animals reflect the value of human race	Biodiversity/Ethical/Empathy	Humanity / Nature
					[e] Humanity is not just about human, but with other living creatures	Biodiversity	Humanity / Nature
		Shu WANG	China	*C19-7-x*	***Back to the Picturesque World***		
					[a] Protecting the rural context while modernizing	Rural Issues/Urbanization/Tradition dissolved/Modernism/ Protecting rural Environment	Urbanism
					[c] The rural urbanization concept would be very damaging if no deep introspection	Rural Issues/Urbanization/Tradition dissolved/Protecting rural Environment	Urbanism

5.2.2 General Topic Clues

Among the three topic clues above, reflection on modernism formed the discursive foundation. It encompassed considerations of the identity crisis under global capitalism [M-1~M-6], re-evaluations of traditional values such as views of nature and ethical principles [M-8, M-12], and critical reflections on the disruptions brought by modernism—including the dissolution of tradition, inherent cultural weaknesses, and challenges to development paradigms [M-9~M11]. It further involved rational and functional approaches inherited from modernist ideology [M-14][36]; the pursuit of cultural autonomy [M-17, M-19]; the aesthetics expression of Asian intrinsic virtues [M-21, M-22], and reflections on environmental issues and spatial dichotomies in the context of rapid urbanization [M-25, M-27, M-28].

Together, these reflections prompted Asian architects to explore spatial expression rooted in their own culture and identity within the context of modernism [M-15, C-0~C-5]. Although this discourse engaged with multiple dimensions—including environment, climate, cultural heritage, national and ethnic identity, and socio-culture, etc.—a shared underlying intention emerged: architecture, as a form of cultural expression and part of social production, should manifest intrinsic autonomous and cultural identity [C-3, SHC-1].

Following this, the topic of region & context came into focus, with many speakers addressing the relationship between tradition and local life. Two distinct tendencies could be discerned: one was vernacular-based regional tradition [RC-1~RC11], advocating to expression of the regional architectural character grounded in local roots, while responding to the real climate, environment, and contextual issues of place [RC12~RC31], and even extending the discussion to the urban scale [U-1~U4, U9, U10]. The other tendency involved constructing cultural awareness with an Asian identity through reflection of modernism [C-0], proposing potential theoretical trajectories at the conceptual level [M-23, NE1~NE6].

Subsequently, the topic of nature & environment revolved around three key aspects: nature view [NE-11~NE-21], environment technology [NE-22~NE-34], and ecology integration [NE-35~NE-46]. This discussion aimed to explore possibilities of symbiosis between architecture and the environment across diverse levels, such as climate, ecology, technology, cultural concepts, and so on. Architects from different parts of Asia articulated the significance through approaches such as bioclimatic integration [NE-39], ecological design [NE-43] and environmental design [CNE-1]. Moreover, respectful, integrative, and organic conceptions of nature were highlighted as a shared orientation among Asian architects [NE-14~NE-16, NE-19, NE-20].

Overall, nature & environment emerged as a fundamental conceptual layer in Asian architectural design, one that not only responds to the Asia's geographical contexts but also

36 This classification is based on the original statements and perceptions of ARCASIA speakers and was structured using the KJ Method. The term "rationalism" here does not refer to the Western architectural movement, but rather to its literal meaning, associated with logic, problem-solving, and functional or economic efficiency, as understood in the context of the speakers' discourse.

represents a meaningful continuation of Asian cultural ideology.

5.2.3 General Chronological Transition

To elucidate the temporal tendencies of content transition within ACA discourses, a timeline of the three key topics was developed based on the data and conclusions presented in Figure 5.4. The KJ cards related to the main topic clues were quantitatively analysed and presented in Figure 5.5, which clearly illustrates the frequency and continuity of sub-topic discussions through a colour-coded representation across different years[37], thereby providing evidence for the chronological division.

At both the beginning and the end of the research period, distinctive characteristics can be observed. Between 1984 and 1992, the discourse concentrated strongly on Asian architectural identity, marking Stage I—the start-up period. In recent years (2012–2021), discussions expanded notably to include social and humanistic dimensions alongside nature-related themes, broadening the boundaries of the original topic clues. This period is identified as Stage IV—the breakthrough period.

The intervening years can be divided into two further stages, with the topic of the city acting as a key turning point. From 1993 to 2003, discourses deepened reflections on modernism, emphasising intrinsic virtues, while simultaneously introducing concepts of environmental design and strengthening connections to local traditions. This period corresponds to Stage II—the growth period. Subsequently, between 2004 and 2011, urban-focused discussions increased significantly, enriching the thematic scope and depth across all three topics, and can therefore be understood as

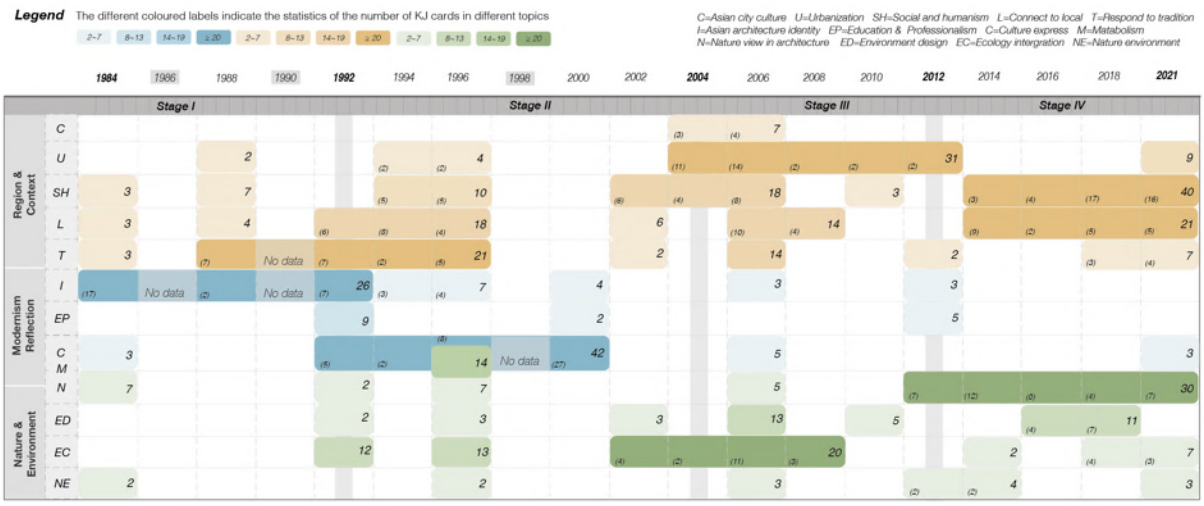


Fig. 5.5 *Timeline of content transition tendency of ACA*

37 In Fig. 5, the numbers on the squares represent the number of discussion items for each year under different themes. If the same topic is discussed in consecutive years, the squares in the figure will also show a continuous status, indicating the total number of items, with the number of items for each independent year shown in parentheses.

Stage III—the maturity period.

It should be stressed that these chronological divisions are indicative rather than absolute. Earlier discussions often inspired and overlapped with later developments, while subsequent stages also extended and reinterpreted concepts established in earlier ones, forming a continuous and evolving discourse rather than a series of strictly separated phases[38].

5.3 Analysis of Key Thematic Clues

In this section, all theme-related labels are extracted based on the categorisation of original textual data in the KJ distribution diagram from Section 5.2. For each major theme, the occurrence of keywords is plotted along a chronological axis corresponding to successive ACAs, allowing the temporal distribution, frequency, and continuity of discussions to be visually examined.

In the Tables 5.2-5.4, the horizontal axis represents the timeline of ACA events, while the vertical axis lists the key sub-themes within each thematic category. The colour intensity indicates the relative frequency of discussion, enabling the identification of periods of concentration, dispersion, and recurrence. Keywords with above-average frequency or consecutive appearances are further annotated with the names of primary contributors and their lecture titles, highlighting moments of heightened discursive influence.

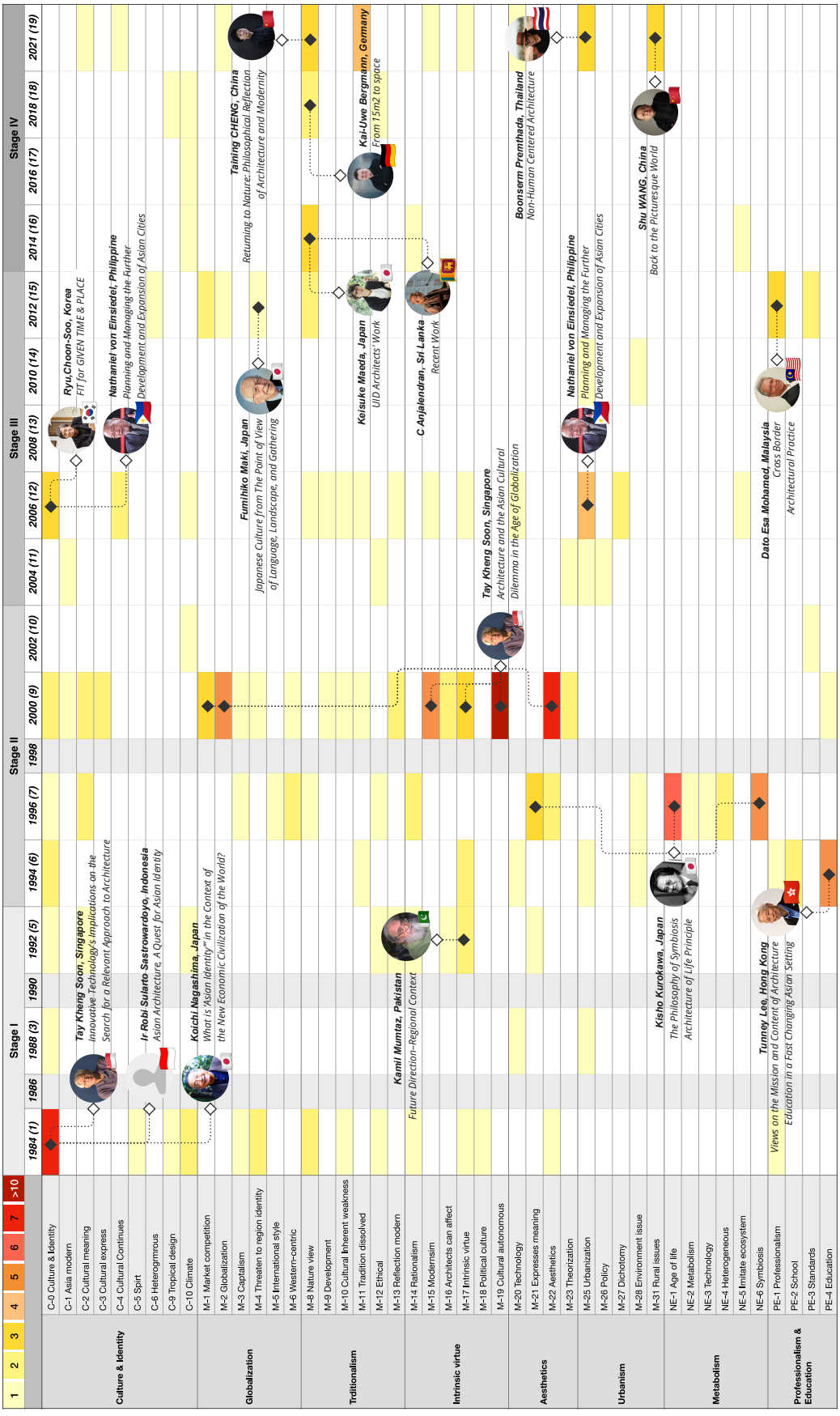
By presenting three separate tables corresponding to different thematic clusters, this visualisation makes it possible to compare not only the internal evolution of each theme, but also differences in their temporal dynamics and patterns of emphasis. Together, these visualisations provide a basis for identifying shifts in thematic focus and the role of key figures in shaping ARCASIA's architectural discourse over time.

5.3.1 Clue I: Reflection on modernism

From an overall perspective, discussions under the theme of reflection on modernism span the entire research period (1984–2021). Before 2000, they appeared more frequently, with three notable peaks in 1984, 1996, and 2000 (Table 5.2). By stages, the early [Stage I] focused on the crisis of cultural and traditional dissolution faced by Asian architecture under the impact of Western modernism, leading to reflections on the meaning of cultural identity. In [Stage II], attention shifted towards intrinsic value and cultural autonomy, exemplified by Tay Kheng Soon and Kisho Kurokawa, who regarded architecture as both a cultural expression and a form of social production. Their arguments emphasised authenticity and autonomy in Asian modern architecture. In [Stage III], two distinct empirical streams emerged: a return to regional tradition,

38 Although the colour blocks in Fig. 5 suggest multiple possible interpretations of stage division, the transitions were distinguished by key thematic shifts: Stage II–III (2000–2002) by the emergence of the "urban" topic cluster, and Stage III–IV (2010–2012) by the growing prominence of "social and humanistic attributes" with "nature view" discussions. In both cases, multiple topic clusters coexisted and shifted gradually, rather than abruptly.

Table 5.2 *Evolution of the theme "Reflection on Modernism" across four stages of ARCASIA discourse*



represented by Kamil Mumtaz, and an Asian urban theory developed by Wu Liangyong and William S. W. Lim. In [Stage IV], ARCASIA's recent focus turned from direct identity debates to theoretical and practical explorations of nature's role in architecture. For many Asian architects, the aim of "establishing integrity that connects human life with the natural world through architecture" reflects a deep-rooted consciousness of harmony with nature embedded in Eastern culture, transcending the mechanistic mindset of the modern age.

The preceding stage-based analysis can be further substantiated by examining the semantic network of ideas derived from the KJ classification. Across different periods, the textual clustering reveals three recurrent threads—*culture, identity, and modernism*—that collectively structure ARCASIA's ideological framework. The perspectives indicate that these three primary threads were discussed with comparable frequency, showing strong interconnections. Core approaches include architecture's relationships with nature, climate, local traditions, generational shifts, and urban contexts. Among the main contributors, Tay, Kurokawa, and Mumtaz stand out for both the frequency and connectivity of their ideas. Tay covers almost the entire thematic spectrum, stressing the transformation of imported modernism into an autonomous cultural expression (Tay, 1984; Tay, 2000). Kurokawa, a leading figure of Japan's Metabolist movement, critiques modernism's mechanical foundations and introduces the concept of "architecture in the age of life" (Kurokawa, 1996). Mumtaz, an early advocate of regional tradition, explores form, craft, and contextual truth to express cultural identity—a line of thought that extends into the next theme (Mumtaz, 1992).

This analysis reveals the evolution of ARCASIA's discourse on reflection on modernism: from addressing regional cultural challenges posed by globalisation, to asserting cultural autonomy ideologically, and later to re-engaging regional traditions empirically, ultimately inspiring a nature-oriented architectural vision grounded in cultural identity and regional realities. This trajectory embodies both a theoretical critique of the mechanical age and the development of an Asian discourse within global critical regionalism. As such, *Reflection on Modernism* serves as a fundamental ideological starting point within ARCASIA, fostering collective awareness among Asian architects of architecture as a representation of cultural identity. It enables the culturally and geographically diverse Asian region to be viewed as a coherent intellectual entity, forming the foundation for Asia's participation in postmodern discourse and providing the conceptual ground for the following themes.

5.3.2 Clue II: Region & Context

The discourse on *Region & Context* within ARCASIA can be traced back to the preceding theme of *Reflection on Modernism*, which had emphasised the need to articulate an Asian cultural identity. Building on this ideological foundation, two parallel directions emerged: one pursuing an autonomous modern cultural expression, and the other grounded in empirical practices that

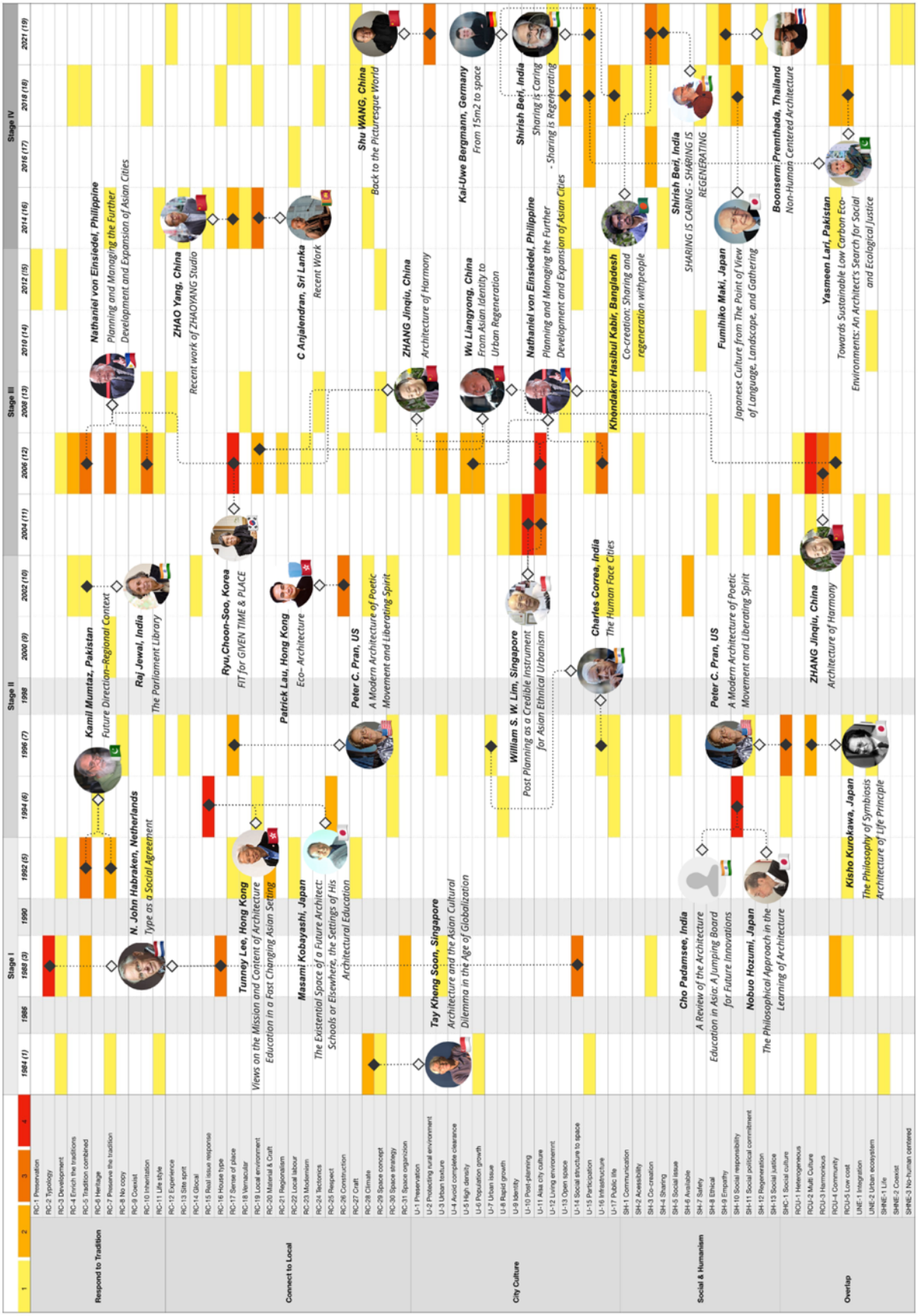
returned to regional traditions. Reflecting this shift, First ARCASIA Chairman Ronald Poon remarked at the inaugural ACA in Manila that "*identity in architectural terms means the overall expression revealing the cultural and geographical background of the country or region where the building is situated*" (Poon, 1984). This statement underlined that architectural identity must draw upon the culture of the land, the philosophy of its people, and their ways of life, together with advances in technology and climatic understanding. Significantly, this period also coincided with Western theoretical debates on contextualism and critical regionalism, which sought to reconcile global modernism with local specificity. Against this backdrop, ARCASIA began to develop the broad theme of region and context, encompassing issues of tradition, locality, urban culture, and social humanism, making it the most expansive thematic field in its discourse.

Building on this foundation, discussions on this theme extend throughout all stages (1984–2021). As shown in Table 5.3, they were sparse before 2000 but rose sharply around 2004 and 2018, corresponding to growing attention to urban and social–humanistic topics. In [Stage I], ARCASIA's debates centred on responding to the earlier question of Asian cultural identity by developing architecture grounded in the realities of daily life, considering lifestyle, spatial form, and climate. The aim was to achieve a genuine identity that transcended ethnic and cultural boundaries. In [Stage II], these pragmatic concerns were expanded through diverse practices: the reinterpretation of tradition (Rewal, 2002), the pursuit of contextually responsive design (Correa, 1996; Lau, 2002), and the advocacy of socio-cultural responsibility (Pran, 1996; Padamsee, 1994; Hozumi, 1994). These discussions established a conceptual basis for the next stages, where regional and urban thinking became more explicitly theorised.

A major turning point appeared in [Stage III] when William Lim introduced his concept of *Asian Ethical Urbanism* (Lim, 2004). This proposition critically addressed the failures of modernist planning and inspired contemporaries such as Wu Liangyong, Zhang Jinqiu, and Nathaniel von Einsiedel. Their contributions shaped a uniquely Asian urban ethic, combining moral responsibility with spatial planning, and laid the foundations for a regional theory of (post)modern urbanism. Since the 1990s, as Asia's rapid urban expansion revealed disparities in social and spatial development, these ideas evolved to emphasise inclusive, human-centred, and sustainable approaches. In [Stage IV], this trajectory further broadened to embrace cultural inclusivity, community engagement, and the harmonious coexistence between humans and nature. Architects sought to shift from modernism to humanism, creating everyday spaces that encourage neighbourly interaction and civic participation. Such approaches connected people with places, empowering communities to rediscover cultural pride while integrating ecological awareness into urban life. Through these intertwined discourses, ARCASIA architects progressively expanded the notion of "context" from physical locality to social, ethical, and environmental dimensions.

Overall, the evolution of the *Region & Context* theme begins with the exploration of cultural identity, progresses through responses to authenticity, and culminates in renewed attention to tradition, typology, and vernacular adaptation. It eventually extends towards an Asian urban ethic

Table. 5.3 *Evolution of the theme "Region & Context" across four stages of ARCASIA discourse*



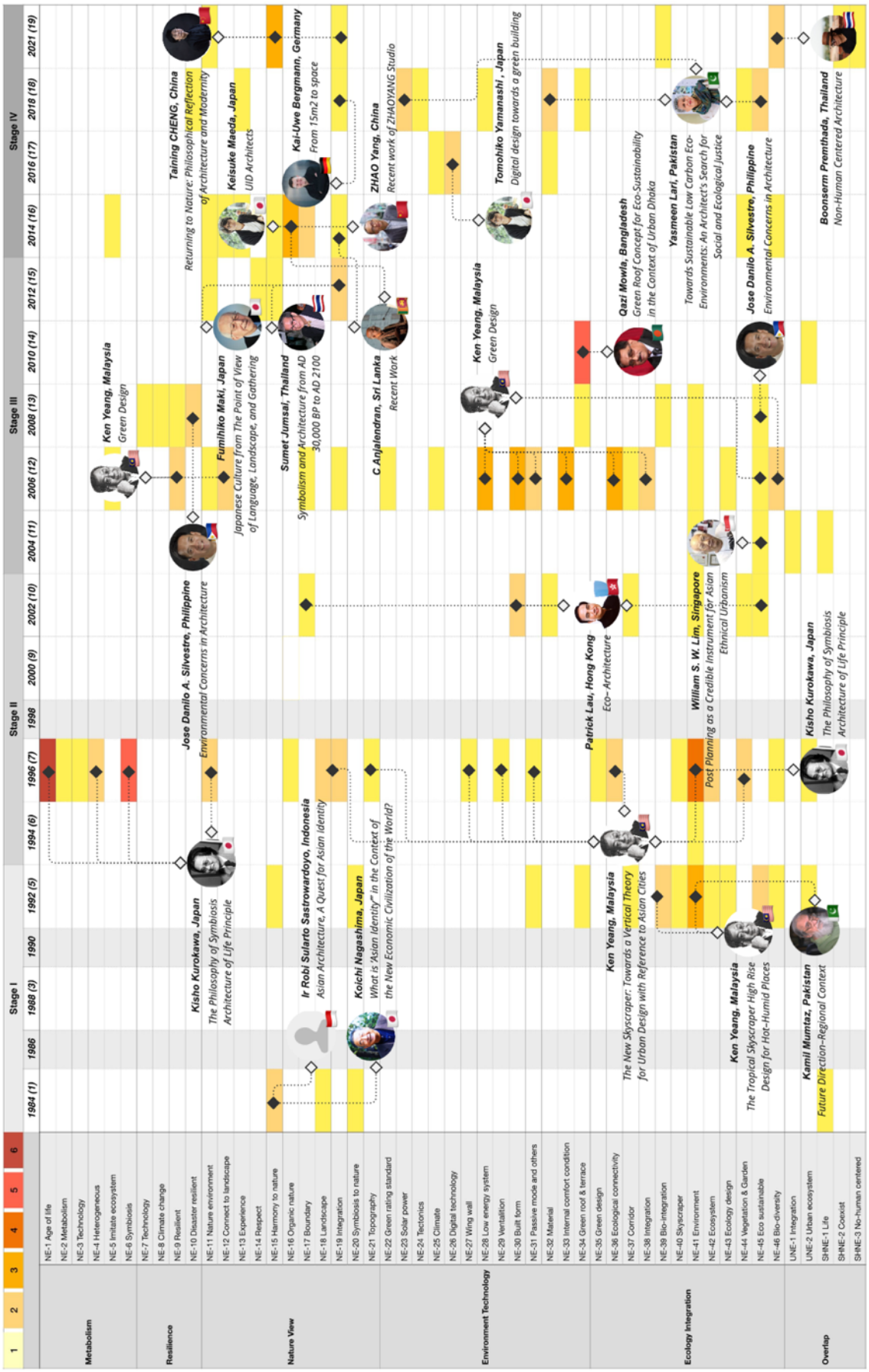
embodying both local contextuality and postmodern pluralism, aiming to realise humanistic values and a culturally diverse built environment. This process represents an empirical journey of cultural exploration in Asian architecture—a collective search for identity and self-recognition through practice. Within ARCASIA's discourse, region and context thus play a transitional role, transforming the ideological reflection on modernism into tangible regional and social practices. By integrating multicultural, humanistic, and ecological perspectives, this theme substantially enriches the scope of contemporary Asian architectural thought and sets the stage for the subsequent theme.

5.3.3 Clue III: Nature & Environment

The discourse on *Nature & Environment* within ARCASIA represents the convergence of two interwoven trajectories in Asian architectural thought. The first arises from the regional and contextual climatic consciousness embedded in the Asian natural environment, where respect for nature and adaptation to the local conditions have long been central to spatial practice. The second originates from the reflection on modernism, which questioned the mechanistic, capitalist, and rationalist tendencies of the modern age. These two lines—regional adaptation and modernist critique—collectively shaped the Asian view of nature as both a cultural foundation and an ethical pursuit. At the institutional level, the establishment of the ARCASIA Committee on Green and Sustainable Architecture (ACGSA) in 2007, chaired by Kazuo Iwamura, further institutionalised this direction, consolidating regional efforts towards sustainability within ARCASIA's discourse.

As shown in Table 5.4, discussions under this theme span the entire research period but became particularly prominent from the 2000s onwards, coinciding with the global rise of environmental ethics and sustainable design. In [Stage I], early figures such as Nagashima and Sastrowardoyo emphasised harmony and respect for nature as essential aspects of Asian identity, viewing nature not as a resource to be controlled but as a partner in coexistence—a reflection of the spiritual and environmental balance embedded in Asian worldviews (Nagashima, 1984; Sastrowardoyo, 1984). This perspective established the cultural and ethical foundation for later ecological thinking. In [Stage II], Kisho Kurokawa and Ken Yeang transformed this inherited respect for nature into theoretical frameworks that critically engaged with modernity. Kurokawa conceptualised symbiosis as a universal order linking nature and architecture, proposing it as a philosophical response to the mechanistic aesthetics of the modern age (Kurokawa, 1996). Yeang, by contrast, approached nature through ecological and climatic design, developing the notion of the ecological skyscraper that integrates built form with tropical ecosystems (Yeang, 1992; Yeang, 1996). Although taking different approaches, both converged in challenging the modernist separation between technology and nature, marking a shift from cultural symbolism to systemic integration and laying the foundation for Asia's ecological architectural discourse.

Table. 5.4 *Evolution of the theme "Nature & Environment" across four stages of ARCASIA discourse*



In [Stage III], as sustainable development became a dominant global agenda, ARCASIA architects began to pursue a more comprehensive ecological integration, expanding the concept of nature from climatic response to a broader environmental and social framework. The period also witnessed significant advances in environmental technologies, such as passive cooling, green roofs (Mowla, 2010), and the integration of renewable energy systems (Yeang, 2006), which extended design thinking from ecological adaptation to environmental innovation. Ken Yeang and William Lim, as central figures in this stage, advanced the idea of responsibility towards both the natural and human environment (Yeang, 2006; Lim, 2004). Their works, together with contributions from architects such as Mozammel Mowla and Sumet Jumsai, exemplified a shift from regional bioclimatic design to the systemic integration of ecology, technology, and ethics, reinforcing an Asian vision of sustainable modernity.

In [Stage IV], discussions expanded further towards a renewed contemplation of nature, exploring its cultural, ethical, and spiritual meanings beyond environmental functionality. This stage aligns with the global shift from sustainability to resilience and well-being, yet within ARCASIA it also reflects an inward reflection on the Asian view of nature itself. Architects began to emphasise the need to re-establish the integrity that connects human life with the natural world, recognising that true sustainability lies not only in technological innovation but also in restoring harmony between humanity and its environment (Cheng, 2021). This perspective was reflected in diverse practices across the region. Boonserm Premthada and Yasmeen Lari redefined sustainability as empathy and inclusivity (Premthada, 2021; Lari, 2018), while Anjalendran's works responded the local environment and show organic nature to let people feel more beauty of the view (Anjalendran, 2014). Collectively, these perspectives suggest that Asian architects no longer view the environment as a technical constraint, but as a moral, cultural, and spiritual context. The theme of nature and environment thus signifies a transformation from ecological response to ecological responsibility, integrating climate, technology, and human values into a holistic and reflective vision of coexistence.

Overall, the clue of *Nature & Environment* encapsulates the culmination of ARCASIA's discursive trajectory: from the ideological reflection on modernism to regional contextual practice, and ultimately to an ecological humanism grounded in Asian cultural consciousness. The respect for nature implicit in regional tradition and the critique of modernity's alienation from nature are inseparable dimensions of the same discourse. By articulating *Nature & Environment* as both a climatic and moral category, particularly evident in tropical and monsoon regions, ARCASIA architects have expanded the meaning of modernity itself, enriching global architectural thought with an alternative paradigm of coexistence rooted in Asian sensibility and environmental awareness.

5.4 Analysis of Thematic Transition Across Phases

In this section, owing to space constraints, only the cards related to the chapter's argument are organised and presented in chronological order in Table 5.1. Readers can find the original KJ card contents using the table index, with the key parts highlighted by underline and italic, as indicated by the notations in the text. For example, if the reader wants to trace the original text labeled [C1-2-c], they should first locate the row corresponding to [C1-2-x] in the Index column of the table. Then, within *Card Content* column, they should find the statement numbered [c], which is the corresponding content of [C1-2-c].

5.4.1 Stage I: 1984-1992

To begin with, the first stage of ACA runs parallel to the early foundational year of ARCASIA. Over time, the need for an entity that could strongly represent the architectural profession in Asia, bridge geographic distances, and unite diverse cultural backgrounds or social environments was regarded as crucial (ARCASIA, 2007). Consequently, topics that sought to elucidate the intrinsic value and directions of architectural development in Asia—and that resonated across regions, such as the identity and cultural status of Asian architecture, as well as the geographic vernacular rooted in Asian architectural regions and traditions—received the most attention. The number of presentations during this period was the smallest among the four stages; however, lecturers from different countries discussed the problems, dilemmas, and potential directions for Asian architecture from the perspective of architectural identity.

To elaborate, the discussion during this stage was initiated by the identity crisis faced by Asian architecture. Western domination threatened not only ethnic culture but also architecture and another related fields. Accordingly, Asia was seen to need a new modernism, one based on rationality and the search for contextual truth, capable of embracing both the spirit and the senses (Tay, 1984). Increasingly, more Asian architects—such as Tay Kheng Soon (Singapore) [C1-1-x], Ir Robi Sularto Sastrowardoyo (Indonesia) [C1-2-x], Koichi Nagashima (Japan) [C1-3-x], and Kamil Mumtaz (Pakistan) [C5-2-x] have reflected on identity by acknowledging the inherent value of Asian intrinsic nature and try to explore in various ways based on region characters. As a result, attention was drawn to traditional regional spatial concepts, typological thinking, and a deep resonance with the notion of harmonious coexistence with nature. Notably, Southeast Asia architects, who were the primary contributors during this period, frequently referred to the tropical climate, characterised by humid conditions. This was not merely a symbolic reference but a genuine issue, capable of transcending ethnic and cultural boundaries and shaping the future architectural expression of Asia (Asian Congress of Architects, 1986).

5.4.2 Stage II: 1993-2003

In the second stage of ACA, reflections on the identity and cultural status of Asian architecture developed with greater intrinsic autonomy. This stage represents both a continuation of the reflection on modernity from the previous phase and a period when the influential ideas of key figures in the region were initially formed and presented on the stage of ARCASIA. Besides, a formal discussion on architectural education in relation to regional context and values appeared for the first time. Among them, the concepts of "age of life" and "eco-design", considered as two veins deeply growing from Asia matrix and ethics were raised. These ideas not only profoundly affected following discussion but also greatly expanded the scope of all three topic clues.

During the stage, Kisho Kurokawa (Japan) [C7-1-x], Ken Yeang (Malaysia) [C7-3-x], and Tay Kheng Soon (Singapore) [C9-1-x], as the most important intellectual contributors, demonstrated different paths in exploring the intrinsic virtue of Asian architecture. Kurokawa's perspective on the crisis caused by the development of modern European architecture, rooted in "the age of the machine" in the 20th century, led to his advocacy for "the age of life" in the 21st century [C7-1-a] [C7-1-d] [C7-1-f]. Consequently, he initiated the Metabolism movement and promoted the symbiosis of architecture with multiculturalism and ecology [C7-1-l] (Kurukawa, 1996). For Yeang, an independent Asian architecture begins with regionalist design intentions that consider both cultural and technical aspects. He proposed designing with landscape, bioclimatic principles, ecology, and natural history as a way to establish design principles that respect the indigenous characteristics of places in Asia [C7-3-a] [C7-3-c] (Yeang, 1988). Tay, during this stage, critically pointed out the architecture and cultural dilemma of Asian from both penetration by foreign and inherent weakness, emphasising Asia's need to distinguish its own modernity from Western historical manifestations to liberate itself and rediscover its roots through aesthetics and cognitive conservativeness [C9-1-a] [C9-1-e] [C9-1-n] (Tay, 2000). Collectively, their ideas and practices formed a diverse panorama of Asian architectural thought during the period.

5.4.3 Stage III: 2004-2011

Entering the third stage of ACA, the richness and diversity of content increased correspondingly. With the rapid urbanisation process during and prior to this period, issues such as the dichotomy between countryside and city, unprecedented challenges to urban infrastructure, and the dissolution of tradition or contextual continuity at the city scale began to emerge. At the time, Asia faced enormous pressure from urbanisation while striving to maintain its cultural identity amid the fierce wave of globalisation. As a result, there was increasing attention to urbanisation and Asia city culture, together with the ethical attributes of city life, environmental concerns, and the continuity of regional context. This could be also regarded as a scale expansion of the topic on region & context. On the other hand, with the establishment of the Committee on Green and Sustainable Architecture within ARCASIA in 2007, discussion on environment design and ecology

integration maintained a high level of continuity and focus. As the topics became richer more profound, the ACA discourse gradually entered a mature stage.

Specifically, William S. W. Lim (Singapore) [C11-1-x], Nathaniel von Einsiedel (Philippines) [C12-1-x], and Wu Liangyong (China) [C12-4-x] were important representatives addressing the theme of the city. Lim put forward the concept of "post planning", focusing on establishing Asia's specific characteristics and distinctiveness through spatial, environmental, and social-justice oriented practices, while also emphasising the importance of maintaining an ecologically sustainable environment and prioritising care for the urban poor and underprivileged [C11-1-b] [C11-1-i] [C11-1-j] (Lim, 2005). Nathaniel's presentation brought to the forefront the issue of appropriate policies for Asia's growing urbanisation, emphasising the importance of reinforcing local identity and reducing the dichotomy between rural and urban in Asia countries [C12-1-c] [C12-1-i] (von Einsiedel, 2006). Wu's view on "Urban Regeneration" mainly stressed the preservation and protection of Asia's multi-architecture culture, while solving the issues during the urbanism and developing a good culture for living environment [C12-4-a] [C12-4-g] (Wu, 2006). In nature & environment domain, architects such as Ken Yeang [C12-3-x], Jose Danilo A. Silvestre (Philippines) [C13-2-x], and Qazi Mowla (Bangladesh) [C14-1-x], working in tropical contexts, continued to advance the concept of eco-sustainability. Their contributions enriched and expanded the discussion through ideas of ecological connectivity, bio-integration, and disaster resilience, collectively promoting the maturation of the discourse.

5.4.4 Stage IV: 2012-2021

In the most recent decade, corresponding to the fourth stage, the content of the ACA has undergone further development. Although discussion on urbanisation, cultural identity, and environmental technology continuedit became evident that the focus of this stage shifted towards the view of nature, as well as the social and humanistic dimensions reflected in architecture. It is worth noting that the Committee on Social Responsibility of ARCASIA was defined in 2012 and formally established in 2015, based on the concern that "*Social Responsibility is an ethical ideology or theory that an entity has an obligation to act to benefit society at large*"[39]. Following this, environmental responsibility and humanitic responsibility were also emphasised as key concerns. Accordingly, speakers from different countries explored diverse possibilities for realising natural and socially engaged architecture, with both the number and range of contributions reaching a historic high.

More Precisely, a group of architects from tropical regions, such as Sumet Jumsai (Thailand) [C15-2-x], C Anjalendran (Sri Lanka) [C16-4-x], and Boonserm Premthada (Thailand) [C19-6-x], shared their vernacular-based perspectives on nature in architecture, expressing ideas such as *"vernacular architecture responding the local environment and show organic nature"* [C16-4-a] (Jumsai,

39 Refer to "ARCASIA Charter on Social Responsibility (ACSR)" on https://arcasia.org/committee-on-social-responsibility-acsr/ (accessed 2024-01-20).

2012), "*towards an invisible architecture to let people feel more beauty of the view*"[C16-4-d] (Anjalendran, 2014), "*interdependence for human, environment and other living things*" [C19-6-c] (Premthada, 2021). It was evident that climate, local environment, biotic connection, and landscape were the key elements they addressed. Speakers from East Asia, such as Keisuke Maeda (Japan) [C16-2-x], Tomohiko Yamanashi (Japan) [C17-2-x], Cheng Taining (China) [C19-2-x], and Wang Shu (China) [C19-7-x], were more concerned with realising the concept of nature either through spatial design or technical means, or by exploring the relationship between people and space, expressing a fundamental view of respecting and harmonising with nature.

In relation to the social and humanistic dimensions of architecture, the emphasis was on sharing as a way to build a new sense of place. The social role of architecture in forming communities and promoting public participation was encouraged and recognised as an important approach to shaping places and sustaining regional traditions. Such efforts aimed to foster local communities, stimulate public life through spatial design, and strengthen local connections [C16-2-c] [C18-2-b] [C19-6-a]. These discussions, initiated in the previous stage, continued to evolve during this period and were regarded as guiding directions for the formation of a new regional context in the future.

5.5 Conclusion

By analysing the semantic materials of the Asian Congress of Architects (ACA) using the KJ Method, this chapter has outlined the macroscopic trends and thematic transitions in ARCASIA's discourse from 1984 to 2021, leading to the following conclusions.

First, from a statistical perspective, the ACA shows a generally steady strengthening trend in both the accumulation of discourse and the level of discussion over the years. In terms of geographical distribution, the range of regions represented by speakers has expanded considerably, reflecting ARCASIA's increasing inclusivity. Regarding content classification, the predominant topics are associated with the regional context—including *identity*, *localism*, and *tradition*—and with the natural environment, encompassing *nature*, *ecology*, and sustainability. This pattern corresponds to the keyword analysis presented in the following section.

Second, the overall conceptual structure of ACA discourse reveals three major thematic threads: *Reflection on Modernism*, *Region & Context*, and *Nature & Environment*. Among them, *Reflection on Modernism* constitutes the ideological foundation of ARCASIA's collective discourse, providing the critical framework through which the other two themes were developed. The *Region & Context* theme represents architects' responses to local traditions, climatic adaptation, and socio-cultural challenges, while *Nature & Environment* extends these reflections toward ecological integration and environmental ethics. Additionally, city culture, humanistic concerns, and cultural identity serve as conceptual bridges linking the three themes from different perspectives.

Third, tracing the temporal development of ARCASIA's discourse reveals a four-stage

evolution. *Stage I (1984-1992)* is primarily characterised by the identity dilemma and the orientation of Asian architecture. *Stage II (1993-2003)* delves deeper into the exploration of region and context with intrinsic virtue, as well as environmental design ideas. *Stage III (2004-2011)* sees a significant expansion in the richness and scope of discussions with Asian urban culture emerging as a hot topic. *Stage IV (2012-2021)* notably expands the boundaries of discussion, with a particular emphasis on the natural view and social attributes of architecture.

In sum, the thematic transitions within ARCASIA's discourse reflect the progressive redefinition of self-identity in Asian architecture, not as a fixed cultural position, but as an evolving process shaped through continuous engagement with modernism, regional conditions, and environmental concerns. These macroscopic tendencies suggest that ARCASIA functioned less as a site of unified theoretical production and more as an institutional platform for negotiating architectural values across diverse Asian contexts. Reflection on modernism, operating simultaneously as critique and transformation, provided a shared intellectual reference through which regional and environmental issues could be articulated and reinterpreted.

In this sense, the significance of this chapter lies not only in identifying thematic patterns, but in revealing the discursive logic through which Asian architects collectively engaged with the modernist legacy. The next chapter therefore moves from this macro-level overview to a closer examination of specific discourses, analysing how these broad tendencies were translated into concrete conceptual positions and architectural narratives within ARCASIA.

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Chapter 6.

Reflecting on Modernism in ARCASIA Discourses: Deductive and Interpretive Orientations

This chapter deepens the analysis by focusing on one of the most persistent and intellectually consequential themes within ARCASIA's discourse: *Reflection on Modernism*. Rather than treating modernism as one thematic topic among others, it is approached here as a central analytical lens through which ARCASIA architects' discussions on region, identity, and architectural knowledge are interpreted. Whereas Chapter 5 provided a comprehensive mapping of the organisation's four-decade discursive landscape, the present chapter narrows the analytical scope to examine how ARCASIA architects perceived and responded to Western-derived modernism, and how such engagements contributed to the formation of regionally grounded architectural knowledge in Asia. Modernism, introduced through colonial encounters and post-war development, was not treated as a neutral design vocabulary but as a cultural and intellectual challenge. By analysing these reflections, the chapter clarifies how ARCASIA architects turned this challenge into a framework for reassessing identity, knowledge, and practice in contemporary Asian architecture.

Methodologically, this chapter follows the procedures outlined in Section 4.3, drawing on forty keynotes that explicitly addressed modernism. Using the KJ Method and the Gradual Structuring Method, the analysis identifies attitudinal patterns, thematic orientations, and modes of response. It addresses three questions: how modernism was perceived, how architects responded to its challenges, and how these engagements shaped new regional understandings of architecture. In doing so, the chapter situates ARCASIA's discourse within a hybrid field where modernist paradigms are critically reinterpreted through local epistemologies. The detailed dataset supporting this chapter is provided in Appendix E and F.

6.1 Analysis of Attitudes toward Modernism in Asia

6.1.1 General Tendencies in Attitudes toward Modernism

Table 6.1 presents the author's analysis of architects' attitudes toward modernism in Asian architecture within ARCASIA. The leftmost column lists all attitude categories, with frequencies in brackets; the top row displays architects who made relevant statements, arranged by descending frequency. Grey-shaded cells indicate that an architect addressed a given category within the particular year, with index codes referring to Appendix C.

Emerging alongside post-independence nation-building and rapid modernisation across Asia, discussions on attitudes toward modernism became most active during the 1980s and 1990s. Overall, the discourse reveals a predominantly critical stance toward modernism's impact on Asia. Six architects—Tay, Kurokawa, Nagashima, Mumtaz, Yeang, and Sastrowardoyo—showed a relatively balanced mix of affirmative and critical views. In contrast, nine others—Jumsai, Cheng, Maki, Wang, Lim, Lee, Wu, Mohamed, and Premthada—were entirely critical. Their critiques centre on two main aspects: first, modernism's role in cultural erosion and Asia's disadvantage global position, reflected in Level 2 categories [Global competition] (2), [Asian ethos] (8), [Cultural

Table 6.1 *Statistics of ARCASIA architects' attitudes toward the impact of modernism in Asia*

1st level	2nd level	3rd level	4th level	Tay Kheng Soon	Koichi Nagashima	Kisho Kurokawa	Ken Yeang	Sumet Jumsai	Cheng Taining	Kamil Mumtaz	Ir Robi Sidarto Sastrowardoyo	Fumihiko Maki	Wang Shu	Tunney Lee	William Lim	Wu Langyong	Dato Esa Mohamed	Boonserm Premthada
				12	10	9	5	5	5	4	3	2	2	2	1	1	1	1
Positive [19]	Logic thinking [5]	Rational attitude [3]	Locally relevant context [1]	P1 (1984)														
			Objectives [1]			P4 (1996)				P5 (1992)								
			Problem-solving [1]								P2 (1984)							
		Technology [1]																
		The age of machine [1]				P3 (1996)				P6 (1992)								
	Economy [1]	Development [1]																
	New Age [2]	Parity [1]	East and West [2]	P7, P8 (2000, 2000)														
		No dichotomy [1]			P9 (1984)													
	Globalization [2]	International [1]																
		Development [1]			P9 (1984)													
	Indigenous reflection [9]	Independent theory [1]	Own social & economy problem [1]				P10 (1986)											
		Western model [2]				P15 (1996)	P10 (1986)											
		Identity expression [2]	Locally relevant context [2]				P11, P14 (1986, 1986)											
		Indigenous culture [4]	Asian intellectual heritage [1]			P15 (1996)												
			Asian consciousness [2]	P12 (2000)	P13 (1984)													
			Creative sensibility [1]	P12 (2000)														
Negative [44]	Global competition [2]	Unequality [1]		N1 (2000)														
		Challenge [1]															N2 (2012)	
	Asian ethos [8]	Lost opportunity [2]	Kitsch [1]	N4 (2000)														
			Western culture disseminated [1]								N9 (1984)							
		Disconnection	Western education [1]								N6 (1984)							
		Inferiority [5]	Western taste [1]	N3 (2000)														
			Western culture disseminated [2]		N8 (1984)			N5 (1986)										
			Discardable [1]		N7 (1984)													
			Marginalize own identities [1]			N10 (1996)												

Table 6.1 *Continued*

identity] (12), and [Indigenous tradition] (4). Second, architectural and urban consequences of modernist principles, including [Instrumental rationality] (5), [Relationship to nature] (4), and [Urbanisation] (9).

By contrast, positive evaluations emphasised modernism's capacity to provoke reflection on local identity, captured in [Indigenous reflection] (9), and its contribution to rapid development and global integration through rational logic and systematic design thinking. Though not always explicitly endorsed, modernism nonetheless offered a conceptual framework situating Asian architecture within modernity. These aspects— [Logic thinking] (5), [Economy] (1), [New Age] (2), and [Globalisation] (2)—will be further explored in the following sections.

6.1.2 Negative Attitudes: Cultural Disruption and Structural Critiques of Modernism

In ARCASIA's discussions on the negative impacts of modernism, the recurring concerns are the cultural disruption caused by Western-style modernisation, which contributed to the disadvantaged position of Asian architecture in global competition. Since the colonial period, European architectural styles were adopted as symbol of being "civilised" across many late-developing Asian countries. (Sumet, 1986). During the expansion of capitalism, so-called licensed internationalism gave Asia the illusion of advancement and global belonging (Nagashima, 1984). Consequently, Western architectural modernism was often adopted with little critical reflection or cultural mediation (Nagashima, 1984; Tay, 2000).

On one hand, architecture in Asia lost its identity and inherent cultural strengths, rupturing its traditions (Sumet, 1986; Tay, 2000; Maki, 2012; Mumtaz, 1992). On the other hand, Asia missed the opportunity to establish its own architectural identity through deeply exploring its cultural roots, as Western science was applied directly (Sastrowardoyo, 1984). Indigenous cultures were dismissed as inferior, while Western science and technology were perceived as inherently superior (Nagashima, 1984; Kurokawa, 1996). This perception was further reinforced by architectural education, alienating Asian architects from Eastern values and traditional concepts such as *Yin-Yang* and *Feng Shui* (Sastrowardoyo, 1984; Lee, 1994). These conditions exacerbated structural inequalities in global architectural competition, creating a "strong versus weak" dynamic under unequal terms (Tay, 2000), further intensified by the flows of transnational capital (Mohamed, 2012).

A broader critique of modernist principles shaping the built environment also emerges as a central concern. Yeang (1986) observed that "*20th-century architecture was primarily driven by functionalism, rationalism, standardisation, and economy, losing the very ingredients that make life interesting*". Similarly, other speakers raised concerns about the monotony and emotional emptiness of modernist architecture—its loss of meaning and emotion in de-humanism rigid aesthetic rules (Lim, 1987; Cheng, 2021), its entanglement with materialism and commercialism (Sumet, 1986), and its disrupting of indigenous culture and its relationship with natural

environment (Mumtaz, 1992). Japanese architect Kurokawa (1996) extended this critique to a philosophical paradigm, challenging anthropocentrism in the age of the machine and advocating environmental and ecological consciousness. His view aligns with postmodern environmental critiques yet remains rooted in an Asian ecological ethic that values balance, interdependence, and continuity between human life and the natural world.

At the urban scale, the uncritical application of modernist planning principles, such as functional zoning and high-density development has resulted in environmental fragility (Lee, 1994; Nagashima, 1987; Wu, 2006), a rupture between urban and rural areas (Wang, 2021), and the dissolution of traditional socio-cultural values (Lee, 1994; Premthada, 2021). Although these issues are globally recognised, they take on particular urgency in Asia due to the region's accelerated urbanisation, rapid economic transformation, and layered cultural legacy.

6.1.3 Positive Attitudes: Rational Transformation and Cultural Reawakening

In contrast, ARCASIA architects also acknowledged the positive impact of modernism, particularly its rational logic transformed design practice, enabled integration into global discourse, and stimulated reflections on local identity. Among its various forms, the Modern Movement embodies this transformative potential through logical problem-solving and objective reasoning in design (Mumtaz, 1992; Kurokawa, 1996). Given that architecture reflects socio-cultural conditions and production modes, modern architecture was seen as a product of industrial society—produced by capitalists, consumed by the middle class, and representative of the machine age (Kurokawa, 1996).

In the post-war era, global capitalism and the rise of the International Style further accelerated modernism's spread across Asia. For newly independent countries, adopting modernism offered a symbolic and practical path toward progress and development (Mumtaz, 1992). While the pursuit of modernity often carried economic and cultural costs, it also triggered a wave of critical introspection among Asian architects. They began to reflect on the nature of modernity itself—how to revitalise indigenous culture, authentically express their own goals and identities, and seek locally relevant and contextual architectural expressions (Yeang, 1986). As Tay (2000) emphasised, the crucial task for Asia remains distinguishing modernity as an intrinsic concept from its historical manifestations in the West, in order to liberate architectural discourse and rediscover its own cultural roots.

6.2 Analysis of Response toward Modernism in Asia

6.2.1 General Tendencies in Responses to Modernism

Table 6.2 presents how ARCASIA architects responded to modernism in Asia. The leftmost

column lists response categories across four hierarchical levels; bracketed numbers indicate frequency. As in Table 6.1, the top row shows architects who made relevant statements, with numbers below indicating the frequency of their engagement, arranged in descending order. Grey-shaded cells mark cases where an architect addressed a given item in a particular year; letters and numbers within these cells are index codes traceable to Appendix D.

Compared with attitude-related discussions, responses to modernism in Asia were more temporally dispersed, indicating a long-term and sustained presence in ARCASIA's discourse. Based on Table 6.2, ARCASIA architects adopted eight approaches ranked by frequency: [Empirical–Ideological] (6), [Ideological–Theoretical] (10), [Pragmatic–Empirical] (10), [Theoretical–Pragmatic] (9), [Ideological] (16), [Pragmatic] (23), [Theoretical] (21), and [Empirical] (30). Contributors to the ideological mode include Yeang, Mumtaz, Kurokawa, and Tay; Lim, Kurokawa, Mumtaz, and Nagashima represent the theoretical mode. Those adopting a pragmatic approach include Yeang, Kurokawa, Wu, and Nathaniel, while the empirical mode involved the broadest range of architects, including Charles, Yeang, Tay, and Sastrowardoyo. Individual architects often employed multiple approaches across different contexts, reflecting the layered and dynamic nature of their responses. These varied approaches correspond to the thematic focuses of Level 2.

At Level 2, nine recurring themes were inductively derived: [Technology], [Environment], [Life], [Nature], [Climate], [Urban], [Ethics], [Tradition], and [Place]. Among these, [Tradition] (23), [Ethics] (24), and [Place] (19) are most frequently discussed. Level 3 sub-themes such as [inheritance], [authenticity], [Asian thought], [cultural value], and [aesthetics] indicate that these discussions address how architecture responds to modernisation by reconnecting with indigenous cultural identity. [Ethics] aligns mainly with ideological and theoretical approaches; [Tradition] is often pursued through pragmatic strategies; and [Place] tends to be explored empirically.

A smaller but important part of the discourse directly addresses modernism and the mechanical age through themes such as [Technology] (5), [Life] (8), and [Urban] (10), largely framed in ideological and theoretical terms. By contrast, [Environment] (12), [Nature] (10), and [Climate] (12) are associated primarily with empirical and pragmatic responses. These themes serve a dual role: they draw from Asia's geographic context and philosophical traditions to sustain cultural lineage, while also confronting the environmental challenges posed by modernism. As such, they form a bridge between locality and modernist critique, which will be explored further in the following discussion.

Table 6.2 *Statistics of ARCASIA architects' responses toward the impact of modernism in Asia*

1st level	2nd level	3rd level	4th level	Ken Yeang	Kisho Kurokawa	Kamil Mumtaz	William Lim	Tay Kheng Soon	Kotchi Nagashima	Ir Robi Sularto Sastrowardoyo	Charles Correa	Wu Liangyong	Nathaniel von Einstede	Sunet Jumsai	Tunney Lee	Mian Mohammad Naeer	Raj Lewal	Cheng Taining	Fumihiko Maki	Dato Esa Mohamed
IT [10]	Technology [5]	Localize [4]	Appropriate to region [1]	27	16	13	11	9	9	7	7	5	4	3	3	3	3	2	2	1
P [23]			Meet community needs [2]	P11 (1986)	IT2 (1996)		P13 (1987)													
IT [10]			Technical assemble [1]	IT1 (1986)																
I [16]		Temporalize [1]	Metaphysical reality [1]											16 (1986)						
T [21]	Urban [10]	Post-planing [5]	Variable factors [1]				T2 (2004)													
T [21]			Distinctive characteristics [1]				T4 (2004)													
T [21]			Multiple, complex and hybridized centers [1]				T11 (2004)													
TP [9]			Community [1]				TP3 (2004)													
P [23]			Avoid complete displacement [1]				P2 (2004)													
T [21]		Substances [2]	Urban life [1]				T18 (2004)													
T [21]			Indeterminate zone [1]		T5 (1996)															
T [21]		Sustainable growth [1]											T15 (2006)							
T [21]		Asian characters [1]										T10 (2006)								
P [23]		Living environment [1]										P1 (2006)								
I [16]	Life [8]	Harmonious [3]	Personal habits [1]			I7 (1992)														
I [16]			Traditions [1]			I7 (1992)														
I [16]			Nature [1]			I7 (1992)														
IT [10]		Symbiosis [4]	Culture & Ecology [2]		IT4, IT7 (1996, 1996)															
T [21]			Nature and human being [1]		T14 (1996)															

Table 6.2 *Continued*

Table 6.2 *Continued*

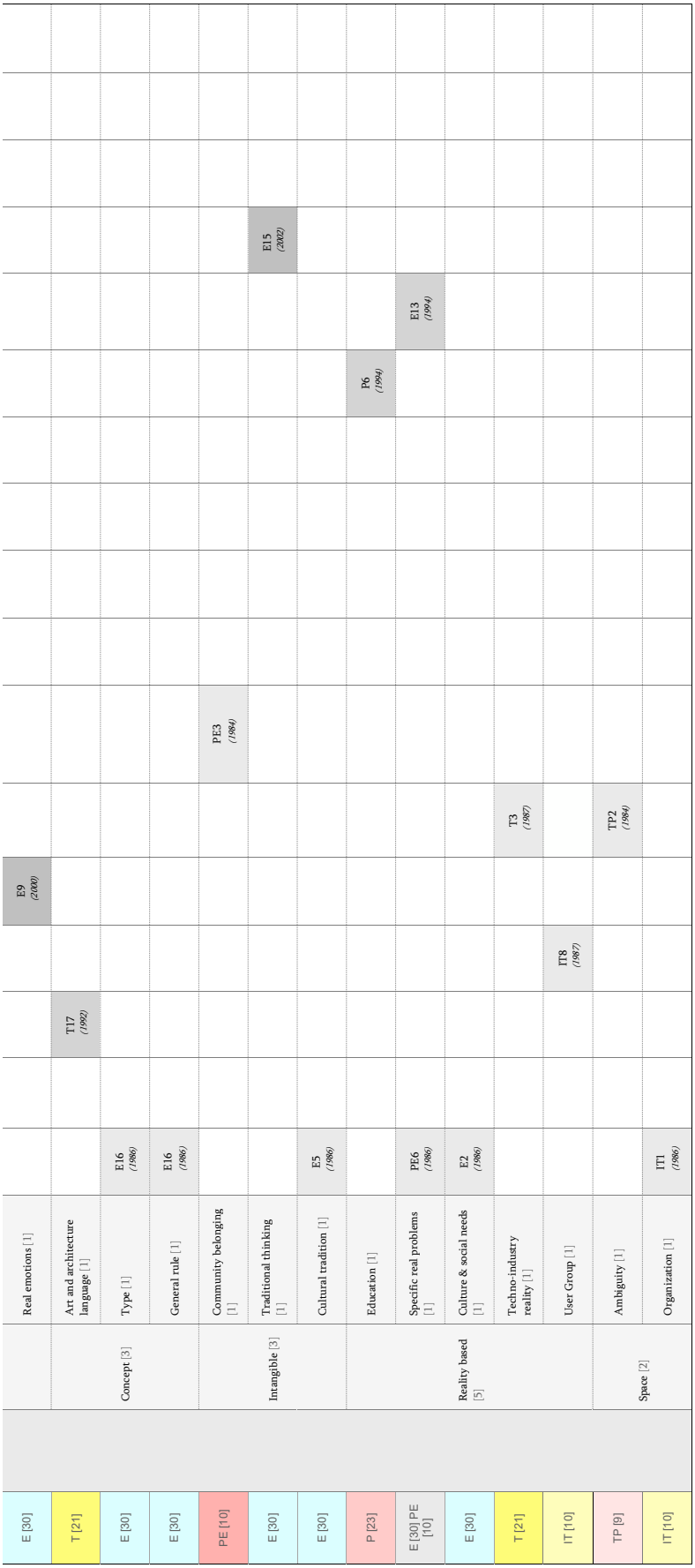
E [30] PE [10]	Landscape [2]		E3 (1986)						PE4 (1984)																
E [30]	Environment [12]	Natural environment [5]	Landscape [1]	E17 (1986)																					
E [30]			Ecology [1]	E17 (1986)																					
E [30]			Natural history of the places [1]	E17 (1986)																					
E [30]			Climate [1]						E15 (2002)																
E [30]			Vernacular [1]	E5 (1986)																					
T [21]		Energy-saving [1]	Optimize environment [1]							T6 (1987)															
P [23]		Environment design [2]	Local real expertise [1]								P3 (2000)														
E [30]			Integration with environment [1]									E7 (2013)													
E [30]		Sustainable [2]	Local material & craft [1]				E1 (1992)																		
P [23]			Save environment [1]	P15 (2006)																					
E [30]		Water-based [1]	Community [1]											E10 (2012)											
P [23]		Eco-design [1]	Bio-integration [1]	P14 (2006)																					
I [16]	Ethics [24]	Modernity [3]	Asian Modernity [2]					I14 (1987)		I1 (2000)															
IT [10]			Regionalized modernism [1]										I75 (2006)												
I [16]		Asian thought [3]	Contemporary context [1]							I9 (1987)															
T [21]			Specific to Asia societies [1]							T12 (2004)															
I [16]			Retrace the past [1]												I4 (1984)										
I [16]		Cultural value [4]	Architectural vocabulary [1]				I12 (1992)																		
I [16]			Heterogeneous cultures [1]					I3 (1996)																	
I [16]			Intrinsic virtue [1]												I13 (1984)										

Table 6.2 *Continued*

Table 6.2 *Continued*

| | | |

Table 6.2 *Continued*



6.2.2 Reclaiming Identity: Ethics, Tradition, and Place Responses

One of the most significant consequences identified earlier is the erosion of indigenous culture, identity, and tradition, which has led to what some describe as an "inferiority complex" within Asian societies (Sumet, 1986; Nagashima, 1984; Kurokawa, 1996). In response, ARCASIA discourse has evolved around three interrelated themes: *Ethics* (ideological and theoretical foundations), *Tradition* (temporal dimension), and *Place* (spatial dimension).

Among these, *Ethics* serves as the conceptual core, with many architects emphasising that the cultural development of Asia must rely on "a culture of autonomy" and the assertion of a modernity distinctly its own (Tay, 2000). Within this framework, architects frequently cited indigenous cultural values, as reflected in Level 3 categories such as [Asian thought] and [cultural value]. These references include traditions such as Zen, Kebatinan, transcendental meditation, mystical Sufism, and Taoist naturalism. Several architects also stressed developing a systematic Asian aesthetic and architectural theory within modernity (Sastrowardoyo, 1984; Yeang, 1986; Tay, 2000), corresponding to the Level 3 categories of [modernity] and [aesthetics]. Nevertheless, this intellectual heritage continues to face the critical challenge of rediscovering its roots and reinterpreting them within contemporary contexts (Tay, 1987; Lee, 1994). As Sastrowardoyo (1984) noted, "*Identity is not built and studied from cultural products of the past using principles of today's technology, but by starting to acknowledge the intrinsic virtue of Asian people's identity*".

To further articulate this "intrinsic virtue of Asia," ARCASIA architects extended discussions to *Tradition*. They emphasised the preservation and revitalisation of Asia's material and social heritage, such as historic buildings, streetscapes, and community life (von Einsiedel, 2006; Sastrowardoyo, 1984), corresponding to Level 3 categories such as [substances], [inheritance], and [preserve]. They also highlighted the transmission of traditional worldviews and their influence on design, corresponding to [worldview], [symbols and forms], and [future possibilities] (Mumtaz, 1992; Sastrowardoyo, 1984; Kurokawa, 1996). As several architects noted, tradition in architecture is not merely a matter of form, but "*an attitude and position regarding man and his relationship to the world, and an art and expression rooted in the traditional worldview*" (Mumtaz, 1992).

Closely related yet conceptually distinct, the theme of *Place* reflects a strong emphasis on authenticity grounded in reality, represented in Level 3 categories such as [authenticity], [reality based], and [intangible]. This includes responses to actual cultural, social and users' needs (Yeang, 1986; Lim, 1987), engagement with the techno-industrial conditions of the region (Nagashima, 1987), and genuine emotional connections to place (Tay, 1984). As Correa observed, a place represents "*that part of the truth that belongs to Architecture*", and architectural regionalism must pursue an authentic built environment to establish an independent Asian architecture (Yeang, 1986). In addition, ARCASIA architects explored spatial concepts, typologies, architectural languages, and rules of spatial organisation under the theme of *Place*, reflected in Level 3 categories such as [concept] and [space]. These were seen as important vehicles for transmitting regional knowledge and cultural values (Mumtaz, 1992; Yeang, 1986). As Nagashima emphasised, the

spatial concept itself can serve as a pathway toward constructing cultural and architectural identity.

6.2.3 Beyond the Machine: Technology, Life, and Urban Responses

To address the challenges posed by modernism and its alignment with the mechanical age, ARCASIA architects developed three interrelated themes: *Technology*, *Life*, and *Urban*. Among these, Kurokawa, a leading figure in Japan's post-war Metabolist movement, offered one of the most comprehensive responses. Theoretically, he situated critique within the "age of the machine", describing it as a period shaped by Western rationality and industrialisation, with architecture defined by mass production, capitalist consumption and technocratic logic. In contrast, Kurokawa envisioned the twenty-first century as the "age of life", advocating a shift from Eurocentrism toward cultural symbiosis and ecological awareness (Kurokawa, 1996). Architecture, he argued, in this new era should reflect environmental diversity and enable the coexistence of multiple cultures through the integration of tradition and technology, thus proposing a culturally embedded, regionally adapted, and ecologically conscious technological path—what he called a "glocal" approach to architectural practice.

In this way, Kurokawa's response reconsiders technology as a medium of integration and reframes life as a philosophical turn beyond the machine, building on the Metabolist idea of organic growth. His later philosophy of symbiosis redefined this legacy as a worldview of coexistence, laying the foundation for a culturally situated rethinking of modernism. Similar perspectives were expressed by Yeang (1986) and Lim (1987), who emphasised regionally adapted technological strategies, and by Mumtaz (1992), who stressed the need for architecture to reflect the harmony between human life, nature, and tradition, shaped by local customs and lifeways. Collectively, these responses resonate with key aspects of Oriental values: the pursuit of harmony with all beings, a preference for intuitive wisdom over rational analysis, and a profound, personal connection to nature. Through various approaches, these themes illustrate how Asia's architectural elite articulated culturally rooted alternatives to modernism.

Building on these philosophical and ecological critiques, the theme of *Urban* extended the response to the shortcomings of modernist planning at the scale of cities and communities. The constraints and rigidity of modernist design, shaped by the mechanical worldview and manifested through top-down, utopian spatialisation, have become increasingly irrelevant, and its demise is inevitable (Lim, 2004). Architects such as Lim, Wu, and von Einsiedel emerged as key voices in advancing urban ethics rooted in the Asian context. Lim (2004) argued that Asia is "*particularly receptive to the concept of post-planning approaches*", calling for multiple, hybridised urban centres and greater empathy toward all living things—a vision he termed *Asian Ethical Urbanism*, encompassing themes such as Conservation and Memories, Safeguarding the Commons, Spaces of Indeterminacy, Land, and Spatial Justice, corresponding to Level 3 category [post-planning].

Wu (2006) emphasised the need to protect the traditional urban fabric and cultural continuity while ensuring quality living environments, corresponding to [Asian characters] and [living environment]. Von Einsiedel (2006) underscored the distinct urban dynamics of Asia and cautioned that the drive to modernise must not come at the expense of cultural diversity, active street life, and community heritage, corresponding to the next category [sustainable growth]. Together, these architects contributed to a postmodern urban discourse grounded in the lived experiences of Asian cities.

6.2.4 Regional Integration: Nature, Climate, and Environment Responses

In ARCASIA's discourse on responses to the impact of modernism in Asia, the themes of *Nature*, *Climate*, and *Environment* are predominantly explored through empirical and pragmatic modes. These discussions span temporal and spatial dimensions, offering regionally grounded reflections and prompting a global reconsideration of modernity. Within the theme of *Nature*, Level 3 keywords include [coexist], [indefiniteness], and [respect]. For many Asian architects, architecture is seen as a medium to "*establish the integrity that connects human life with the natural world*" (Cheng, 2021; Maki, 2012). This understanding is deeply rooted in the Eastern worldview of "*living with respect to nature, not fighting against it or being an innocent bystander*" (Jumsai, 2012), which contrasts with the Western architectural ideal of definiteness (Nagashima, 1984). Such perspectives not only respond to the authentic climatic and landscape conditions but also mark a step beyond the mechanistic mindset that defined the previous era (Yeang, 1986; Kurokawa, 1996).

The themes of *Environment* and *Climate*, closely related to *Nature*, have also emerged as central concerns. On one hand, they respond to the neglect and disconnection from natural and climatic conditions that characterise modernist architecture. On the other hand, environmentally and climatically responsive design, grounded in technical expertise, has become a vital pathway for developing regional architecture in Asia (Yeang, 1986; Tay, 2000; Yeang, 2006), as exemplified in Yeang's bioclimatic skyscrapers such as Menara Mesiniaga and Tay's tropical urbanism in Singapore, where climatic adaptation operates simultaneously as a technical and cultural strategy. These two themes often intersect, gradually shaping expressions of regional cultural identity (Lim, 1987). As Correa (2013) noted, "*Climate and the integration with the environment are a crucial determinant in the process of architecture identity*". Within the theme of *Environment*, Level 3 keywords include [natural environment], [environmental design], and [energy-saving]. From the perspective of modernism's internal evolution, environmental functionalism explores energy-saving strategies and liveable spatial conditions by drawing from indigenous designs that optimise the use of the natural environment (Nagashima, 1987), contributing to contextually grounded approaches to sustainability in Asia.

Within the theme of *Climate*, major Level 3 keywords include [built form], [sustainable], and [tropical]. Climate informs both the formal expression of architecture, such as courtyards and

cross-ventilation, and the deeper cultural and ritual logics that shape the built form (Correa, 2013). By continuing the traditional-vernacular constructs rooted in local climate, integrating climate and environmental factors into sustainable architecture has become a key agenda for Asian architects (Mumtaz, 1992). In response to the vast tropical context of Asia, Tay (2000) noted, "*The solution to Asian architecture is to derive an architecture based on the real issue—responding to the hot and wet climate, which would inevitably generate a style of architecture with a unique identity that cuts across all ethnic cultural barriers*". These perspectives show how environmental and climatic awareness have become a generative and unifying force for rethinking architectural identity in Asia.

6.3 Rethinking Modernism in Asia

6.3.1 From Synthesis to Introspection

As shown in Figure 6.1, the attitudes expressed by ARCASIA architects toward the influence of modernism in Asia were more negative than positive. The architects' national affiliations, indicated in the figure, suggest regional diversity but are not intended for country-based comparison. Their critiques primarily focused on two dimensions: the nature of modernism itself and its disruptive effects on local Asian cultures. Despite these costs, however, modernism also prompted intellectual reflection and opened pathways for Asia's engagement with the modern age, laying the foundation for diverse responses. Over time, these reflections evolved alongside broader shifts in ARCASIA's discourse—from the identity-centred debates of the 1980s and 1990s to an expanding range of concerns encompassing environment, urban life, and nature-related themes in the 2000s and beyond.

Building on this critical awareness, ARCASIA architects formulated three forms of thematic introspection rooted in Asian contexts and values. The first focuses on reclaiming cultural identity, expressed through the themes of *Ethics*, *Tradition*, and *Place*. These responses emphasise the philosophical and spiritual foundations of Asian societies and the importance of rootedness in local cultural values. The second reflects a broader critique of the mechanical age underpinning modernism, represented by the themes of *Technology*, *Life*, and *Urban*. In this regard, architects propose new design logics beyond mechanical rationality, envisioning culturally embedded and ecologically integrated alternatives for the future. The third is grounded in regional contexts, integrating environmental and cultural dimensions into a regional synthesis where ecological awareness merges with cultural reflection, comprising the themes of Nature, *Climate*, and *Environment*. Across these thematic groups, architectural ideas intersect and overlap, shaping the broader landscape of contemporary Asian architectural thought within the ARCASIA framework.

Collectively, these introspective approaches constitute an evolving exploration of Asian identity—a dynamic process of reinterpretation through which architects across the region seek to reconcile modernity with authentic local values and sensibilities. This reflective stance also found

resonance in contemporary architectural criticism of the time. As Klassen (1984) observed in his review of early ARCASIA congresses, this pursuit of Asian identity echoed the attitude described by the editors of *Architectural Review* (September 1983) as *Romantic Pragmatism*:

> *"Informed by tradition but it is not eclectic,*
> *gentle but not weak,*
> *responsive but not kitsch,*
> *systematic - indeed it inherits much Modern Movement thinking - but it is not severe.*
> *It is essentially regional."*

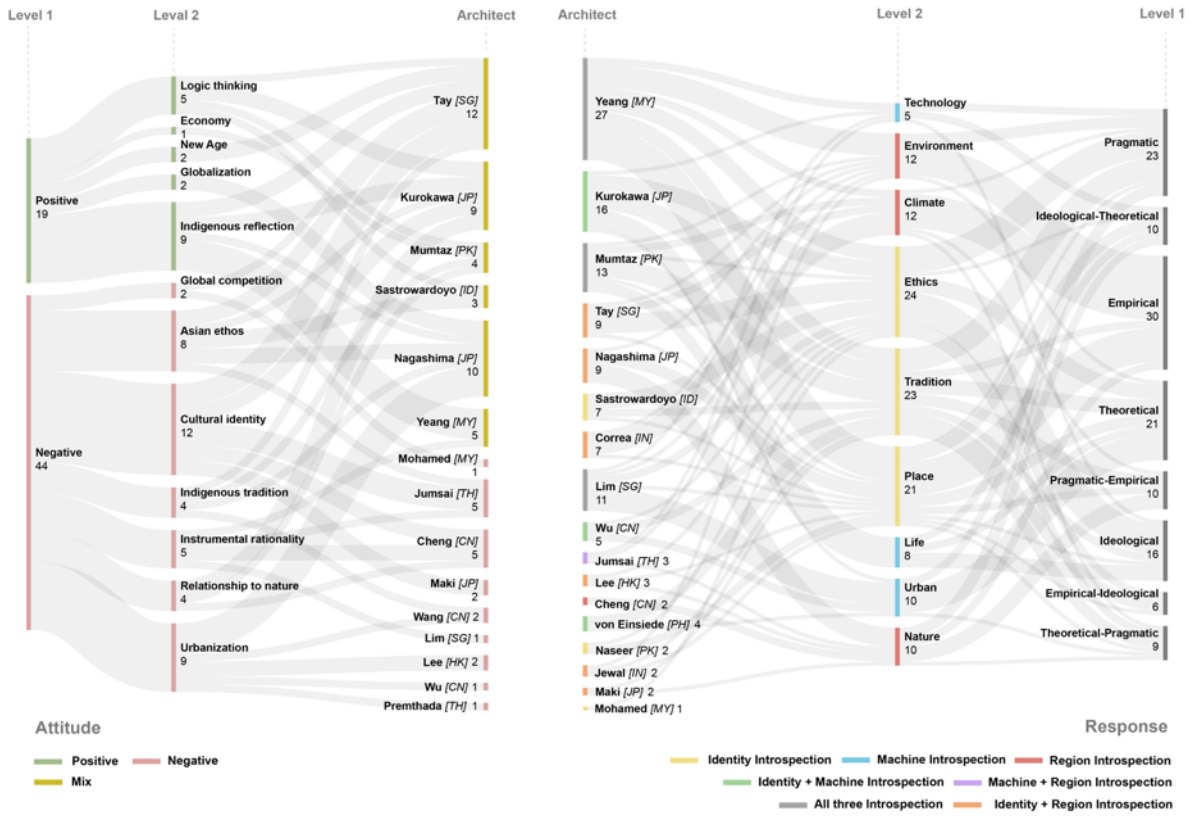


Fig. 6.1 *Synthesis flow of attitudes and responses to modernism within ARCASIA*
(Source: Author)

6.3.2 From Introspection to Agency

Building upon the preceding synthesis, this section advances the discussion by examining how reflections on modernism evolved into a distinct form of agency within Asian architectural discourse. It argues that this transformation cannot be understood merely as a historical development but as a conceptual reorientation, through which Asian architects repositioned modernism as a site of critical reflection and creative potential. In this theoretical context, Modernism—initially introduced to Asia through colonial expansion in the 18th and 19th centuries

and global capitalism in the 20th—produced a complex interplay of both disruption and possibility, prompting ARCASIA architects to articulate two main trajectories of thought.

The first centred on modernism itself, seeking to renew it from within through Eastern philosophical and cultural resources. Movements such as the Metabolists, oriental naturalism, and postmodern urban ethics viewed modernism not as an external model but as a conceptual condition to be reimagined, contributing to global discourse by reconfiguring modernist principles through culturally grounded reinterpretation. The second trajectory concerned cultural identity and regional context. It emphasised rootedness in Asian traditions, local knowledge, and environmental particularity, developing regionally grounded responses that bridged theory and practice.

Over time, the two trajectories informed and reinforced each other, forming a conceptual approach shaped by an Eastern worldview that values harmony between human life and nature while transcending the mechanical age and responding to indigenous philosophies. Architectural characteristics such as blurred boundaries with nature, spatial ambiguity, and climatic adaptation embody this worldview, resonating with ideas of non-duality and continuity.

This convergence signals a shift in how modernism is understood in Asia: no longer a universal import that renders the region a passive imitator, but a flexible agency of meaning-making that enables the coexistence of multiple knowledge systems. It reflects both a theoretical critique rooted in the mechanical age and the emergence of a regionally embedded discourse within global critical regionalism. In this process, modernism functioned as a generative challenge that provoked both critique and action, allowing ARCASIA architects to reconfigure inherited modernist frameworks through local epistemologies. As postcolonial theorists Bhabha (1994) and Chakrabarty (2000) have argued, non-Western societies actively reworked modernist paradigms through cultural translation, transforming them into sources of epistemic creativity—a relational process shaped by the transcultural circulation of ideas and perspectives, and by evolving understandings of subjectivity and locality (Lu, 2025).

Although these ideas are not yet fully recognised in mainstream architectural discourse, they indicate a profound transformation in the epistemological foundations of Asian architecture. On one hand, reflection on modernism fostered a collective awareness that architecture serves as an expression of cultural identity—one that transcends geographic and cultural boundaries and can be examined as a unified subject of inquiry (Sakai and Sun, 2019). On the other, the theoretically engaged and historically situated responses of Asian architects to modernity have significantly contributed to the conceptual evolution of modernism, enriching global architectural discourse and resonating with broader negotiations of modernity across diverse regions. This reveals the complexity of flows and transformations through which modernism is transculturally generated and continually redefined across boundaries (Lu, 2025).

6.4 Conclusion

This study examined the evolution of Asian architectural discourse in the context of modernism. To address the initial research objectives, it proposed a conceptual framework to reinterpret this transformation (Figure 6.2).

First, modernism entered Asia through colonisation and global capitalism. While introducing new technologies and rational design thinking, it also eroded cultural identity and reinforced Asia's disadvantaged position in the global hierarchy. Confronting this complex legacy, ARCASIA architects sought to transform modernism into a medium for cultural renewal and architectural innovation.

Second, ARCASIA architects' responses evolved along two interconnected trajectories. One reclaimed Asian cultural identity, and the other critically reassessed modernism itself. These directions manifested through four modes of action—ideological, theoretical, empirical, and pragmatic—generating nine thematic clusters: nature, environment, climate, place, urban, ethics, technology, life, and tradition. Together, they illustrate an integrated process of thinking and making that links environmental-nature and cultural-region orientations within the evolving modernist paradigm.

Third, these converging tendencies informed a new agenda in thinking Asian architectural knowledge. One orientation, rooted in critical reflections on modernism, reinterpreted concepts such as symbolism, the age of life, and climate to shape an environmental perspective grounded in nature. The other, informed by cultural identity and cosmological views, emphasised multiplicity, authenticity, and local values, while maintaining deep ties to the lived environment. Rather than merely reporting individual viewpoints, these patterns reveal how modernism functioned as a shared discursive reference through which architectural knowledge was collectively rearticulated. This emerging hybridity, underpinned by a layered and evolving conception of Asian identity, positioned Asian architects not merely as respondents to modernism but as active producers of theory—forming a non-Western intellectual agency within global discourse.

Over the decades, ARCASIA's role has likewise evolved—from a regional forum for articulating post-independence identity to a transnational platform mediating between global agendas and local practices. Through this process, diverse modes of thought have progressively intersected, forming a hybrid field of architectural knowledge. At the level of architectural discourse, this hybridity demonstrates how reflection on modernism operated as a productive analytical and generative agency, reinterpreting modernist paradigms through local epistemologies and continuing to inform regional architectural thought within ARCASIA.

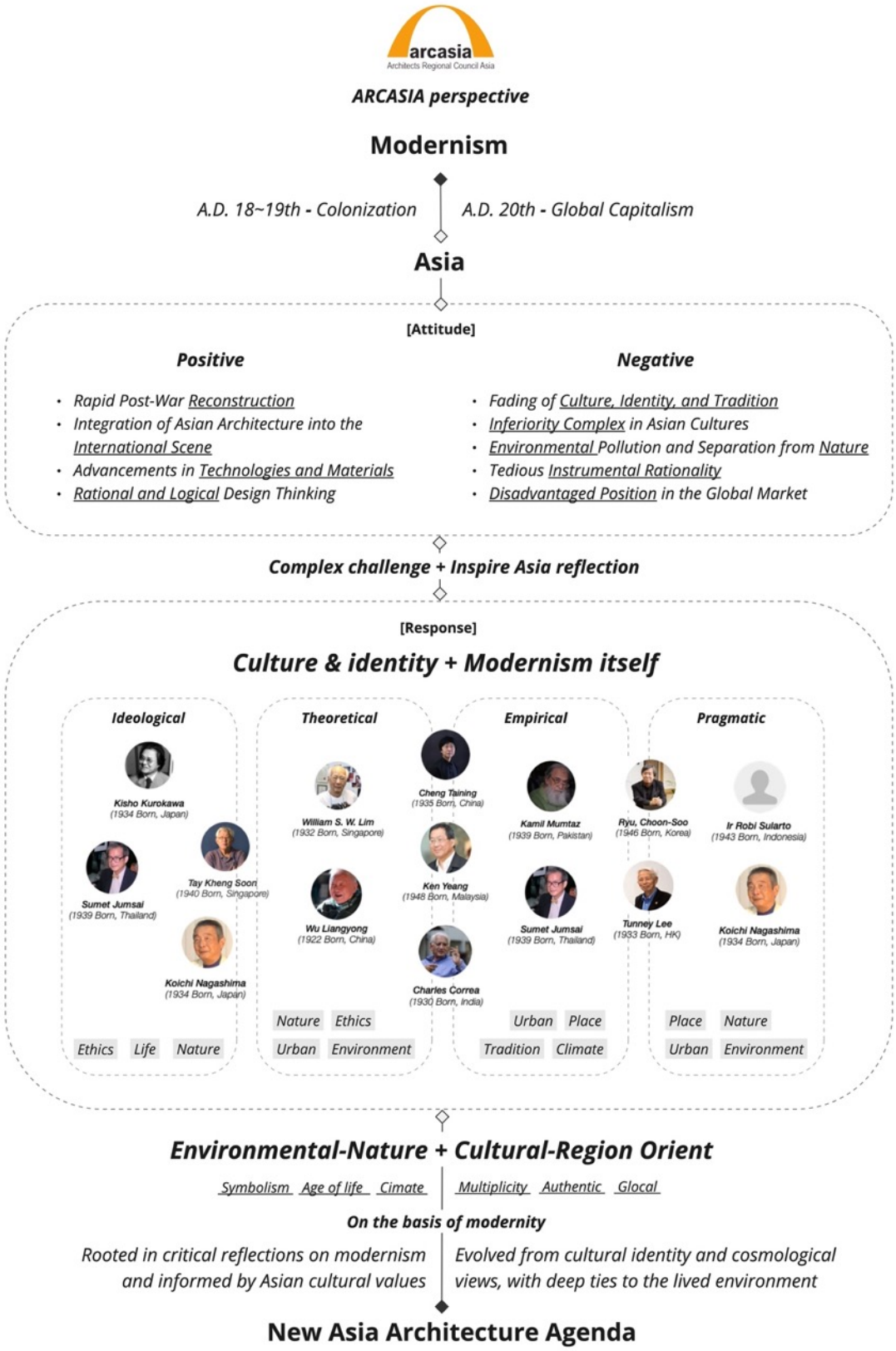


Fig. 6.2 *ARCASIA's conceptual response to modernism in Asia*

(Source: Author)

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Chapter 7.

Conclusion and Perspectives

7.1 Summary of Key Findings

This section examines *how ARCASIA has articulated theoretical narratives grounded in Asian perspectives*, focusing on the discursive processes through which regional architectural thought has been conceptualised and expressed. Based on a longitudinal analysis of fifty-two keynote speeches delivered at the Asian Congress of Architects between 1984 and 2021, the research identifies major thematic structures, conceptual linkages, and their evolution over time. The findings illustrate how regional architects have collectively produced and transformed architectural knowledge through sustained engagement with modernism.

(1) Macroscopic Trends in ARCASIA's Discourse

At the macro level, the first stage of analysis revealed several defining tendencies in the evolution of ARCASIA's discourse. Over nearly four decades, the ACA has exhibited a steady intensification in both the accumulation and depth of architectural discussions, alongside an expanding geographical representation that reflects ARCASIA's transformation from a regional association into a pan-Asian platform for intellectual exchange. Within this evolving framework, two thematic orientations have remained particularly salient: the regional context, encompassing identity, localism, and tradition; and the natural environment, involving nature, ecology, and sustainability. Together, these orientations demonstrate that ARCASIA's collective thought has persistently revolved around the twin poles of culture and nature, which constitute a stable structural foundation for its regional consciousness.

(2) Conceptual and Thematic Structure

The conceptual configuration of the ACA discourse further reveals an interrelated network of themes defining the region's intellectual trajectory. At its ideological core lies a sustained reflection on modernism, operating as a recurring critical reference rather than a unified theoretical stance. Surrounding this centre, two broader dimensions, region & context and nature & environment, emerged as principal directions of discursive evolution. The first articulated architects' responses to local traditions, climatic adaptation, and socio-cultural transformation, while the second extended these reflections toward ecological integration and environmental awareness. Together, these dimensions reflect the multidimensional character of Asian architectural thought and the relational processes of knowledge formation within ARCASIA's discourse.

(3) Temporal Evolution and Redefinition of Identity

Viewed diachronically, the ACA discourse reveals a gradual yet continuous transformation of regional consciousness:

- Stage I (1984–1992): the post-independence search for an "Asian orientation" in architecture;
- Stage II (1993–2003): the establishment of region- and context-based approaches linking

culture and place;

- Stage III (2004–2011): the expansion toward Asian urban culture and social transformation;
- Stage IV (2012–2021): the renewed focus on the "view of nature" and the ethical and social roles of architecture.

Across these phases, the discourse moved from questioning what defines Asian identity to exploring how it can be expressed and renewed through architectural thought. Throughout this process, reflection on modernism remained a persistent thread, providing a shared framework for negotiating these redefinitions.

(4) Critical Reinterpretation of Modernism in Asian Contexts

Building on these patterns, the second stage of analysis examined how modernism itself was reframed within ARCASIA's discourse. Rather than rejecting or uncritically reproducing modernism, ARCASIA architects engaged with it as a flexible and generative field through which to negotiate universal aspirations and regional specificity. This engagement unfolded along two interrelated orientations—one addressing cultural identity and the other reassessing modernist principles—across ideological, theoretical, empirical, and pragmatic dimensions. These processes generated nine recurrent thematic clusters: nature, environment, climate, place, urban, ethics, technology, life, and tradition, revealing an integrated mode of architectural thinking that linked conceptual reflection with practice.

(5) Emergence of a Hybrid Intellectual Framework

Through the convergence of these tendencies, a new agenda for conceptualising Asian architectural knowledge emerged. One orientation, grounded in critical reflection on modernism, reinterpreted ideas such as symbolism, the "age of life," and climatic responsiveness to articulate an environmental worldview rooted in nature. The other, informed by cosmological traditions and cultural identity, emphasised multiplicity, authenticity, and locality while maintaining deep ties to the lived environment. The intersection of these orientations produced a form of intellectual hybridity that positioned Asian architects as active participants in the reinterpretation of modernist thought, contributing a non-Western intellectual agency to the global discourse on architecture.

(6) Articulation of an Asian Architectural Perspective

Within this process, Asian identity emerges not as a fixed or essential quality but as a discursively constructed worldview, continually shaped through reflection, adaptation, and synthesis. In the context of ARCASIA, this perspective has been articulated through shared concerns with coexistence, environmental empathy, and respect for place, reframing architecture as a medium mediating between modernity and tradition. Over time, ARCASIA itself evolved from a post-independence forum for self-definition into a transnational platform mediating between global agendas and local practices. Through this institutional setting, diverse modes of architectural

thought intersected to generate a hybrid field of architectural knowledge that continues to inform regional discourse.

In summary, ARCASIA's theoretical narratives have been articulated through sustained and cumulative dialogue between regional concerns and broader architectural debates, mediated through recurring institutional platforms. By engaging themes such as region, environment, and humanistic values within Asian socio-cultural and environmental contexts, ARCASIA's discourse demonstrates how reflection on modernism has served as a unifying epistemological foundation. Through this ongoing reflection, Asian architects articulated alternative ways of understanding modernism grounded in philosophies of nature, place, and cultural continuity, contributing regionally situated perspectives to global architectural thought.

7.2 ARCASIA's Role in the Institutional Turn in Asian Architecture

This section addresses the second dimension of the central research question: *how has ARCASIA shaped regional architectural discourse through the articulation of theoretical narratives grounded in Asian perspectives.* Building on the findings presented in Section 7.1, this section demonstrates that ARCASIA can be understood as exercising institutional agency in shaping the contours of regional architectural discourse. Far from being a passive platform that merely records professional exchange, ARCASIA has functioned as an institutional mediator that structures, legitimises, and circulates architectural knowledge at a regional scale. Through its congresses, publications, and award programmes, the organisation has provided enduring institutional conditions under which Asian architects articulate theoretical reflections and transform them into shared discursive frameworks.

(1) Transforming Fragmented Local Reflections into Regional Discursive Structures

Beyond facilitating professional interaction, ARCASIA has provided a rare institutional platform through which Asian architecture moves beyond practice-based expression to sustained theoretical articulation. Its long-term congresses have created a unique longitudinal archive in which successive generations of leading architects publicly formulated, debated, and reinterpreted architectural ideas within a shared regional frame. In doing so, ARCASIA has enabled fragmented local reflections to be reconfigured into regionally mediated discursive structures, rendering Asian architectural thought visible, cumulative, and historically traceable.

(2) Accumulating Cross-Generational Thought into a Shared Intellectual Archive

This institutional agency is particularly meaningful in Asia's post-war context, where architectural identity debates were traditionally confined to national boundaries or informal intellectual circles. By introducing a regional discursive scale, ARCASIA made it possible for modernism to be

collectively reframed—both as a disruptive force linked to colonial legacies and universalist aesthetics, and as a catalyst that prompted deeper engagement with cultural values, climate, and local life-worlds. Crucially, ARCASIA did not simply host these reflections; it sustained and activated them by repeatedly convening leading architects, archiving their ideas, and ensuring continuity across decades. This sustained mediation transformed otherwise fragmented individual critiques to accumulate into a cross-generational archive of shared regional reflection.

(3) Stabilising and Prioritising Regional Themes through Congresses Keynotes

ARCASIA's institutional agency is further evident in its capacity to stabilise and prioritise certain themes within regional discourse. As demonstrated in this study, concerns with nature, climate, tradition, place, technology, and urbanisation became coherent discursive categories not only because architects discussed them, but because ARCASIA consistently foregrounded and legitimised these concerns through its congress agendas and award criteria. In this sense, the organisation helped to shape regional discourse by defining what issues matter, how they are framed, and which forms of knowledge gain discursive visibility, without imposing a unified stylistic or ideological programme.

(4) Repositioning Asian Architects from Objects to Agents of Global Architectural Discourse

While the ACA keynotes largely represent elite practitioners, often male, urban-based, and internationally educated, the platform nonetheless enabled Asian architects to reposition themselves discursively from objects of global architectural narration to agents capable of articulating their own theoretical positions. ARCASIA thus functioned as a structural space through which Asian perspectives could enter, and meaningfully engage with, broader architectural debates on modernism, identity, sustainability, and regionality.

Taken together, these findings indicate that ARCASIA has played a formative role in articulating and shaping regional architectural discourse. Its congresses have gradually defined what topics are foregrounded, how they are conceptually framed, and which intellectual orientations become regionally legitimate. Without this institutional mediation, reflections on modernism, locality, and identity would likely have remained fragmented within national boundaries. Through ARCASIA, however, they acquired continuity, visibility, and regional coherence, forming an evolving discursive infrastructure that continues to shape how Asian architecture is understood and theorised today.

7.3 Scholarly Contributions, Limitations, and Future Research

Scholarly Contributions

This study makes three key contributions to the scholarly understanding of contemporary Asian

architectural thought from the perspective of cross-national institution. First, it provides an empirical contribution by establishing the comprehensive corpus of ACA keynote speeches (1984–2021), transforming previously fragmented impressions of ARCASIA's intellectual development into a systematic and analysable body of qualitative material. Through qualitative thematic structuring and longitudinal analysis, the study repositions ARCASIA not merely as an institutional record but as a historically traceable discursive archive, enabling the examination of collective architectural thinking across time.

Second, the study advances methodological approaches to architectural discourse analysis by explicitly combining the KJ Method with the Gradual Structuring Method within a coherent inductive–deductive analytical logic. The KJ Method is employed to inductively extract and cluster semantic units from the keynote corpus, allowing recurrent concerns and relational patterns to emerge without predefined theoretical assumptions. The Gradual Structuring Method is then used to organise these thematic clusters into a multi-layered conceptual framework, enabling deductive and interpretive synthesis across different analytical scales. Rather than treating methods as isolated technical tools, the study demonstrates how the sequential integration of inductive exploration and deductive interpretation can support a transparent, reflexive, and replicable approach to analysing large bodies of architectural discourse. This methodological logic offers a transferable framework for examining institutional and regional discourses in architectural research within Asia and beyond.

Third, the study offers a theoretical and historiographical contribution by reframing reflections on modernism from isolated national debates to a regionally mediated institutional process. It conceptualises ARCASIA as an institutional site that transforms modernism from a perceived "crisis" into a shared intellectual resource; while proposing a non-essentialist, discourse-based understanding of Asian identity grounded in institutional practices of knowledge production. By situating ARCASIA's discourse within wider global discussions of modernism, the study further contributes to rebalancing architectural historiography by foregrounding non-Western articulations of modernity and demonstrating how regional institutions participate in shaping global architectural thought.

Limitations

While institutionally situated, this ARCASIA-based inquiry provides only one perspective on regional architectural thought in Asia. It acknowledges that ARCASIA does not encompass the entire region and that the notion of "Asia" itself remains fluid, continually shaped by broader debates on Asian architectural identity, regional modernity, and epistemological complexity.

Several limitations should therefore be noted. First, the corpus is restricted to ACA keynote speeches and thus reflects only one dimension of ARCASIA's activities, as well as the perspectives of elite practitioners, leading to inevitable representational biases.

Second, the methodological approach, while transparent, retains elements of interpretive

subjectivity inherent in qualitative and inductive analysis. As with all discourse-based research, analytical interpretation is shaped by the researcher's positionality and disciplinary background; however, this influence is mitigated through explicit analytical procedures, iterative cross-checking, and systematic structuring processes. The visualisations employed serve as conceptual guides rather than precise statistical instruments.

Third, the analytical scope of the study remains focused on discourse rather than practice. The findings illuminate how architects conceptualised and articulated ideas, but they do not examine how these ideas were translated into built form, negotiated through design processes, or manifested across different socio-cultural contexts. This gap highlights the need for future research to connect ARCASIA's discursive positions with actual architectural production, particularly through award-winning projects, thematic investigations, or individual architects' trajectories.

Finally, the temporal range concludes in 2021, excluding post-pandemic developments such as climate-emergency debates, digitalisation, and emergent urban conditions. These limitations reflect both the constructed nature of the dataset and the fluidity and heterogeneity of "Asia" as a conceptual category.

Future Research

Building on the present findings, several avenues for future research emerge. First, the discourses identified in this study may be examined in relation to built practice, particularly through analyses of ARCASIA Awards, thematic investigations, or project-based studies that explore how hybrid, contextual, or ecological ideals are enacted, negotiated, or transformed in architectural production. Such studies could also engage with the built works of key ARCASIA contributors, enabling closer examination of how discursive positions are translated within individual design trajectories.

Second, comparative institutional research could further clarify ARCASIA's distinctive role by examining how its discursive structures align with or diverge from those of other regional or international organisations, such as CAA or bodies affiliated with UIA. By foregrounding differences in institutional mandates, organisational frameworks, and modes of knowledge circulation, such comparisons would help to specify how institutional functions shape architectural discourse at regional and global scales.

Third, conceptualising ARCASIA as a discursive institution provides a methodological foundation for extending inquiry into broader Asian architectural histories. Future studies could apply this institutional and discourse-based approach to research on Chinese, Japanese, Southeast Asian, or diasporic architectural communities. Such extensions would help situate ARCASIA's discourse within wider regional and global contexts, tracing how architectural ideas move across institutions, practices, and geographies, and how they contribute to the long-term formation of Asian architectural knowledge.

7.4 Afterward

With this dissertation completed, my long engagement with modern architecture in Asia can now be viewed in retrospect. Over more than five years, my involvement with ARCASIA has come to shape both my research trajectory and my understanding of Asian architectural discourse. What began as an external observation gradually developed into sustained scholarly inquiry and, eventually, active participation. Through this process, questions that once appeared fragmented became increasingly legible, and architectural discourse in Asia came into view not as a lack to be remedied, but as an active and evolving field of knowledge production.

Looking back to the beginning of my doctoral studies in 2022, the world was still markedly different from what it is today. The lingering effects of the post-COVID period shaped both daily life and academic practice. I arrived in Japan alone from China, carrying a mixture of anticipation and uncertainty as I began my PhD. Although I had already established a general research direction and completed two master's theses related to ARCASIA, I remained unsure whether this topic could sustain doctoral-level research, or whether continuing research on ARCASIA was even feasible. In retrospect, Professor Kita's guidance at that moment reflected a notably long-term academic vision. I still remember his words clearly: that I should collect all available materials and continue this line of research, as it would form a foundational body of work and allow me to develop true expertise in the field. Though initially uncertain, I decided to proceed and to test how far this research might be taken.

The years that followed were structured largely around ARCASIA. One of the most significant challenges concerned the collection of primary materials. The historical span of ARCASIA, its transnational scope, and the lack of a centralised archival system meant that source materials were dispersed across institutions and regions. Tracing these materials required extended research across Japan, Hong Kong, Singapore, and beyond, and continued for more than a year. Progress was often uneven, yet each apparent dead end was eventually followed by new connections that enabled the research to continue.

Interpreting the assembled corpus presented a further challenge. In an academic landscape increasingly oriented toward computational and AI-assisted analysis, the decision to rely on the KJ Method and the Gradual Structuring Method was a deliberate one. While these approaches may not be the most efficient in a technical sense, they enabled a sustained and embodied engagement with the ideas articulated by leading Asian architects within ARCASIA. Through this process, I was able to engage closely with not only their conceptual positions, but also the intellectual commitments and sense of responsibility that informed their reflections. These discourses, in turn, nourished my own analytical thinking, and underscored a responsibility that I seek to carry forward beyond this dissertation. In the later stages of the PhD, the focus shifted toward developing academic arguments and journal-oriented writing grounded in the organised data, followed by sustained engagement with the peer-review process. This period proved to be

the most demanding, as it consistently raised a fundamental question: whether the knowledge produced through this research could meaningfully circulate across different academic communities.

Following extended revision and review, the research achieved recognition through publication in leading journals in both Japanese and international contexts, allowing this dissertation to reach its present form. More importantly, the study has opened a partial yet significant perspective on modern architecture in Asia—one that has rarely been examined through a sustained institutional and discursive lens.

If asked today what form modern architecture in Asia takes, my response would be that it resembles a richly diverse garden. Indigenous cultural contexts and processes of adaptation under colonial conditions intertwine, producing architectural expressions that have endured moments of doubt and identity crisis. Despite periods of doubt and moments of disorientation over cultural identity, deeper cultural lineages and accumulated traditions have never been lost. They have continued to take root in their own ground, giving rise to spaces and ways of living animated by a distinctly modern spirit. It is precisely this historical process that modern architecture in Asia records. When Asian architecture is understood as a whole, its critical engagement with Western modernism, its strong sense of agency, and its internally differentiated responses reveal a civilisation that invites both respect and reflection.

Throughout the course of this research, I have had opportunities to travel across diverse Asian contexts, including Japan, Hong Kong, Macau, Singapore, Malaysia, China, Vietnam, Thailand, Sri Lanka, Korea, and Taiwan. These experiences—ranging from northern landscapes to tropical environments, and from smaller urban communities to global cities—reinforced the importance of situating architectural discourse within lived and spatially specific contexts. Most importantly, living in the Kansai region of Japan from October 2022 to March 2026, learning the language and engaging with the local cultural context offered me a new vantage point from which to reconsider Asia as a whole. Through this experience, I gained a different perspective from which to reconsider Asia, a perspective that has become an enduring and invaluable part of my life.

Living in Asia is a distinctive and precious experience. Beyond the study of identity in Asian architecture, the process of discovering my own identity has been an unexpected outcome of this doctoral journey. This personal experience resonates with the broader condition of architectural discourse in Asia, which is not settled but continuously negotiated. It is from this position that I hope to remain engaged in this ongoing process in the years ahead.

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Appendix

Appendix A.

Corpus of ACA Keynote Lectures (1984–2021)

Note: *Keynote lecture titles highlighted in bold italics were selected for textual analysis in this study.*

YEAR	*NO.*	*THEME*	*PLACE*	*TITLE OF THE LECTURES*	*SPEAKER*	*REGION*
1984	ACA1	Strategies for Asian Architect	Manila, Philippines	***Innovative Technology's Implications on the Search for a Relevant Approach to Architecture***	***Tay Kheng Soon***	***Singapore***
				The Architect's Role in the Asian Context	***Yasmeen Lari***	***Pakistan***
				The Need for an International Code of Ethics	***Felipe M. Mendoza***	***Phillipine***
				What is 'Asian Identity'" in the Context of the New Economic Civilization of the World?	***Koichi Nagashima***	***Japan***
				Asian Architecture, A Quest for Asian Identity	***IR Robi Suharto Sastrowardoyo***	***Indonesia***
				With Design in Mind, the Situation of Architectural Educationin Asia	Parid Wardi Sudin	Malaysia
				Architecture and Town Planning in the Pre–Christian Era from the Mahvamsa	Lala Adithiya	Sri Lanka
				Present and Future Missions of Architects in India	K. S. Anantha Krishna	India
				Interfaces: Architecture and Government	Charles Correa	India
1986	ACA2	Strategies for Professional Practice in Asia	Kuala Lumpur, Malaysia	Marketing of Professlonal Services	Eugene Kohn	United States
				Marketing of Professional Services	Takekuni lkeda	Japan
				The State of the profession	Kington Loo	Malaysia
				Quality of Professional Service	Yang Aoo Suan	Singapore
1988	ACA3	The Asian Spirit: Architecture for the Community	Seoul, Korea	***Type as a Social Agreement***	***N. John Habraken***	***Dutch***
				Self Help, Self–Build and Urban Regeneration	***Rod Hackney***	***United Kingdom***
				The Role of Architects in Asia	Han Tai Dong	Korea
				Traditional Processes and Modern Products	Christopher Barrie Wilson	United Kingdom
				Between Technological Autonomy and Social Determinism: Architecture in Search of Social Relevance	Kang Hong–Bin	South Korea
				Putting the Human Element Back in	John V. Daly,	South Korea

				Architecture	S.J.	
				Place, Environmental Stock and Architecture	Tsutomo Shigemura	Japan
1990	ACA4	Architecture, Development & Environment in Asian Context	New Delhi, India	Rural, Urban, Regional	Charles Correa	India
1992	ACA5	Towards a New Direction in Architecture	Lahore, Pakistan	***The Tropical Skyscraper High Rise Design for Hot–Humid Places***	***Kenneth Yeang***	***Malaysia***
				Future Direction–Regional Context	***Kamil Mumtaz***	***Pakistan***
				Urban Space as an Expression of Power: An Analysis of Urban Developments in Lahore during the Early British Period 1846–1900	Pervaiz Vandal	Pakistan
				The Necessity of Preservation of Historical Architectural Environment for a Distinct Urban Design in Seoul, Korea	Sang H. Lee	South Korea
				On the Problem of Scale in Architecture	Tay Kheng Soon	Singapore
				Architect-led Environmental Impact Assessment	John Wells–Thorpe	Out of Asia
				Architectural Fashion	Jennifer C. Habib	Out of Asia
				Current Trends in Pakistani Architecture	Sajjad Kausar	Pakistan
				Architectural Morphology and Climatic Design	Huang Wie	Out of Asia
				Tourism Development Designing in the Natural Environment: A Delicate Balancing Act	Christine Vadasz	Out of Asia
				Architecture of Housing: Changing Trends	K. N. Tanthry	Out of Asia
				Future Directions	Philip S. Cox	Out of Asia
				People's Participation in the Formation of Living Environment in Japan Towards a New Direction in Urban Spaces	Koichi Nagashima	Japan
				Architectural Design Evaluation, The Need to Educate the Educators	V. S. Naumoni	Sri Lanka
				System Technology for Mass Dwelling in Pakistan	Naveed A. Minhas	Pakistan
1994	ACA6	Innovations in the Learning of Architecture	Manila, Philippines	***A Review of the Architecture Education in Asia: A Jumping Board for Future Innovations***	***Cho Padamsee***	***India***
				Views on the Mission and Content of Architecture Education in a Fast	***Tunney Lee***	***Hong Kong***

				Changing Asian Setting		
				The Philosophical Approach in the Learning of Architecture	*Masami Kobayashi*	*Japan*
				Innovations to the Architecture Education	*Mian Mohammad Naseer*	*Pakistan*
				The Existential Space of a Future Architect: Schools or Elsewhere, the Settings of His Architectural Education	*Nobuo Hozumi*	*Japan*
1996	ACA7	City with a soul	Jakarta, Indonesia	*The Philosophy of Symbiosis Architecture of Life Principle*	*Kisho Kurokawa*	*Japan*
				The New Skyscraper: Towards a Vertical Theory for Urban Design with Reference to Asian Cities	*Kenneth Yeang*	*Malaysia*
				The Human Face Cities	*Charles Correa*	*India*
				A Modern Architecture of Poetic Movement and Liberating Spirit	*Peter C. Pran*	*United States*
				Vision and Innovations in Developing Ten Cities in Indonesia	Ir. Ciputra	Indonesia
				Soul Searching Cities Viewed from Urban Planner Role	Ir. Danisworo	Indonesia
				The Human Face Cities	Charles Correa	India
1998	ACA8	Redefining the role of the architects in the 21st Century	Colombo, Sri Lanka	The Architects in the Industry	Nicholas Grimshaw	United Kingdom
					Raj Barr	United States
				Management for Architects	Kington Loo	Malaysia
					Ken Yeang	Malaysia
				Innovations in Architectural Training	Tay Kheng Soon	Singapore
					Tunney Lee	Tunney Lee
2000	ACA9	The State of the Architecture	Kuala Lumpur, Malaysia	*Architecture and the Asian Cultural Dilemma in the Age of Globalization*	*Tay Kheng Soon*	*Singapore*
2002	ACA10	People Centric Architecture	New Delhi, India	*Eco– Architecture*	*Patrick Lau*	*Hong Kong*
				The Parliament Library	*Raj Jewal*	*India*
				Public Space along the Riverfront of the Sabarmati at Ahmedabad	*Bimal Patel*	*India*
				People-Centric and Environmentally Sensitive Housing in Japan	Kazuo Iwamura	Japan
				Dwarka: Sub City of the 21st Century for People to Experience	Vijay Risbud and S. P. Bansal	India

				Tehri New Township Plan	Ashok Dhawan, K. L. Shama and Satish Khanna	India
				Vidya Nagar	Gerard Da Cunha	India
				Kashmiri Gate Station	Dinesh Saren	India
				Integrated Road Development Project in Nagpur	Chandra Sabnani and Smita Khan	India
2004	ACA11	Contemporary Architectural Culture	Macau , China	***Post Planning as a Credible Instrument for Asian Ethnical Urbanism***	***William S. W. Lim***	***Singapore***
				Systems Architecture	Riken Yamamoto	Japan
2006	ACA12	The Transition of Asian Cities and Architecture	Beijing, China	***Planning and Managing the Further Development and Expansion of Asian Cities***	***Nathaniel von Einsiedel***	***Phillipine***
				FIT for GIVEN TIME & PLACE	***Ryu, Choon-Soo***	***South Korea***
				Green Design	***Kenneth Yeang***	***Malaysia***
				From Asian Identity to Urban Regeneration	***Wu Liangyong***	***China***
				Architecture of Harmony	***Zhang Jinqiu***	***China***
2008	ACA13	Boundary and Beyond: A Trans-Disciplinary Recharging of Architecture	Busan, Korea	***Art and Philosophy in Architecture and Economic***	***Yung ho Chang***	***China***
					Choi,Moon-Gyu	***Korea***
				Environmental Concerns in Architecture	***Jose Danilo A. Silvestre***	***Phillipine***
2010	ACA14	Go Green – The Architecture of The New Order	Lahore, Pakistan	***Green Roof Concept for Eco-Sustainability in the Context of Urban Dhaka***	***Qazi Mowla***	***Bangladesh***
2012	ACA15	A Modernism Challenge: Asian Cities and Architecture Heritage in a New Paradigm	Bali, Indonesia	***Japanese Culture from The Point of View of Language, Landscape, and Gathering***	***Fumihiko Maki***	***Japan***
				Symbolism and Architecture from AD 30,000 BP to AD 2100	***Sumet Jumsai***	***Thailand***
				Cross Border Architectural Practice	***Dato Esa Mohamed***	***Malaysia***
2014	ACA16	RejuveNATION	Kuala Lumpur, Malaysia	***UID Architects***	***Keisuke Maeda***	***Japan***
				ZHAOYANG Studio	***Yang Zhao***	***China***
				Recent work	***C Anjalendran***	***Sri Lanka***
				Ministry of design	***Colin Seah***	***Singapore***
				Design Collective Architects	David Chan & Mun Inn Chan	Hong Kong

				Dietrich Untertrifaller Architekten	Much Untertrifaller	Out of Asia
				Bong Architects	JooHee Bong	Korea
				51N4E	Jan Opdekamp	Out of Asia
				Martin Duplantier Architectes	Martin Duplantier	Out of Asia
				La Triennale Di Milano	Alberto Ferlenga	Out of Asia
				Forte, Gimenes & Marcondes Ferraz Arquitetos	Rodrigo M Ferraaz	Out of Asia
2016	ACA17	Growth and Diversity: The Green Age of Asia	Hong Kong, China	***Digital design towards a green building***	***Tomohiko Yamanashi***	***Japan***
				Snøhetta: People Process Projects	***Robert Greenwood***	***United States***
				Globalization and its effect on architecture	Bing Thom	Canada
				The Business & Human Factors in being Green	Winston Shu	Out of Asia
2018	ACA18	Simplicity | Multiplicity	Tokyo, Japan	***From 15m2 to space***	***Kai-Uwe Bergmann***	***Germany***
				Towards Humane Architecture	***Fumihiko Maki***	***Japan***
				Towards Sustainable Low Carbon Eco-Environments: An Architect's Search for Social and Ecological Justice	***Yasmeen Lari***	***Pakistan***
2021	ACA19	Sharing and Regeneration	Shanghai, China	***SHARING IS CARING - SHARING IS REGENERATING***	***Shirish Beri***	***India***
				Returning to Nature: Philosophical Reflection of Architecture and Modernity	***Taining CHENG***	***China***
				Reflect/Reuse/Recast	***Rossana Hu***	***China***
				Me, Lazy: No time for Pandemic	***Ary Indra***	***Indonesia***
				Co-creation: Sharing and regeneration withpeople	***Khondaker Hasibul Kabir***	***Bangladeshi***
				Non-Human Centered Architecture	***Boonserm Premthada***	***Thailand***
				Back to the Picturesque World	***Shu WANG***	***China***
				Today's Global	***Sarah Whiting***	***Out of Asia***

Appendix B.

Corpus of ARCASIA Forum Keynote Lectures (1982–2021)

Note: *Keynote lecture titles highlighted in bold italics were selected for textual analysis in this study.*

YEAR	*NO*	*THEME*	*PLACE*	*TITLE*	*SPEAKER*	*REGION*
1982	Forum1	Innovations in Architecture	Colombo, Sri Lanka	Architecture in Malaysia: In Praise of Innovation	Kenneth Yeang	Malaysia
				My Experiments in Modern Regional Architecture: A Search for a Language	Minnete de Silva	Sri Lanka
				New Lamps for Old	Kamil Khan Mumtaz	Pakistan
				Architecture is Not a Tree	Lochi Gunaratna	Sri Lanka
				Appropriate Innovation	Jon Prescott	Hong Kong
				The Whiz–Kid Syndrome	Ruslan Khalid	Malaysia
				Capacity for Innovation Is the Mainspring of All Creative Genius	Justin Samarasekera	Sri Lanka
1984	Forum2	Asian Identity	Manila, Philippines	The Quest for Asian Identity	IR Robi Sularto Sastrowadoyo	Indonesia
				What is 'Asian Identity	Koichi Nagashima	Japan
1986	Forum3	Design Directions in Asia Architecture	Kuala Lumpur, Malaysia	Principles of Design	Hiroyasu Higuchi and Reiko Hayashi	Japan
				Punks and Aids	***Sumet Jumsai***	***Thailand***
				Towards an Asian Architecture	***Kenneth Yeang***	***Malaysia***
1987	Forum4	My Architecture	Bali, Indonesia	***Work and Philosophy of an Outsider***	***William S. W. Lim***	***Singapore***
				Future Trends in Asian Architecture	Mohammad Danisworo	Indonesia
				About the Asian Post-Mortem	Kazuhiro Ishii	Japan
				Thoughts on Transcendental Architecture-Beyond Function & Culture	***Tay Kheen Soon***	***Singapore***
				Presentation	***Koichi Nagashima***	***Japan***
				My Architecture	Geoffrey Bawa	Sri Lanka
1989	Forum5	Food for Thought in Asian Architecture	Bangkok, Thailand	No record	Surapol Virulrak	Thailand
					Beng Huat Chua	Singapore
					Fumihiko Maki	Japan
					Rocco Yim	Hong Kong

					B.V. Doshi	India
1991	Fourm6	New Thoughts in Mass Housing in the Asian Context	Beijing, China	Housing in China: Tradition Versus Innovation	Lin Zhiqun	China
				Towards a New Model for Affordable Housing: Pavilion to Zerosome- Lot	Akira Ozawa	Japan
				Reinterpretation of Traditional Housing Patterns for Modern Living	Raj Rewal	India
				High Density Housing: Design Considerations and Investigation of Generic Plan-Types, Built Forms and Configurations	Lee Kwong Yan	Hong Kong
				Thoughts on Singapore Housing	Tay Kheng Soon	Singapore
1993	Fourm7	The Vanishing Asian City	Hong Kong	The Future of Asian Cities	Kiyonori Kikutake	Japan
				The Continuity and Development of the Cultural Heritage of China's Cities	Zhang Zugang	China
				Conservation and Transition: A Present to the Future	Manuel Vicente	Out of Asia
				The Emerging Asian City: Conflicts and Contradictions	Tunney Lee	Hong Kong
1995	Fourm8	Asian Cities in Asia's History	Singapore	Asian Cities in ASIA's Century	Haji Abdul Ghani Othman	Malaysia
1997	Fourm9	Architecture of the Future in Asia	Tokyo, Japan	Architecture in the Age of Multiplex Culture to Realize an Open Minded Society	Hiroyuki Suzuki and Nicholas Grimshaw	Japan, Out of Asia
				An Appropriate Architectural Response has to be Based on a Proper Appreciation of the Human Condition in Time and Place	Tay Kheng Soon	Singapore
1999	Forum10	Technology and Tradition in Architecture	Seoul, Korea	Technology and Tradition in Architecture: "Can" Imply "Ought"	Standford Anderson	Out of Asia
2001	Fourm11	Man. Architecture. Nature	Singapore	Correa On Correa	Charles Correa	India
				Memories, Desire & Spirit Phenomena of Post-Modern Urbanism	William Lim	Singapore
				Post- Functionalist Urbanism and the Post-Modern	Heinz Paetzold	Out of Asia
				Housing the Poor: Competing Interest among Stakeholders	Karina David	Philippine
				Geocosmology	Kazuhiro Ishii	Japan

				Skyscrapers and Groundskycrapers	Ken Yeang	Malaysia
				Second Order Modernism, Architecture and Environment	Leon Van Schaik	Out of Asia
				Privileged Geography	Will Alsop	Out of Asia
				Relevant	Tang Guan Bee	Singapore
				Architecture and Cultural Significance	Rahul Mehrotra	Out of Asia
2003	Fourm12	Globalization and Asian Architecture	Dhaka, Bangladesh	Asian Cities in the Age of Globalisation: Cultural Implications of Climbing the Value Chain	Tay Kheng Soon	Singapore
				Urban Residential Architecture and Globalization: Issues in Conflict	Khaleda Rashid	Bangladeshi
				Negotiated Territories	Thomas Kong	Singapore
				Housing Ngo as Planners of Third World Squatter Cities	Sachin Narker	India
				Where is Architecture	Kazi Khaleed Ashraf	Bangladeshi
				Relevancy of Search for Colloquial/Local Architectural Identity through western architectural discipline	Armaan A.Hossian Chowdhury	Bangladeshi
				Cultural Components in Architecture Under the Impact of Globalization	Reyhan Varli Cork	Turkey
				Identity By Design: Architectural Developments in Globalizing Singapore	Habibul Haque Khondker	Bangladeshi
				Environmentally Appropriate Processes-Global Options and Local Applications	Anurug Roy	India
				Let Us Welcome Globalization	Mohammad Ashraf Shanjer	Pakistan
2005	Forum13	SIMPLICITY COMPLEXITY	Chiang Mai, Thailand	No record	Wallace Chang	Hong Kong
					Gary Chang	Hong Kong
					Nobuaki Furuya	Japan
					Kanika Rkul	Thailand
					Tan Loke Mun	Malaysia
					Chee Cheong	Malaysia
					Seung H.Sang	South Korea

					Anura Ratnavihusana	Sri Lanka
					Anupama Kundoo	India
					Wong Mun Summ	Singapore
					Kyoko Matsuoka	Japan
2007	Forum14	Asianation – Architecture Across Cultures	Colombo, Sri Lanka	Landscape Apparitions	Antoine Predock	Out of Asia
				Urban Incubators	Zhu Pei	China
				In-between	Tariq Hasan	Pakistan
				True to Itself	Sunil Gunewardena	Sri Lanka
				Slow and Normal	Duangrit Bunnag	Thailand
				Mass Studies	Minsuk Cho	South Korea
				From Roof House to Fuji Kindergarten	Takaharu Tezuka	Japan
				DNA	Wee Hii Min	Malaysia
				Universe of an Architect – Planner	BV Doshi	India
				Architecture at the Turning Point: Beyond Urban Centricism	Tay Kheng Soon	Singapore
				Goffrey Bawa – An Asian Master?	David Robson, Channa Daswatte	Out of Asia, Sri Lanka
2009	Forum15	City and Politics	Ulan Bator, Mongolia	The Japanese Architecture Stems back to the Japanese Spirit	Yutaka Izue	Japan
2011	Forum16	Asian Cities in the 21st Century	Danang, Vietnam	The practice of Architectural professional in Viet Nam	Richard Hawkin	Hong Kong
				Vietnamese Urban in the 21st Century	Tran Trong Hanh	Vietnam
				The Great East Japan Earthquake 2011 – JIA, what we did, what we are doing and what we will do	Noriyuki Okabe	Japan
				The challenges of Asian city design in the era of information and globalization	Ngo Viet Nam Son	Vietnam
				Architecture 'Index' in China	Zhu Wenyi	China
				Addressing Disaster and Programming towards Disaster risk reduction	Endy Subijono	Indonesia
				Green Design – An indispensable trend today: Practical design solutions in Viet Nam	Vo Trong Nghia	Vietnam
				Paradigm of Urbanism in Bangladesh: Looking into the	Qazi M Arif	Bangladeshi

				Sense, Essence and Sensitivity to be GREEN		
				The identity of Vietnamese cities and architecture in three historical phases	Christian Pedelahore	Out of Asia
				Diversity in Harmony	Man-Wai NG Danny	Hong Kong
				The bountiful geo-culture – the monotonous cities	Nguyen Quan	Out of Asia
				Retaining the Architectural Identity of Asian Cities : The case of Karachi, Pakistan	Syed Zaigham	Pakistan
2013	Fourm17	Spiritual in Architecture	Kathmandu, Nepal	***Towards a Phenomenology of Architecture-A Place represents that part of truth that belongs to Architecture***	***Charles Correa***	***India***
				Spirit of a Building, Entrance, Threshold and the Image of the City	Rashika Abeyawardana and Pabalu Wijegoonawardane	Sri Lanka
				The CBDs of Dhaka: Changing Perception, Vocabularic Transformation and Continuing Challenges	Bikash Saud Ansary	Bangladeshi
				The Identity, Civility and Spirituality of Bird-friendly Design	James Karl Fischer	Out of Asia
				Spirituality in Architecture	Anju Malla	Nepal
				The Issue of Art and Aesthetics in Architecture	Xu Zongwei	China
				Philippine Catholic Church and Spatial enculturation; Adaptation, integration and transformation of Quiapo and Antipolo churches	Aurora B Panopio	Philippine
				Water Architecture and the Spirit of Place	Sabina Tandukar	Nepal
				The Body, Mind and Soul in Architecture Connecting Spirituality with the Physical	Sultana Zakia Rahman	Bangladeshi
				Historical Eclecticism Veiling and Revealing of Identity	Jayandra Dhowj Sunuwar and Mamata Guragain	Nepal
				Pinoy Folk beliefs: Understanding the influence of indigenous faith on the identity of Filipino vernacular spaces	Leah M. Punongbayan Dela Rosa	Philippine
				Restoration of Malaysian city	Aimi Ramizah	Malaysia

				identity: case study of federal territory of Putrajaya	Roslan	
				Cultural Transitions: Morphological Study of Sylhet City, Bangladesh from the Perspective of Spiritual Ethnicity	Rezwan Sobhan (Co-authors - Kawshik Saha, H.M. Nahyan)	Bangladeshi
				Civility in Durbar Squares	Poonam Shah	India
				Possibility of religious architecture in urban design: cases in Japan	Yoshihiko Sano	Japan
				Spirituality in Balinese Architecture	I Nyoman Gde Suardana, Nova Kristina	Indonesia
				Spirituality in Architecture; Architecture and the Image of the City	Monayya Zafar	India
				Spirituality in Architecture: Identity within the Nepalese Context	Sarosh Pradhan	Nepal
2015	Forum18	Future of The Past	Ayutthaya, Thailand	Demolition	Studio Mumbai, Mitul Desai	India
				Unnatural Ecologies	Lekker Architects, Ong Ker-Shing & Joshua Comaroff	Singapore
				Back to the Digits	Im Sarasalin Schaefer & David Schaefer	Thailand
				Reflective Nostalgia	Lyndon Neri & Rossana Hu	China
				Unfolding Elements	Shingo Masuda + Katsuhisa Otsubo Architects	Japan
				Sound Brick	Boonserm Premthada	Thailand
2017	Forum19	Happiness Through Architecture	Jaipur, India	No record	B V Doshi	India
					Raj Rewal	India
2019	Forum20	Architecture in a Changing Landscape	Dhaka, Bangladesh	Location, Sustainability and the Story of being Amphibious	Saiful Haque	Bangladeshi
				Context and Plurality	Emre Arolat	Turky
				Architecture of impermanence	Marina Tabassum	Bangladeshi
				Form Follows Systems	Wong Mun Summ	Singapore
				The binding of macro and micro through Design engineering	Hanif Kara	Hanif Kara

				Architecture and the ecology of material	Peter Clegg	Out of Asia
2021	Forum 21	The Future of Sustainable Urban Development	Ulaanbaatar, Mongolia	Design approach	Takaharu Tezuka	Japan
				Smart City and Smart Home	No record	South Korea
				Landscape Challenges Arising from Spontaneous Suburban Development	No record	India
				Issues Related to Low-income Residential Areas in the Outskirts of Ulaanbaatar	No record	Mongolia

Appendix C.

ARCASIA Awards for Architecture (AAA) (1992–2021)

YEAR	*AWARD WORKS*	*ARCHITECT*	*REGION*
1992	**Category A: Residential Projects** "New Courtyard House Complex" Juer Hotong	Prof. Liang Yong Wu and his Team	China
	Category B: Public Amenity Buildings Buildings: "Alhamara Arts Council"	Nayyer Ali Dada	Pakistan
	Category C: Industrial Buildings "Kanagawa Science Park,"	Takekuni Ikeda	Japan
	Category D: Conservation Project "AHSAN MANZIL"	Shah Alam Zahiruddir & his Team	Bangladesh
1994	**Category A-1 Single Family Residential Projects** "Ban Tong Son"	Theerapon Niyom, Parapat Niyom, Praditchya Sineharaj, Plan Architects Co. Ltd.	Thailand
	Category A-2: Multiple Family Residential Complexes "Fat Chi Kei Project"	Manuel Vicente/Paolo Marfil	Macao
	Category B-1 Public Amenity: Commercial Buildings "Kodo Elementary School Project"	Tsutomu Shigemura & Team Zoo Atelier	Japan
	Category B-2 Public Amenity: Resort Building "Lok FU Shopping Center Project"	Rocco Yim Sen Kee	Hong Kong
	Category D: Conservation Project "Kung Ting Study Hall Project"	Lam Shair Ling & T. S.Keung	Hong Kong
1996	**Category A: Residential Projects**	Yori Antar & Marco, Kusumawddjaja	Indonesia
	Category B: Public Amenity Buildings	Dr. Kenneth Yeang	Malaysia
	Category D: Conservation Project	Misu & Akihiro Hanada, Eiji Maki, Kunihiro	Japan
1998	**Category A-1 Single Family Residential Projects** "Private House"	S. Soesanto & M. Susanti, Sunter Podomoro	Indonesia
	Category B-1 Public Amenity: Commercial Buildings "Kurobe City International Cultural Centre, Colare"	Chiaki Arai	Japan
	Category B-2 Public Amenity: Resort Building J. R. D. TATA Digital Library	Sanjay Mohe, Chandavarkar, Thaker Architects (Pvt) Ltd	India
	Category C: Industrial Buildings Ele–Port–Hill	Choi Seung–Won	Korea
	Category D: Conservation Project I Baha Bahi Buddhist Monastery	Dr. Katsuhiku Watanabe	Japan
	Category A-1 Single Family Residential Projects "The House with Orange Flowers"	Seiichi Kubo of JIA	Japan
	Category A-2: Multiple Family Residential Complexes "Verbena Heights"	Anthony H Ng	Hong Kong,

2000	**Category B-1 Public Amenity: Commercial Buildings** "City Tower"	Bing Kwan/William, Yuen, Janette Chan	Hong Kong
	Category B-3 Public Amenity: Social/Institutional Buildings "Shin–Young Museum of Moving Image"	Kim, Seok–Chul	Korea
	Category C: Industrial Buildings "BMW Complex"	Nelia de Zoysa	Sri Lanka
	Category D: Conservation Project "12 Koon Seng Road"	Richard K F Ho	Singapore
2002	**Category A-1 Single Family Residential Projects** Mijeroo	Chul Lin Bang	Korea
	Category A-2: Multiple Family Residential Complexes Space Blocks Kamishinjo	Kazuhiro Kojima	Japan
	Category B-2 Public Amenity: Resort Building Kyowon Group Guest House	Nam Ho, Cho	Korea
2004	**Category A-1 Single Family Residential Projects** Minmaru Residence	St. Gyeonggi–Do Sam Young Choi	Korea
	Category A-2: Multiple Family Residential Complexes Serendah Golf Resort Selangor	Abdul Haris bin Othman	Malaysia
	Category B: Public Amenity GIFU ACADEMY	Arsushi Kitagawara	Japan
	Category C: Industrial Buildings Technology Center	Chee Kok Weng	Singapore
	Category D: Conservation Project Emerald Hill Shophouse	Richard Hassel & Wong Mun Summ	Singapore
2006	**Category A-1 Single Family Residential Projects** Rochalie Drive Baan Suan Sangob	WOHA Designs Pte.Ltd Architects 49 Limited	Singapore Thailand
	Category A-2: Multiple Family Residential Complexes Jo Rin Hun Light House Moulmein Rise	Hyo Man Kim WOHA Designs Pte.Ltd.	Korea Singapore
	Category B-1 Public Amenity: Commercial Buildings Institute for Global Environmental	Ryo Togashi	Japan
	Category B-2 Public Amenity: Resort Building Costa Lanta	Duangrit Bunnag	Thailand
	Category B-3 Public Amenity: Social/Institutional Buildings Yuhu Elementary School and Community Center	Li Xiaodong	China
	Category B-4 Specialized Buildings Nagasaki National Peace Memorial Hall for the Atomic Bomb Victims	Akira kuryu+Akuryu Architect & Associates	Japan
	Category D: Conservation Project Heeren Street Shophouse	Chan Soo Khian	Singapore
	Category A-1 Single Family Residential Projects Hye Ro Hun	Hyo Man Kim	Korea
	Category B-1 Public Amenity: Commercial Buildings Sustainable Super Tower Izumi Garden	Kiyoshi Sakurai	Japan
	Category B-2 Public Amenity: Resort Building Hoshinoya Karuizawa Leisure Bldg. Wind & Water Café	Rie Azuma	Japan

2008	**Category B-3 Public Amenity: Social/Institutional Buildings** Tsukushi No Oka Crematorium	Shuhei Endo	Japan
	Category B-4 Specialized Buildings Yinxu Museum	Cui Kai	China
	Category C: Industrial Buildings Utoco Limited Muroto Factory	Norihiko Dan	Japan
	Category D: Conservation Project Old Courthouse Complex for Adaptive reuse as The Sarawak Tourism Center	Mike Boon Chee Khian	Malaysia
2012	**Category A-1 Single Family Residential Projects** Atelier Bisque Doll Ting Residence	Keisuke Maeda Wooi Lok Kuang	Japan
	Category A-2: Multiple Family Residential Complexes G-Flat Al Azhar Garden	Koh Kitayama Yawar Jilani	Japan
	Category A-3: Social Public Housing Pinnacle Duxton	Khoo Peng Beng	Singapore
	Category B-1 Public Amenity: Commercial Buildings Olympic Plantation Farm Shop Beijing Olympic green sunken garden	Lee, Sang Leem Shao Wei Ping	Korea China
	Category B-2 Public Amenity: Resort Building Villa Amanzi, Cape Sol Bamboo Dome Binh Duong	Fiona Overton Vo Trong Nghia Architect	Hong Kong, Vietnam
	Category B-3 Public Amenity: Social/Institutional Buildings Kohitsuji no Mure Christian Church / Church of the Wind	Kazuo Matsuo	Japan
	Category B-4 Specialized Buildings Nanasawa Kiboo No Oka Elementary School Bangkok University Landmark Complex	Ben Nakamura Architects 49	Japan Thailand
	Category B-5 Specialized Buildings Dhoby Ghaut Green	Chan Soo Khian	Singapore
	Category B-5 Mixed Function Buildings Iwamizawa Station Complex	Hiroshi Nishimura	Japan
	Category C: Industrial Buildings JFE Chemical	Masahiro Kinoshita	Japan
	Category D-1: Conservation Project Innovative Historical Renovation, Shieto	Yumi Kori	Japan
	Category D-2: Restoration & Adaption 1881 Heritage The HMS house	Daniel Lin Hsien Wen Raymond Chan Chi Fai Cho In-Souk	Korea Singapore
	Category A-1 Single Family Residential Projects Nest	Keisuke Maeda	Japan
	Category B-1 Public Amenity: Commercial Buildings Parkview Green Fangcaodi	Shu Winston Teng	Hong Kong
	Category B-2 Public Amenity: Resort Building X2 Kui Buri Resort	Duangrit Bunnag	Thailand
	Category B-3 Public Amenity: Social/Institutional Buildings Education Resource Center	Mok Wei Wei	Singapore

2013	**Category D: Conservation Project** Machi–Building	Keisuke Maeda	Japan
	Category E: Social Responsible Architecture AFRCS Community Centre for Tsunami Affected Community	Chinthaka Chaminda Wickramage	Sri Lanka
	Category F: Sustainability Singha Park Gold Clubhouse	Smith Obayawat	Thailand
2014	**Category A-1 Single Family Residential Projects** Svarga Residence @Batujimbar	Rene Tan	Indonesia
	Category A-2: Multiple Family Residential Complexes Vanke Tangyue Townhouse	Zhou Kai	China
	Category B-1 Public Amenity: Commercial Buildings Point 92	Mastor bin Surat & Lim Hock Huat	Malaysia
	Category B-2 Public Amenity: Resort Building Dailai Bamboo Complex	Vo Trong Nghia	Vietnam
	Category B-3 Public Amenity: Social/Institutional Buildings Feng Jicai Research Institute of Literature and Fine Art	Zhou Kai	China
	Category B-4 Specialized Buildings Kunming Changshui International Airport Terminal	Wang Xiaoqun	China
	Category C: Industrial Buildings Pacific Pharma Healthcare Campus	Jae Y Lim	Korea
	Category D: Conservation Project Lucky Shophouse	Chang Yong Ter	Singapore
	Category E: Social Responsible Architecture Flood Reconstruction Across Pakistan	Yawar Jilani	Pakistan
	Category F: Sustainability Tenio Green Design Center	Ren Jun	China
2015	**Category A-1 Single Family Residential Projects** Boundary House	Yasuhiro Yamashita & Atelier Tekuto	Japan
	Category B-2 Public Amenity: Resort Building The Naka Hotel	Duangrit Bunnag	Thailand
	Category B-3 Public Amenity: Social/Institutional Buildings Beichuan National Earthquake Memorial	Cai Yongjie	China
	Category B-4 Specialized Buildings Shenzhen Bao'an International Airport Terminal 3	Fuksas + MA Long	China
	CATEGORY C: Industrial Buildings YTL Communications Centre II	Tan Eng Keong	Malaysia
	Category D: Conservation Project Restoration and Regeneration of Sangzhutse Fortress	Chang Qing, Ding Jiemin and Hua Yun	China
	Category E: Social Responsible Architecture BES Pavilion	Doan Thanh Ha and Tran Ngoc Phuong	Vietnam
	Category F: Sustainability Navi Struct House 2	Sekiya Masato	Japan
	Category B-2 Public Amenity: Resort Building Jeju stay BIUDA	Bang, Chul-rin	Korea
	Category B-3 Public Amenity: Social/Institutional Buildings Sayama Forest Chapel	Hiroshi Nakamura	Japan
	Category B-4 Specialized Buildings	Kim Tai Jip and Han Ki Young	Korea

2016	Ulsan Museum		
	Category D: Conservation Project Relics Park for The Coal Dock of Xiaguan Power Plant	Yang Ming, Yu Nan, Yu Wenhui and Gu Peng	China
	Category E: Social Responsible Architecture Toigetation	Doan Thanh Ha, Tran Ngoc Phuong and Nguyen Tri Thanh	Vietnam
	Category F: Sustainability Farming Kindergarten	Vo Trong Nghia, Takashi Niwa, Masaaki Iwamaoto, Tran Thi Hang and Kuniko Onishi	Vietnam, Japan
2017	**Category A-1 Single Family Residential Projects** Farm House for Gandhi Family	Shirish Rajaram Beri	India
	Category B-1 Public Amenity: Commercial Buildings Son La Restaurant	Vo Trong Nghia,	Vietnam
	Category B-2 Public Amenity: Resort Building Hill Lodge	Rujnumporn Keskasemsook	Thailand
	Category B-3 Public Amenity: Social/Institutional Buildings Kennedy Town Swimming Pool Tokyo Station Yaesu Development – GranRoof	Stefan Krummeck, Felix, Patrick Benjamin, Ellen Tadao Kamei Kazushi Obika	Japan
	Category B-4 Specialized Buildings S A Family Graveyard	Md. Rafiq Azam	Bangladesh
	Category C: Industrial Buildings Sha Tin Community Green Station	Mr. Thomas WAN Chuck Kwan, Ms. Alice YEUNG Lai Fong	Hong Kong
	Category D: Conservation Project The Reconstruction and Extension of the Architectural Hall of the Inner Mongolia University of Tech	Zhang Pengju	China
	Category E: Social Responsible Architecture Tangshan Earthquake Memorial Park	Yuan Ye, Li Jiutai, Nan Xu	China
	Category F: Sustainability Bamboo Symphony Place maya Praxis	Neelam Manjunath, Sanjita Harwalkar Dimple Mittal, Vijay Narnapatti, Anjali, Nahida, Juhi, Jennfier	India
	Category A-1 Single Family Residential Projects On the water	Tomohiko Yamanashi	Japan
	Category B-1 Public Amenity: Commercial Buildings The Commons	Amata Luphaiboon	Thailand
	Category B-2 Public Amenity: Resort Building Zhangjiajie National Forest Park	Yang Zhejiang	China
	Category B-3 Public Amenity: Social/Institutional Buildings Institutional Baan Nong Bua School	Jun Sekino	Thailand
	Category C: Industrial Buildings Hong Kong East Community Green Station	Pak Yen, Tuesday Li	Hong Kong
	Category D: Conservation Project Beijing Offset Printing Factory Alterations &Additions and Conservation Work to Church of Saints Peter & Paul	Li Ji Rita Son	China Singapore

2018	**Category E: Social Responsible Architecture** Demonstration Section of Yangpu Riverside Public Space Disappearing Lands: Supporting Communities Affected by River Erosion	Ming Zhang Jalal Ahmed	China Bangladesh
	Category F: Sustainability Terra Cotta Studio	Nguyen Hai Long, Tran Thi Ngu Ngon	Vietnam
2019	**Category A-1 Single Family Residential Projects** Brick Cave Long A House	Doan Thanh Ha Hai Long Nguyen	Vietnam Vietnam
	Category A-2: Multiple Family Residential Complexes Dongziguan Affordable Housing	Fanhao Meng	China
	Category B-2 Public Amenity: Resort Building Castaway Island XY Yunlu Hotel	Vo Trong Nghia Architect Yuyang Liu	Vietnam China
	Category B-3 Public Amenity: Social/Institutional Buildings Museum for Site of XANADU School As UrbanGarden -Nanshan Foreign Language School Xie Zilong Photography Museum	Li Xinggang Yichun Liu Chunyu Wei	China China China
	Category B-4 Specialized Buildings Tourist Port at Bai Lianjing	Ming Zhang	China
	Category D: Conservation Project The Protective Shelter of Locality Archaeological Site of Zhoukoudian Peking Man Cave	Guanghai Cui	China
	Category E: Social Responsible Architecture Village Lounge of Shangcun	Yehao Song	China
2020	**Category A-1 Single Family Residential Projects** The Red Roof	TAA Design Company Limited	Vietnam
	Category A-2 Multiple Family Residential Complexes Nha Nhim Homestay	A+Architects	Vietnam
	Category B-1 Public Amenity: Commercial Buildings Cotton Lab Urban Lounge Krushi Bhawan	Atelier Archmixing / ZHUANG Shen Studio Lotus	China India
	Category B-2 Public Amenity: Resort Building Jackfruit Village	1+1>2 Architects	Vietnam
	Category B-3 Public Amenity: Social/Institutional Buildings More than Just a Library	Chu Yang Keng	Singapore
	Category B-4 Specialized Buildings Communal Mosque, Cyberjaya Precinct 10 Long Museum West Bund	Sao Inn Architect and Juteras Design Workshop LIU Yichun / Atelier Deshaus	Malaysia China
	Category C: Industrial Buildings Ningxia Xige Estate	ZHENG Quan / udopartners	China
	Category D: Conservation Project Shenzhen Mingde Academy	HE Jianxiang, JIANG Ying / O-office Architects	China
	Category E: Social Responsible Architecture Revitalization of Rural Public Space, Dacang Village	ZHANG Tong, CHUN Qing, YAO Yuan, XU Han, LI Zhu	China

Appendix D.

List of Row KJ cards contents in chronological order

YEAR	*NAME*	*REGION*	*INDEX*	*CARDS CONTENT*	*KEYWORDS*	*CLASSIFICATION*
1984	Tay Kheen Soon	Singapore	*C1-1-x*	***Innovative Technology's Implications on the Search for a Relevant Approach to Architecture***		
				[a] A caution against a selective search for identity through architecture, for the potential political manipulation / **[b]** New technology will change our way of thinking, and architecture should be analyzed in more complexities way (MATRIX) / **[c]** Asia need a new modernism which in rationality and search for contextual truth that can include matters of the spirit and of the senses / **[d]** The search for architecture in Asia is balanced on the knife edge of pragmatic requirements and artistic wholeness, with the importance to link their own environment / **[e]** The poetic possibilities of landscape and the climate have yet to be exploited on a large scale by architects and urban planners in the third world / **[f]** Reflection to the production relation and its connection to modernity, political philosophy of capitalism. It's necessary to think about the architecture relating to the societies and not neglect production relations criteria / **[g]** The solution to Asia architecture is to derive an architecture based on the real issue considering with life-style, urban form and respond to the hot and wet climate, thus would inevitably generate a style of architecture with a unique identity which cuts across all ethnic cultural barriers / **[h]** Cultural pyramid to explain how western domination threaten the ethnic culture, architecture as well as other fields, is required during this period to act as sign posts for the present and for the desired future	**[a]** Culture & Identity / Political culture **[b]** Technology tool **[c]** Rationalism / Spirit **[d]** Environment **[e]** Landscape / Climate **[f]** Capitalism / Socio-political commitment **[g]** Climate / Life style / Ethical / Culture & Identity **[h]** Threaten to region identity	**[a]** Identity / Transcendency **[b]** Transcendency **[c]** Identity **[d]** Identity **[e]** Identity **[f]** Sociality / Humanity **[g]** Identity / Localism / Humanity **[h]** Historical
	Ir Robi Sularto Sastrowardoyo	Indonesia	*C1-2-x*	***Asian Architecture, A Quest for Asian Identity***		
				[a] The impingement of Western architecture and culture on the East has inevitably dissolved traditional Eastern values and the view of nature / **[b]** Identity should be considered as a starting point of a process of creativity which offer a rich variety of creations and but accepted as a community belonging /	**[a]** Threaten to region identity / Cultural inherent weakness / Nature view **[b]** Culture &	**[a]** Historical **[b]** Identity **[c]** Identity / Nature / Humanity **[d]** Identity **[e]** Identity

				[c] Aesthetics of Asia originates from the attitude of living in harmony with Nature, poetically expressed and constitutes a part of the ritual product aiming at the purest form of human life / **[d]** Identity is not build and studied from cultural products of the past using principles of today's technology, but by starting to acknowledge the intrinsic virtue of Asian people's identity / **[e]** The concept of Asia is closely related to tropical potentialities with an abundance of population and species, living in varies natural groups	Identity **[c]** Aesthetics / Harmony to nature/Life **[d]** Culture & Identity / Intrinsic virtue **[e]** Tropical design / Population growth / Muti-Culture	
	Koichi Nagashima	Japan	*C1-3-x*	***What is 'Asian Identity'" in the Context of the New Economic Civilization of the World?***		
				[a] Space concept in Western and eastern: the Western space may be described as an (enclosed) volume, the Eastern space is essentially an (open) territory / **[b]** It is our task as architects to preserve traditions and to revitalize them in order to achieve a more varied, interesting and more humanly satisfying environment / **[c]** Space Concept as a way to approaching to a cultural and architectural identity, which could show the indigenous difference of Japanese & western / **[d]** Japanese space concept to show the harmony to nature, seen as a naturally feel and have as an ideal the harmonious coexistence with nature / **[e]** It is important for Asian architect to think what they are and what their identities are, and what are the architectural realizations which can enhance their identities	**[a]** Space concept / Culture & Identity **[b]** Preserve the traditions / Development **[c]** Space concept / Culture & Identity **[d]** Space concept / Harmony to nature / Nature view **[e]** Culture & Identity	**[a]** Identity **[b]** Identity **[c]** Identity **[d]** Localism / Nature **[e]** Identity
	Yasmeen Lari	Pakistan	*C1-4-x*	***The Architect's Role in the Asian Context***		
				[a] Promotes the use of low technology, simpler and more sustainable approaches to construction, also let the user to participate in the design process, recognizing the value of incorporating the perspectives and needs of those who will ultimately utilize the space	**[a]** Accessibility / Participation / Eco-sustainable	**[a]** Localism
	Felipe M.Mendoza	Philippine	*C1-5-x*	***The Need for an International Code of Ethics***		
				[a] Protection of the local professionals against the foreign consultants by the international code of ethics	**[a]** Protection of the local professionals	**[a]** Identity
1988			*C3-1-x*	***Type as a Social Agreement***		

	N. John Habraken	Netherlands		**[a]** Connect to cultural tradition in architecture need to study in depth the building types that maintained for many centuries, as well as establish a continuity between tradition and renewal / **[b]** House type as the most widely shared experience in a culture expression, showing both physical environment fitting social life / **[c]** As long as the social structure of mutual responsibilities is maintained, the same spatial organizations will occur / **[d]** Typology is the way that architects can learn from it for modern design practice, and the systemic rules in the type could be the design rules / **[e]** The principle of the housing type share particular values expressing the culture, also express the individual identity within the culture / **[f]** To achieve a true architecture of the community, architects need to use a type to make something new while transformation from what is familiar / **[g]** Circumstances and practical needs be added to the spatial tradition and enrich it rather replace what is still valued. It's important to connect and transform past in a continuous and sophisticated process to suit todays culture / **[h]** The physical organization could be understood as a choice of kinds of physical part, which is not negligible but seems to be of a second order / **[i]** Computer and production technology are very flexible tools. This allows the culture to define the system whereas technology offers ways to produce it / **[j]** Type could be described in many ways, spatial organization, physical system, and stylistic way may suffice the most general and important aspects, and they are relatively independent	**[a]** Typology / Combination traditional **[b]** House type / Social structure to space **[c]** Social structure to space **[d]** Typology **[e]** House type / Social structure to space / Culture & Identity **[f]** Typology / Community **[g]** Combination traditional / Development **[h]** Space organization **[i]** Technology tool **[j]** Typology / Space organization	**[a]** Historical **[b]** Localism **[c]** Sociality /Localism **[d]** Localism **[e]** Identity **[f]** Localism **[g]** Historical **[h]** Localism **[i]** Transcendency **[j]** Localism
	Rod Hackney	United Kingdom	*C3-2-x*	***Self Help, Self–Build and Urban Regeneration***		
				[a] The situation that lots of people would come from rural to city in China and India brings chance for architect to get involved with the urban form / **[b]** It's important for architect to go and work for the poor where the community activities have been involved	**[a]** Urban texture / Urbanization **[b]** Community / Co-creation / Low-cost	**[a]** Urbanism **[b]** Sociality
1992		Malaysia	*C5-1-x*	***The Tropical Skyscraper High Rise Design for Hot–Humid Places***		

	Ken Yeang			**[a]** Design with nature and from bioclimatic design to ecological design / **[b]** Learn from traditional-Malay house, and think what we can reinterpret in contemporary times / **[c]** Using Biodiversity matrix approach to Put vegetation in the building to create habitats for a stable ecosystem / **[d]** Reconnect city with nature by the cyclic system, and bring eco back into locality which is good for the environment / **[e]** From horizontal to vertical bio-integration in skyscraper design / **[f]** Use all the vegetation continually to build as eventually the ramp, and connect roof by the green ramp / **[g]** Green eco-cell in architecture in bio-integrate with nature, human, built environment, water to be more sustainable in the future	**[a]** Ecology Design / Environment **[b]** Combination tradition / Development **[c]** Ecosystem / Biodiversity **[d]** Urban ecosystem / Environment **[e]** Bio-integration / Skyscraper design **[f]** Ecological corridors / Green roof & Terrace **[g]** Bio-integration / Eco-sustainable	**[a]** Nature **[b]** Historical **[c]** Nature **[d]** Urbanism / Sustainable / Nature **[e]** Nature **[f]** Nature **[g]** Sustainable
	Kamil Mumtaz	Pakistan	*C5-2-x*	***Future Direction–Regional Context***		
				[a] Modern movement was not about a particular form or material, but it was a logical, rational attitude to problem-solving / **[b]** Human being, nature and architecture should coexist in the harmonious and architecture should reflect the personal habits and traditions / **[c]** Traditional and local material & craft to vernacular construct / **[d]** Low-cost housing system with the use of local available material and the skill of local labour / **[e]** The indigenous materials and technology used to save in budget, also embellishing the building with traditional symbols and associations / **[f]** Traditional architecture is not in term of forms and materials, but an art and expression rooted in the traditional worldview / **[g]** Passive cooling techniques to response to the local climate & environment and in favor of sustainable architecture / **[h]** Architectural forms and organizations reinforce a sense of place and history, reflecting ideal forms with embedded meanings related to metaphysical worldview / **[i]** Opposing the irresponsible industrialization and uncritical	**[a]** Rationalism **[b]** Architects can affect / Coexist to nature / Harmony to nature **[c]** Material & Craft / Vernacular **[d]** Material & Craft / Local labour / Low-cost housing system **[e]** Combination tradition **[f]** Expresses meaning / Intrinsic virtue **[g]** Climate / Environment / Passive mode and others / Eco-sustainable **[h]** Cultural	**[a]** Historical **[b]** Localism / Nature / Historical / **[c]** Humanity **[d]** Localism **[e]** Localism **[f]** Localism **[g]** Localism **[h]** Sustainable **[i]** Transcendency **[j]** Historical **[k]** Historical **[l]** Identity

				modernization, and to be a traditionalist / **[j]** Traditional crafts have a role in islamic architecture and need to be studied and understood about the religious doctrines / **[k]** Copying is very important in traditional practice and is significant as it is inherited from one generation to another / **[l]** Identity is found in the deeper cultural values of people, architectural vocabulary is meaningful to the people and relevant to their culture and history	meaning / Sense of place / Intrinsic virtue / Form **[i]** Reflection modern / Preserve the traditions **[j]** Combination tradition l /Craft / Ethical **[k]** Inheritance / Preserve the traditions **[l]** Culture & Identity	
1994	Cho Padamse e	India	*C6-1-x*	***A Review of the Architecture Education in Asia: A Jumping Board for Future Innovations***		
				[a] Architecture education derived to the 17th century European roots, and the content and structure of the courses require an intellectual re-visit / **[b]** All the aspect s of built environment which are legitimate concern to architect should be reflected in the education and training / **[c]** The ability of ARCASIA to play a part in fostering the new directions to ASIA in 21st century	**[a]** Education **[b]** Education / Professionali sm **[c]** Social responsibility	**[a]** Transcendency **[b]** Transcendency **[c]** Transcendency
	Nobuo Hozumi	Japan	*C6-2-x*	***The Philosophical Approach in the Learning of Architecture***		
				[a] School is the most important public facilities for coming generation, it also can be a part of design resource of a future architect / **[b]** The design strategy to school - "Small town" with corridors, street, and landmark, as well as "Big House" which can evoke stimulation and excitement of creative thought / **[c]** The effort to improve the educational environment is not only effective for a future architect, but also effective to bring up a future client	**[a]** Social responsibility / Public life / School **[b]** Space strategy / School **[c]** Social culture / Social responsibility / Education	**[a]** Humanity **[b]** Humanity **[c]** Sociality
	Masami Kobayas hi	Japan	*C6-3-x*	***The Existential Space of a Future Architect: Schools or Elsewhere, the Settings of His Architectural Education***		
				[a] Built environment and people interact each other as one united changing unit on a time scale / **[b]** Architecture research provides the understanding the role of architecture / **[c]** Architects cannot explicate desired	**[a]** Environment Interaction **[b]** Architecture research	**[a]** Humanity **[b]** Transcendency **[c]** Sociality

				effects prior to their realization through the design process	meaning **[c]** Real issue response / Respect	
	Mian Mohammad Naseer	Pakistan	*C6-4-x*	***Innovations to the Architecture Education***		
				[a] Asia must find its roots and identity by looking deeper in the grassroots issue now and heritage before / **[b]** Asia Architecture needs to find its meaning and sense as "Conscience of the profession" and be made part of the social milieu	**[a]** Identity / Heritage / Real issue response **[b]** Intrinsic virtue / Social responsibility	**[a]** Identity **[b]** Identity / Sociality / Humanity
	Tunney Lee	Hong Kong	*C6-5-x*	***Views on the Mission and Content of Architecture Education in a Fast-Changing Asian Setting***		
				[a] The rapid change in Aisa towards urbanization and consumerism is eroding traditional hierarchical roles and values / **[b]** The phenomenal economic growth have also had a disastrous effect on the built and natural environment / **[c]** Architecture education to help students to respond to the quickly transformed societies with a respect for the natural and human environment by professional skills and knowledge / **[d]** Architecture curriculum must lay a firm foundation of knowledge and skills of context, technology and form making for design / **[e]** Help the students grasp the changing realities and learning their own identity and roots / **[f]** Next task of Asia's architects will be to rediscover the true beauty coming from the reality, and to use the appropriate technical means to be suitable for its time and situation	**[a]** Urbanization / Tradition dissolved **[b]** Environment Issue / Rapid growth **[c]** Respect / Education **[d]** Education / Natural environment / Technology / Form **[e]** Real issue response / Identity **[f]** Real issue response / Technology tool / Intrinsic virtue	**[a]** Urbanism / Historical **[b]** Urbanism / Sustainable **[c]** Transcendency **[d]** Transcendency **[e]** Identity / Localism **[f]** Localism
1996	Kisho Kurokawa	Japan	*C7-1-x*	***The Philosophy of Symbiosis Architecture of Life Principle***		
				[a] Symbiosis is the keyword for the new world order in 21 century / **[b]** International style of modern architecture was created by the capitalists and the middle class that used them / **[c]** 20th century was a struggle of European civilization and the spirit that created it to dominate world / **[d]** 20th century's architecture caused the pollution, extinction of animals and plants since supporting human society and its building / **[e]** The age of machine is the age of the European sprit as the age of objective rationality / **[f]** 21st century is the age of life, and	**[a]** Symbiosis **[b]** International style / Capitalism **[c]** Western-centric **[d]** Environment Issue **[e]** Western-centric / Rationalism **[f]** Age of life / Metabolism **[g]** Muti-	**[a]** Humanity / Nature **[b]** Identity / Humanity **[c]** Identity **[d]** Sociality **[e]** Historical **[f]** Nature **[g]** Identity / Localism **[h]** Transcendency **[i]** Humanity **[j]** Historical **[k]** Historical **[l]** Nature / Localism

				metabolism was indeed the excellent choice for a keyword to the beginning of the age of life / **[g]** Creation of a new multipurpose culture, symbiosis of heterogeneous cultures / **[h]** It's important to create multifaceted responses from the economy and technology in the age of life / **[i]** The architecture of the age of life expresses meaning / **[j]** Acquire new multivalent significance by inheriting tradition with recombining / **[k]** Express the invisible ideas, aesthetics, lifestyles and historical mindsets that lay behind historical symbols and forms / **[l]** Key point of the age of life is the conversion from eurocentrism to the symbiosis of different cultures and to ecology / **[m]** The architecture of the age of life will be open to regional context, urban context, nature and environment / **[n]** Move towards a symbiosis of nature and human being, of environment and architecture / **[o]** To reach a common understanding, it's necessary to present intermediary space / **[p]** Japanese culture is also a philosophy of symbiosis between nature and life and Japanese culture / **[q]** Intermediate space could stimulate metamorphosis which is one of the features of life process / **[r]** Technology is also facing a major transformation as the age of life dawns	Culture / Symbiosis / Heterogeneous **[h]** Age of life / Heterogeneous / Economy **[i]** Age of life / Expresses meaning **[j]** Inheriting / Combination traditional / Enrich the traditions **[k]** Expresses meaning / Cultural meaning / Life style / Aesthetics **[l]** Age of life / Symbiosis / Muti-Culture / Heterogeneous **[m]** Age of life / Regionalism / Environment / Urban texture **[n]** Symbiosis / Natural environment **[o]** Space strategy **[p]** Symbiosis / Natural environment / Culture & Identity / Nature view **[q]** Age of life **[r]** Age of life / Technology	**[m]** Nature / Localism / Urbanism **[n]** Nature **[o]** Identity **[p]** Identity / Nature **[q]** Localism / Nature **[r]** Transcendency
			C7-2-x	***A Modern Architecture of Poetic Movement and Liberating Spirit***		

	Peter C. Pran	United States		**[a]** Create buildings not only serve practical purposes, but also have a positive impact on aesthetics, philosophy, and social culture / **[b]** Building could become meaningful when it defines the sprit of a place, and attempts to understand the past and learn from it, also express its social and cultural freedom / **[c]** Criticizes the tendency to freeze cities in their old building images and the prevalence of copied traditionalism in modern architecture / **[d]** Buildings should have an ethical and socio-political commitment to the public realm and be designed with content, integrity, and inquiry to transform cultural and political life / **[e]** Architecture is meaningful when it is brought to the level of thought and poetry	**[a]** Aesthetics/Cultural meaning/Social culture **[b]** Spirit/Sense of place/Social culture **[c]** Sense of place/No copy **[d]** Ethical/Socio-political commitment /Social culture/Public life **[e]** Expresses meaning	**[a]** Humanity **[b]** Humanity / Sociality **[c]** Historical **[d]** Humanity / Sociality **[e]** Humanity
	Kenneth Yeang	Malaysia	*C7-3-x*	***The New Skyscraper: Towards a Vertical Theory for Urban Design with Reference to Asian Cities***		
				[a] Be aware of the ecosystem and try to design with positive impacts on environment / **[b]** Study and analyze the ecosystem before design by the "layer kick method" / **[c]** Create the ecologically-connected landscape bridge to increase the biomass or enhance biodiversity / **[d]** Continuous vegetation both horizontally and vertically to make the building almost like a living organism / **[e]** The masterplan should be also ecological linked in aspect of topography and landscape development / **[f]** Green design is basically bringing greenery and vegetation back into the environment and to balance it / **[g]** Create a mimetic urban ecosystem to integrate in-organism and organism / **[h]** Design to optimize operational modes by passive/mixed/full/productive mode / **[i]** Using the wing wall to adjust the natural ventilation of the skyscraper / **[j]** Bridging and integrate the two system of man-made and organic by the way of design	**[a]** Ecosystem / Positive to Environment **[b]** Ecosystem **[c]** Ecologically-connected / Landscape / Biodiversity **[d]** Organic / Vegetation and garden **[e]** Ecologically-connected / Landscape / Topography **[f]** Green design / Vegetation / Positive to Environment **[g]** Urban ecosystem / Integration **[h]** Passive mode and others **[i]** Wing wall / Ventilation / Skyscraper **[j]**	**[a]** Sustainable **[b]** Sustainable **[c]** Sustainable **[d]** Sustainable **[e]** Sustainable **[f]** Nature **[g]** Sustainable **[h]** Sustainable **[i]** Sustainable **[j]** Transcendency

					Integration / Positive to Environment	
	Charles Correa	India	*C7-4-x*	***The Human Face Cities***		
				[a] Design for the poor people in the city as a kind of urban issue / **[b]** Explore to solve the social issue by redesign the infrastructure of the city	**[a]** Low-cost / Urban issue **[b]** Social issue / Infrastructure	**[a]** Urbanism / Sociality **[b]** Urbanism / Sociality
2000	Tay Kheng Soon	Singapore	*C9-1-x*	***Architecture and the Asian Cultural Dilemma in the Age of Globalization***		
				[a] Architecture practice in Aisa is in crisis due to penetration by foreign actors and inherent weakness / **[b]** Public the data to ARCASIA for further research / **[c]** The problem to Asia architects is caused by open global competition of strong against weak, a competition of unequals / **[d]** Call for change in culture, politics and values in Asia / **[e]** Asia need to distinguish Modernity in itself from manifestation in western history to free itself and then discover the roots of its own / **[f]** It's necessary to embrace Asian-Cultural and traditional authoritarianism to acquire autonomous modern aesthetics / **[g]** The importance of autonomous in Asia architecture in the globalism time / **[h]** Aesthetics is the one that architects can affect, and it need to be theorized in accurately situation / **[i]** It's necessary to understand Asia political culture (essentially authoritarian) would be antithesis to aesthetics / **[j]** Distinction between traditional aesthetics and modern aesthetics / **[k]** West and our own traditions have no direct precedents for new approach to planning and aesthetics / **[l]** Asia needs a new capability to make form with modern aesthetics / **[m]** It's important for Asia school to have powerful cognitive tool to teach, realize its own design program and cultural revitalization in globalization / **[n]** Aesthetics is an autonomous field of knowledge that carries the cultural meaning / **[o]** Teaching aesthetics by discovering process without indoctrinating to realize aesthetic self-realization process /	**[a]** Globalization / Threaten to region identity / Cultural inherent weakness **[b]** Architecture research meaning **[c]** Globalization / Market competition **[d]** Development / Policies / Intrinsic virtue **[e]** Reflection modern / Culture & Identity / Western-centric **[f]** Aesthetics / Cultural meaning / Asia modern / Preserve the traditions / Cultural autonomous **[g]** Cultural autonomous / Globalization **[h]** Architects can affect / Theorization	**[a]** Identity **[b]** Localism **[c]** Transcendency **[d]** Identity / Localism **[e]** Identity **[f]** Identity / Localism / Humanity **[g]** Identity **[h]** Humanity **[i]** Transcendency / Identity **[j]** Historical / Humanity **[k]** Identity / Humanity **[l]** Identity / Humanity **[m]** Transcendency / Identity **[n]** Humanity **[o]** Identity / Humanity **[p]** Identity / Humanity **[q]** Transcendency **[r]** Transcendency **[s]** Transcendency **[t]** Transcendency / Historical **[u]** Identity **[v]** Identity **[w]** Identity / Humanity **[x]** Identity / Localism **[y]** Transcendency **[z]** Identity / Humanity

				[p] Cognitive conservativeness and rigidity would impede inventive freely in finding coherent and aesthetic ability / **[q]** First dilemma in Asia: how to control the creative impulse of the people while consolidating state power and creating a favorable investment climate / **[r]** Second dilemma in Asia: how to maintain cultural autonomy while promoting knowledge, innovation, and entrepreneurship / **[s]** Transnational capitalism has now insinuated itself into every aspect of life and has the potential to affect everything as never before / **[t]** There is a need to theorize the present in order to navigate it, as all traditions are in decline and cultural expression is in disarray / **[u]** A new revitalized Asian consciousness and creative sensibility is possible / **[v]** Only when Asia claims modernity as its own, will asian contemporary consciousness triggers a vigorous new creativity / **[w]** Modernity is the key to integrative new sensibilities in Asia / **[x]** We must develop imagination and creativity of own cultural revitalization consciousness, without it, Asia would lost itself again / **[y]** Architecture has the ability to be at the centre of a cultural-epistemological resurgence / **[z]** Until modernity is seen as natural to Asian culture, the Asian cultural dilemma remains unresolvable / **[a']** local Asian architects should develop real expertise in environmental design	**[i]** Political culture / Aesthetics **[j]** Aesthetics **[k]** Aesthetics / Reflection modern **[l]** Aesthetics / Modernism **[m]** Globalization / Culture & Identity / Education **[n]** Cultural meaning / Cultural autonomous / Aesthetics **[o]** Aesthetics / Cultural autonomous **[p]** Aesthetics **[q]** Globalization / Market competition **[r]** Cultural autonomous / Market competition **[s]** Capitalism **[t]** Theorization / Tradition dissolved / Cultural express **[u]** Cultural autonomous **[v]** Cultural autonomous / Modernism / Intrinsic virtue **[w]** Modernism **[x]** Cultural autonomous / Modernism / Intrinsic virtue **[y]** Cultural autonomous / Cultural express / Architects	**[a']** Nature / Localism

					can affect **[z]** Cultural autonomous / Modernism **[a']** Environment	
2002	Patrick Lau	Hong Kong	*C10-1-x*	***Eco– Architecture***		
				[a] Eco architecture to seek a high quality environment at an affordable cost / **[b]** Reducing the exposure to direct solar gain to minimize the overheating of the building / **[c]** A space strategy - open balcony corridors that serve on energy expenditure (shading, ventilate…) / **[d]** Utilize available materials and standard sized mass produced elements in the construction / **[e]** Available/natural/local materials to minimize the embodied energy for transportation and wastage / **[f]** Minimal excavation in building construction to avoid extensive transportation and dumping of soil off site / **[g]** Plants and trees along the site boundary to benefit for general public, also artificial grass pitch with reusable and low net energy cost consideration	**[a]** Eco-sustainable / Environment / Low-cost **[b]** Built forms **[c]** Built forms / Corridors / Space strategy **[d]** Standards / Construction / Available **[e]** Available / Material / Construction **[f]** Construction **[g]** Vegetation and garden / Boundaries	**[a]** Sustainable **[b]** Sustainable **[c]** Sustainable **[d]** Sustainable **[e]** Sustainable **[f]** Sustainable **[g]** Sustainable
	Raj Jewal	India	*C10-2-x*	***The Parliament Library***		
				[a] Learning from past, and now involve ourself to think what are the future possibilities or how global and local culture mix / **[b]** Continue the local form considering with the climate and traditional thinking	**[a]** Glocal / Combination traditional **[b]** Climate / Enrich the traditions	**[a]** Localism / Historical **[b]** Localism / Historical
	Bimal Patel	India	*C10-3-x*	***Public Space along the Riverfront of the Sabarmati at Ahmedabad***		
				[a] Improve the city public life & amenities by infrastructure, make it accessible to everyone	**[a]** Accessibility / Public life	**[a]** Sociality / Urbanism

					/ Infrastructure	
2004	William S. W. Lim	Singapore	*C11-1-x*	***Post Planning as a Credible Instrument for Asian Ethnical Urbanism***		
				[a] It is important to keep ecological sustainable environment, as well as to develop priorities and extra care to poor and the underprivileged / **[b]** Since the urbanization in Asia is rapid , unpredictable and unprecedented, we must explore the nature and substances of urban life in the area of globalization / **[c]** The key question in Asia cities is what should be done since the dynamics if them require intellectual and ethical targeting and the formulation of thought and theory that are specific to Asia societies / **[d]** Aware the different development phase of Western Europe cities and Asia cities, and the major challenge is fundamentally different / **[e]** In the post-planning process of urban explosion and modernization in Asia, especially in China, economies and profits take precedence over everything else in urban transformation / **[f]** Asia has a strong potential to be more receptive to the concept of post-planning -- a system that embraces multiple, complex and hybridized centers / **[g]** The vibrancy of Asia cities would be fully realized by creative innovative solutions and by discarding existing proven formulae and outdated urban aesthetic images / **[h]** Post-planning is likely to be vastly different in each city and be determined by the choice of key variable and factors in each Asia cities / **[i]** The method of revitalization can be applied to avoid the complete clearance and displacement of the poor in post-planning / **[j]** Asian cities will be able to establish its own specific characteristics and distinctiveness while expansion by the context of post-planning based on spatial, environmental and social justice ethical practices	**[a]** Ecological sustainable / Ethical / Socio-political commitment / Social justice **[b]** Rapid Urbanization / Integration / Urban life **[c]** Ethical /Asia city culture / Asia modern / Theorization **[d]** Asia city culture **[e]** Rapid Urbanization **[f]** Post-planning / Muti-Culture / Hybridized centers **[g]** Asia city culture / Innovative solutions **[h]** Post-planning / Characteristic identity **[i]** Revitalization / Avoid the complete clearance / Post-planning **[j]** Characteristic identity / Post-planning / social justice / Environment	**[a]** Sustainable **[b]** Urbanism / Nature **[c]** Urbanism / Sociality / Humanity **[d]** Urbanism **[e]** Urbanism / Sociality **[f]** Identity **[g]** Transcendency **[h]** Urbanism **[i]** Urbanism **[j]** Sustainable / Localism / Identity
2006		Philippines		***Planning and Managing the Further Development and Expansion of Asian Cities***		

	Nathaniel von Einsiedel		*C12-1-x*	**[a]** Appropriate policies and approaches to urbanization is important for guiding key actors shaping Asia's urban regions / **[b]** Five impact factors on the planning, design and management of urban growth / **[c]** Breakdown of the dichotomy between rural and urban in Asia countries as urban influence / **[d]** Indefinite and blurs between urban and rural / **[e]** Creating high densities and concentrations of population and balance transportation system by shaping city form / **[f]** Peri-urban areas are in need of attention to integrate infrastructure, capacity building in local governments and so on / **[g]** Amenity environments will incorporate local culture and contribute to the well-being of the local / **[h]** It is important to know about the local culture, economics and construction in planning and design / **[i]** The challenge for Asia developing cities is to keep developing and maintain their identity / **[j]** It's important to understand the city's existing customs, character and fabric, and to develop patterns and rules to guide further infrastructure / **[k]** Avoiding introduction of new infrastructure with some unintended negative consequences / **[l]** It's important to preserve and reinforce the local identity to the cities in natural features and historic aspect / **[m]** It's important to preserve overall identity of old building, considering for pedestrian amenities / **[n]** Defining urban growth boundaries to prevent urban sprawl and to give definition and sense of a place / **[o]** Develop clusters of high-density building, with lower-density projects in between / **[p]** Try to combine modern and traditional idea into sensible and sensitive architecture / **[q]** Asia cities coping with rapid economic change by fostering sustainable growth that reflects each city's diversity and unique culture / **[r]** Old style planning tools would transfer to new anticipation, technologic and foresight-based one / **[s]** It's important to keep historic building,	**[a]** Policies / Urbanization **[b]** Urbanization **[c]** Dichotomy between rural and urban **[d]** Dichotomy **[e]** Population growth / High densities **[f]** Infrastructure **[g]** Participation / Integration / Community **[h]** Economy / Construction / Regionalism **[i]** Keep developing / Culture & Identity **[j]** Infrastructure / Development **[k]** Infrastructure / Sense of place **[l]** Culture & Identity / Inheritance / Preserve the traditions **[m]** Cultural Continues / Preserve the traditions **[n]** Urbanization /Boundaries / Sense of place **[o]** High densities **[p]**	**[a]** Urbanism **[b]** Urbanism **[c]** Urbanism **[d]** Urbanism **[e]** Urbanism **[f]** Urbanism **[g]** Localism **[h]** Localism **[i]** Identity **[j]** Urbanism **[k]** Sociality **[l]** Identity / Historical **[m]** Identity / Historical **[n]** Urbanism **[o]** Urbanism **[p]** Historical **[q]** Sustainable / Urbanism **[r]** Transcendency **[s]** Localism

				active streetscapes and community life while eager to modernize	Combination traditional **[q]** Muti-Culture / Asia city culture / Population growth **[r]** Technology **[s]** Modernism / Inheritance / Preserve the traditions / Urban texture / Life style	
	Ryu,Choon-Soo	Korea	*C12-2-x*	***FIT for GIVEN TIME & PLACE***		
				[a] A double-bladed sword for Asian traditional culture and western technology / **[b]** Asia culture and tradition is fading among young generations / **[c]** It's important to balance Chinese heritage and western architecture / **[d]** Fit for given time & place, adapt architecture to the context / **[e]** Possibility of harmonizing heterogeneous tradition and culture in Asia / **[f]** Architecture should not be the ultimate goal of an architect, but the mutual appreciation will enable us to enrich our traditions	**[a]** Reflection modern / Culture & Identity **[b]** Cultural inherent weakness / Tradition dissolved **[c]** Heterogeneous **[d]** Sense of place **[e]** Heterogeneous / Muti-Culture / Harmonious **[f]** Enrich the traditions	**[a]** Identity **[b]** Identity / Historical **[c]** Historical **[d]** Localism **[e]** Historical **[f]** Humanity
	Ken Yeang	Malaysia	*C12-3-x*	***Green Design***		
				[a] Most effective ecological approach in design will develop through environmental integration / **[b]** The fundamental premise for eco-design: ecomimesis-built environment must imitate ecosystems / **[c]** Ecological design is not just about low energy system using technologies / **[d]** It's important to be thoroughly integrated into the building fabric, also be influenced by the physical and climate conditions of the site / **[e]** Green rating systems are useful, but should be considered as threshold standards / **[f]** Eco-design could create a system that	**[a]** Integration / Environment / Ecology Design **[b]** Imitate ecosystems **[c]** Low-Energy system **[d]** Built forms / Climate **[e]** Green rating standards	**[a]** Sustainable **[b]** Sustainable **[c]** Nature / Sustainable **[d]** Nature **[e]** Sustainable **[f]** Nature **[g]** Nature / Sustainable **[h]** Nature **[i]** Nature **[j]** Nature **[k]** Sustainable **[l]** Sustainable **[m]** Sustainable **[n]** Sustainable

				can be integrated with the natural environment / **[g]** Ameliorating biodiversity and ecological connectivity in the built forms / **[h]** Improve the ecological linkages with the surrounding landscape in ways that connect them both horizontally and vertically / **[i]** Enhance biodiversity and further increase habitat resilience and species survival / **[j]** Horizontal connectivity: ecological corridors and linkages in regional planning, Vertical connectivity: from the foundations to the rooftops / **[k]** Look into ways of built forms, the operational system for built environment and low-energy systems / **[l]** Ways of improving the internal comfort conditions of building / **[m]** Passive mode to improve internal comfort condition / **[n]** Introduce of Mixed mode, Full mode, Productive mode and Composite mode / **[o]** Using materials and assemblies that facilitate reuse, recycling and eventual reintegration with ecological systems / **[p]** Design for disassembly (DfD) to be easily demounted and reassembled	**[f]** Natural environment / Integration **[g]** Built forms / Bio-diversity / Ecological connectivity **[h]** Ecological connectivity / Connect to surrounding landscape **[i]** Bio-diversity / Resilient **[j]** Ecological connectivity / Connect to surrounding landscape / Corridors **[k]** Built forms / Low-Energy system **[l]** Internal comfort conditions **[m]** Passive mode and others / Internal comfort conditions **[n]** Passive mode and others / Internal comfort conditions **[o]** Eco-sustainable / Low-Energy system **[p]** Resilient / Accessibility	**[o]** Sustainable **[p]** Sustainable
	Wu Liangyong	China	*C12-4-x*	***From Asian Identity to Urban Regeneration***		
				[a] Maintain and protect multi architecture culture in Asia area / **[b]** Modernized regionalism, regionalized modernism / **[c]** To think about the character of Asia, it is necessary to begin with "city culture" / **[d]** Pay special attention to the protection of urban texture /	**[a]** Muti-Culture **[b]** Regionalism / Modernism **[c]** Asia city culture **[d]** Urban	**[a]** Identity / Localism **[b]** Localism / Historical **[c]** Identity / Urbanism **[d]** Urbanism / Historical

				[e] Urban regeneration, especially for city culture / **[f]** Protect the tradition, also develop it with innovation / **[g]** Solving the issues during the urbanism, also develop a good culture for living environment / **[h]** Finding inter-community and particularity in Asia area /	texture / Preservation **[e]** Asia city culture **[f]** Combination traditional / Enrich the traditions **[g]** Urbanization / Living environment **[h]** Community / Intrinsic virtue	**[e]** Urbanism **[f]** Historical **[g]** Urbanism **[h]** Identity / Localism
	Zhang Jinqiu	China	*C12-5-x*	***Architecture of Harmony***		
				[a] Create a harmonious building with regional characteristics and the style of the times through combination of modernity & tradition and foreign & regional culture / **[b]** Diverse and multi-layered architectural creations in a multicultural city / **[c]** Harmonious architecture" in "harmony but difference" and "corresponding to each other" / **[d]** The restoration of historic buildings should focus on scientific, historical and artistic aspects to take on the responsibility of inheriting culture / **[e]** Architecture should be corresponding to the surrounding environment	**[a]** Harmonious / Combination traditional / Coexist **[b]** Muti-Culture / Asia city culture **[c]** Harmonious **[d]** Inheritance / Cultural Continues **[e]** Environment / Sense of place	**[a]** Localism / Historical **[b]** Urbanism / Localism **[c]** Humanity **[d]** Localism / Historical **[e]** Localism / Nature
2008	Choi,Moon-Gyu	Korea	*C13-1-x*	***Art and Philosophy in Architecture and Economic***		
				[a] Architecture for everyone to come and approach, so that to create city public life / **[b]** Improve the public right of space using with human size by design and encourage for sharing	**[a]** Public life / Accessibility / Asia city culture **[b]** Public life / Sharing	**[a]** Sociality / Humanity **[b]** Sociality / Humanity
	Jose Danilo A. Silvestre	Philippines	*C13-2-x*	***Environmental Concerns in Architecture***		
				[a] Redesign community after disaster, and create more open space for shelter / **[b]** Architecture should corporate with high-tech & bio-react to be more sustainable to our environment / **[c]** Sustainable design method like green roof garden, photovoltaic panel, algal building material and so on… / **[d]** Architecture as well as city have to be	**[a]** Community / Open space / Disaster resilient **[b]** Technology / Bio-integration /	**[a]** Sociality **[b]** Sustainable **[c]** Sustainable **[d]** Sustainable **[e]** Humanity **[f]** Sustainable

				faced with the climate challenge, it's important to be safe and durable to respond to it / **[e]** Architecture is a means by which we protect ourselves, and we need to do something to provide for the future / **[f]** Architecture surviving in disasters like earthquake and typhoon need to be more resilient	Eco-sustainable / Environment **[c]** Green roof & Terrace **[d]** Climate challenge / resilient **[e]** Expresses meaning **[f]** Disaster resilient	
	Yung ho Chang	China	*C13-3-x*	***Art and Philosophy in Architecture and Economic***		
				[a] Inherit from both classic and modernity, and try to explore form beyond west & east / **[b]** Tectonics exploration with the thinking of vernacularism in contemporary language / **[c]** Create tangible experience by the exploration of language of space and form	**[a]** Inheritance **[b]** Tectonics / Vernacular **[c]** Experience / Space concept	**[a]** Historical **[b]** Transcendency / Localism **[c]** Transcendency / Localism
2010	Qazi Mowla	Bangladesh	*C14-1-x*	***Green Roof Concept for Eco-Sustainability in the Context of Urban Dhaka***		
				[a] Rapid urbanization calls for a compensation of the losses of biomass on the ground / **[b]** Green roof concept in the global context and the potentials of greening the built environment / **[c]** Forms of green roofs (balcony, courtyards, open terrace, green pockets, rooftop…) / **[d]** Benefits of green roof for building, city, social benefits, reducing ecological footprint (more detail…) / **[e]** Safe, accessible green on rooftop provide recreational space for all age to enjoy / **[f]** It is important to develop policies to maintain the green roof of residential building in Dhaka to achieve all the positive effects of green roof and ensure balanced urban ecosystem	**[a]** Urbanization / Environment Issue **[b]** Green roof & Terrace / Living environment **[c]** Green roof & Terrace **[d]** Green roof & Terrace **[e]** Safety / Accessibility / Green roof & Terrace / Public life **[f]** Green roof & Terrace / Urban ecosystem / Policies	**[a]** Urbanism **[b]** Sustainable **[c]** Sustainable **[d]** Sustainable **[e]** Sociality **[f]** Transcendency / Sustainable
2012	Fumihiko Maki	Japan	*C15-1-x*	***Japanese Culture from The Point of View of Language, Landscape, and Gathering***		
				[a] Globalization could threaten the identity of region and culture / **[b]** Preserved and further develop is the centered question / **[c]** Japanese architecture context to coexist with rather than confront nature /	**[a]** Globalization / Threaten to region identity **[b]**	**[a]** Identity / Localism **[b]** Identity / Localism **[c]** Nature **[d]** Localism

				[d] Japanese tradition understood by spatial qualities rather than material forms / **[e]** Social force also participate in shaping public space of city / **[f]** It is important for architect to reevaluate the qualities of the local culture	Preservation / Development **[c]** Nature view / Integration / Harmony to nature **[d]** Space concept **[e]** Social structure to space / Public life **[f]** Culture & Identity	**[e]** Sociality **[f]** Localism
	Sumet Jumsai	Thailand	*C15-2-x*	***Symbolism and Architecture from AD 30,000 BP to AD 2100***		
				[a] Architectural plans, profiles and many religious structures are shaped by Nature environment / **[b]** Human can live with the force of nature and not against it / **[c]** Living with respect to nature, not to fight against it or to be innocent bystander	**[a]** Natural environment **[b]** Nature view / Integration **[c]** Respect / Nature view	**[a]** Nature **[b]** Nature **[c]** Nature
	Dato Esa Mohamed	Malaysia	*C15-3-x*	***Cross Border Architectural Practice***		
				[a] Architectural profession is responsible in determining the value of the construction sector / **[b]** The standards of professionalism in the domestic regulations as well as international one need to be appraised / **[c]** The coordinated efforts to let local architect have the capacity to be competitive at home and be abroad / **[d]** Promotion in the field of professional bodies, governmental agencies, financial institutions, universities, etc.	**[a]** Professionalism **[b]** Standards / Professionalism / Market competition **[c]** Market competition **[d]** Professionalism / Standards	**[a]** Transcendency **[b]** Transcendency **[c]** Transcendency / Localism **[d]** Transcendency
2014	Colin Seah Country	Singapore	*C16-1-x*	***Ministry of design***		
				[a] Absorb from the environment and response to the real issue/problem / **[b]** Transformational design thinking by shaping & reshaping	**[a]** Real issue response/Environment **[b]** Rationalism	**[a]** Sustainable / Localism **[b]** Transcendency
	Keisuke Maeda	Japan	*C16-2-x*	***UID Architects***		
				[a] The idea of harmony to nature with the blur boundary / **[b]** Architecture to connect with the surrounding landscape and plants & animals / **[c]** Creating more open atmosphere to encourage more community sharing / **[d]** Create a structure is to create a more natural environment / **[e]** Boundary plays a critical role not only	**[a]** Harmony to nature / Nature view / Blur boundary **[b]** Biodiversity / Connect to surrounding landscape	**[a]** Nature **[b]** Nature **[c]** Sociality **[d]** Nature **[e]** Nature / Sociality

				in Inside & outside, but also in communicating with nature	**[c]** Open space / Sharing / Community **[d]** Natural environment **[e]** Boundaries / Nature view / Organic nature	
	Zhao Yang	China	*C16-3-x*	***ZHAOYANG Studio***		
				[a] Design returning to the real life, try to find and continue the site sprit / **[b]** Understand the local context with life style, and design to respond the environment and life	**[a]** Site sprit / Sense of place **[b]** Life style / Sense of place / Organic nature	**[a]** Localism **[b]** Localism
	C Anjalendran	Sri Lanka	*C16-4-x*	***Recent work***		
				[a] Vernacular architecture responding the local environment and show organic nature / **[b]** Garden to create intimate relationship to nature environment & landscape / **[c]** Architecture grows on the local and respond to the climate & traditional life way / **[d]** Towards an invisible architecture to let people feel more beauty of the view	**[a]** Environment / Organic nature / Vernacular **[b]** Vegetation and garden / Imitate ecosystems **[c]** Environment / Climate / Preserve the traditions **[d]** Nature view / Integration / Experience	**[a]** Nature **[b]** Nature **[c]** Localism **[d]** Nature
2016	Robert Greenwood	United States	*C17-1-x*	***Snøhetta: People Process Projects***		
				[a] Creating a place where to record voices and talk to people, also making a voice generator, and put them back to design / **[b]** Working together with local architectural partner / **[c]** Design opening to people to let them participate the process of the design	**[a]** Participation / Co-creation **[b]** Local labour **[c]** Participation / Co-creation	**[a]** Humanity **[b]** Sociality / Localism **[c]** Sociality
	Tomohiko Yamanashi	Japan	*C17-2-x*	***Digital design towards a green building***		
				[a] Digital technology to assistant the analysis of environment architecture forms the aspects of climate, temperature, and ventilation / **[b]** Digital-assisted design to precisely	**[a]** Digital technology / Environment architecture / Climate **[b]** Digital	**[a]** Sustainable **[b]** Sustainable

				control the size of the material, expanding the possibilities of wood construction	technology / Material	
2018	Kai-Uwe Bergmann	Germany	*C18-1-x*	***From 15m2 to space***		
				[a] Creating forests for people living in cities to let them feel the nature, and connect with nature / **[b]** Creating communities and space for children that their parents could be near with / **[c]** Reuse some of the old building to creating some low-cost housing with local traditional characteristics / **[d]** Building that people can enjoy the nature and season / **[e]** Creating sense of generosity by providing low-cost traditional apartment / **[f]** Building civic space of the city / **[g]** Design to respond the surrounding and inherit attributes from the environment / **[h]** Creating the type of living environment right in the center of a urban space / **[i]** Climate-driven architecture called it tropical modernism / **[j]** Environment technology to reduce the air-conditioning and cool the building / **[k]** Building with terraces to fresh air and together with gardens and vegetation / **[l]** Cross-boundary thinking and bring something to architecture discourse / **[m]** New type of a city which covered by a superstructure of photovoltaic flexible panels / **[n]** Building that can create an urbanism that the entire city can enjoy	**[a]** Nature view / Integration / Experience **[b]** Community / Safety **[c]** Low-cost / House type / Combination traditional **[d]** Nature view **[e]** Ethical / Social responsibility / Low-cost **[f]** Open space **[g]** Environment / Inheritance **[h]** Open space / Public life **[i]** Tropical design / Climate **[j]** Low-Energy system **[k]** Vegetation and garden / Green roof & Terrace **[l]** Cross-boundary thinking **[m]** Solar power **[n]** Public life	**[a]** Nature **[b]** Sociality **[c]** Localism / Historical **[d]** Nature **[e]** Humanity **[f]** Sociality **[g]** Localism **[h]** Urbanism **[i]** Localism **[j]** Sustainable **[k]** Nature **[l]** Transcendency **[m]** Sustainable **[n]** Urbanism/ Humanity
	Fumihiko Maki	Japan	*C18-2-x*	***Towards Humane Architecture***		
				[a] A shift from modernism to humanism, social responsibility to create unconditional love / **[b]** Caring for everyday life of ordinary people and neighbor communication	**[a]** Social responsibility **[b]** Life / Communication	**[a]** Humanity **[b]** Humanity
	Yasmeen Lari	Pakistan	*C18-3-x*	***Towards Sustainable Low Carbon Eco-Environments: An Architect's Search for Social and Ecological Justice***		

				[a] Sustainable construction tectonic with nature material like bamboo / **[b]** Transform traditional tectonic to modern one, and strengthen the earthquake resistance / **[c]** People's power in the process of building to create a sense of pride / **[d]** Natural materials, solar power, and recycling toilets / **[e]** Supporting women's community groups, self-sufficiency through teaching and selling handmade craft	**[a]** Eco-sustainable / Tectonics / Material **[b]** Disaster resilient / Tectonics / Enrich the traditions **[c]** Co-creation / Participation / Empathy **[d]** Material / Solar power / Eco-sustainable **[e]** Community / Participation / Craft	**[a]** Sustainable / Nature **[b]** Sustainable **[c]** Humanity **[d]** Sustainable / Nature / localism **[e]** Sustainable / Sociality
2021	Shirish Beri	India	*C19-1-x*	***SHARING IS CARING - SHARING IS REGENERATING***		
				[a] The development of cyber technology will lead many professions redundant / **[b]** There are some individuals can offer to add value to life and quality to space / **[c]** Pay attention to connotations as a well as emotions and other intangible experiences in space which would be supported by architecture / **[d]** Thinking about creating space that can encourage and stimulate sharing and caring in lives	**[a]** Technology **[b]** Intrinsic virtue **[c]** Experience **[d]** Sharing / Participation	**[a]** Transcendency **[b]** Humanity **[c]** Humanity **[d]** Humanity
	Taining CHENG	China	*C19-2-x*	***Returning to Nature: Philosophical Reflection of Architecture and Modernity***		
				[a] The dilemma for Chinese architecture design-culture break, separation between human life and nature / **[b]** Reflection on "returning to nature" / **[c]** Reestablish the integrity that connects the human life with the natural world	**[a]** Harmony to nature / Nature view **[b]** Harmony to nature / Nature view **[c]** Nature view / Integration / Harmony to nature	**[a]** Historical **[b]** Nature **[c]** Nature
	Rossana HU	China	*C19-3-x*	***Reflect/Reuse/Recast***		
				[a] Reflecting on nostalgia, voyeurism, cultural remnant, and urban decay / **[b]** Reuse urban and rural contexts to recast a new vernacular towards future architectonic insights	**[a]** Cultural meaning / Cultural Continues **[b]** Vernacular / Sense of place	**[a]** Historical **[b]** Localism
		Indonesia		***Me, Lazy: No time for Pandemic***		

	Ayr Indra		*C19-4-x*	**[a]** Architects' cooperation with local craft to build / **[b]** Social base project for community, let people participate	**[a]** Local labour / Co-creation / Craft **[b]** Community / Participation	**[a]** Localism **[b]** Sustainable / Sociality
	Khondaker Hasibul Kabir	Bangladesh	*C19-5-x*	***Co-creation: Sharing and regeneration withpeople***		
				[a] Architects as a part of habitation system, helping people working together to dream about their city and build it / **[b]** People do the houses by the process of co-creation which is sharing and regeneration / **[c]** Build a better relationship with people, place, and things / **[d]** Architects as a role to let people useful to co-create the city, working with community	**[a]** Living environment **[b]** Co-creation/Sharing/Regeneration **[c]** Harmonious **[d]** Community/Co-creation	**[a]** Sociality **[b]** Sociality **[c]** Sociality **[d]** Sociality
	Boonserm Premthada	Thailand	*C19-6-x*	***Non-Human Centered Architecture***		
				[a] No-human-centered approach that exemplifies "humanity" by showing "empathy" / **[b]** urbanization took away the forest and the traditional way of living / **[c]** The importance of interdependence for human, environment, and other living things / **[d]** human's respect and contempt to animals reflect the value of human race / **[e]** Humanity is not just about human, but with other living creatures	**[a]** No-human-centered/Empathy **[b]** Urbanization/Tradition dissolved **[c]** Bio-integration/Coexist/Environment **[d]** Biodiversity/Ethical/Empathy **[e]** Biodiversity	**[a]** Humanity **[b]** Urbanism **[c]** Humanity **[d]** Humanity / Nature **[e]** Humanity / Nature
	Shu WANG	China	*C19-7-x*	***Back to the Picturesque World***		
				[a] Protecting the rural context while modernizing / **[b]** The danger for traditional villages being abandoned / **[c]** The rural urbanization concept would be very damaging if no deep introspection	**[a]** Rural Issues/Urbanization/Tradition dissolved/Modernism/Protecting rural Environment **[b]** Rural Issues/Urbanization/Tradition dissolved/Protecting rural Environment **[c]** Rural	**[a]** Urbanism **[b]** Historical **[c]** Urbanism

					Issues/Urbanization/Tradition dissolved/Protecting rural Environment	
	Sarah Whiting	United States	*C19-8-x*	***Today's Global***		
				[a] The role of designer in the globalization process	**[a]** Globalization	**[a]** Identity

Appendix E.

Attitude toward to Modernism to Asia by speakers of ARCAISA

NUMBER	*TEXT*	*YEAR*	*SPEAKER*	*REGION*
P1	Asia needs a new modernism which in rationality and search for contextual truth that can include matters of the spirit and of the senses	1984	Tay Kheng Soon	Singapore
P2	Western technical terms and logics are indispensable, and we need to learn how the two fundamentally different systems could overlap with one another	1984	Ir Robi Sularto Sastrowardoyo	Indonesia
P3	Modern architecture as a natural result of industrial society which produced by capitalists and consumed by middle class, and represent the age of machine	1996	Kisho Kurokawa	Japan
P4	The age of machine is the age of the European sprit as the age of objective rationality seeking to objectives the world	1996	Kisho Kurokawa	Japan
P5	Modern movement was not about a particular form or material, but it was a logical, rational attitude to problem-solving	1992	Kamil Mumtaz	Pakistan
P6	Assimilate and indeed to embrace modernism for the independent countries to come out of poverty backwardness and forward to more developed state	1992	Kamil Mumtaz	Pakistan
P7	The aim is therefore not anti West but claim the right to parity	2000	Tay Kheng Soon	Singapore
P8	Dissolve the dichotomy between East and West, and new vigorous scientific and aesthetic culture emerge	2000	Tay Kheng Soon	Singapore
P9	Internationalism often made Asia feel good as it is really developing and being brought in international area	1984	Koichi Nagashima	Japan
P10	Asian cities faced with own social and economic problems, requiring adequate independent theoretical bases to respond the rapid design. Without it, Western models and aesthetics were expediently used	1986	Ken Yeang	Malaysia
P11	The architecture in tropical axis Asian counties invariably became increasingly internationalized in pursuing national identity and lost local or national characteristics, leading the reflection of local & region	1986	Ken Yeang	Malaysia
P12	A new revitalized Asian consciousness and creative sensibility	2000	Tay Kheng Soon	Singapore
P13	Stimulate Asian architect to think what they can offer to revitalize indigenous culture through architectural realization as they think themselves as leader of technology and culture	1984	Koichi Nagashima	Japan
P14	As a result, Asian architects aware of the importance of an architecture to authentically express their own goals and identities and search for locally relevant and contextual architectural	1986	Ken Yeang	Malaysia
P15	Question the Western thought process itself, and look into the rich Asian intellectual heritage as well for our points of reference	1996	Kisho Kurokawa	Japan
N1	Unequal competition in open global competition	2000	Tay Kheng Soon	Singapore
N2	International firms have been well established and pose challenge to the local architects' firms in Asia	2012	Dato Esa Mohamed	Malaysia
N3	Asia passively continues to be successively washed over by the changing tides of Western taste	2000	Tay Kheng Soon	Singapore
N4	This is the persistent condition of post-coloniality and now globalisation. The other response is kitsch	2000	Tay Kheng Soon	Singapore
N5	Political expediency to be European style - show yourself "civilized" or under colony, then became fashion	1986	Sumet Jumsai	Thailand

N6	Western education has alienated Asian architect from the Eastern values and potentialities without being aware of it	1984	Ir Robi Sularto Sastrowardoyo	Indonesia
N7	The indigenous cultures of Asia often were regarded as inferior and as something to be discarded since Western science and technology were regarded as superior	1984	Koichi Nagashima	Japan
N8	Western culture in introduced unconditionally, and western-born modernism in architecture disseminated unquestionably	1984	Koichi Nagashima	Japan
N9	Asia lost the opportunity to establish the own self by searching the deepest root under the global issue as western science is directly applied	1984	Ir Robi Sularto Sastrowardoyo	Indonesia
N10	Non-Western cultures, in the process of modernization, often worship Western values, resulting in the marginalization of their own traditions and identities	1996	Kisho Kurokawa	Japan
N11	The process of modernization has created a disconnection between China and its own culture as well as the outside world.	2021	Cheng Taining	China
N12	Post-modern or Punk lead to Architecture Identity Disaster Syndrome - AIDS	1986	Sumet Jumsai	Thailand
N13	Inherent Culture weaknesses	2000	Tay Kheng Soon	Singapore
N14	Architecture in Thailand was lost its identity since the pursuing of Punk architecture and the serve for clients who are susceptible to status symbol	1986	Sumet Jumsai	Thailand
N15	Concern to lose heritage and be submerged by the modern mass culture and that undesirable aspects of the international culture will subvert national will and purpose	1984	Tay Kheng Soon	Singapore
N16	The crisis of "science and rationality", originating from the Western introspection on the meaning of modernity	2021	Cheng Taining	China
N17	20th century was a struggle of European civilization and the spirit that created it to dominate world	1996	Kisho Kurokawa	Japan
N18	Globalization could threaten the identity of region and culture, preserved and further develop is the centered question	2012	Fumihiko Maki	Japan
N19	Asia faces the rapid disappearance of indigenous culture due to the techno-industry development	1987	Koichi Nagashima	Japan
N20	All traditions are in decline with little that is indigenous and authentic to replace it	2000	Tay Kheng Soon	Singapore
N21	Traditional villages have been abandoned; traditional culture has been disgusted, and a large amount of traditional village building have been demolished	2021	Wang Shu	China
N22	Modernism led to the break-up to the indigenous architecture culture and relationship to natural environment	1992	Kamil Mumtaz	Pakistan
N23	Classical revivalism does not contain any qualm or understanding of classical spirit. As a result, it becomes the epitome of materialism and commercialism	1986	Sumet Jumsai	Thailand
N24	A common phenomenon caused by the crisis of modernity is that people are losing the ability to perceive and articulate the holistic nature of the lifeworld, relying excessively on instrumental rationality	2021	Cheng Taining	China
N25	20 century architecture was mainly about functionalism, rationalism, standardization and economy, losing the ingredients which make life interesting	1986	Ken Yeang	Malaysia
N26	The expansion of instrumental rationality in modern society has led to tension in the relationship with nature, as well as a loss of meaning and emotion	2021	Cheng Taining	China
N27	The human superiority in the age of the machine is counterproductive in the age of life, with its emphasis on the environment and ecology	1996	Kisho Kurokawa	Japan

N28	20th century's architecture caused the pollution; extinction of animals and plants were regarded as unavoidable events in the development of the technology based on the anthropocentrism and logoscentrism	1996	Kisho Kurokawa	Japan
N29	Division and conflict between the cities and villages based on modernized city mode	2012	Wang Shu	China
N30	The phenomenal economic growth has also had a disastrous effect on the built and natural environment	1994	Tunney Lee	Hong Kong
N31	Asian regions face the issue of slums and squatter settlements with the problems of infrastructure and environment by urbanization	1987	Koichi Nagashima	Japan
N32	Problems by urbanism such as crowded living environment, chaotic traffic, weak environment	2006	Wu Liangyong	China
N33	Modernism/Internationalist become less acceptable and posed new socio-cultural problems after WWII	1984	Koichi Nagashima	Japan
N34	The rapid change in Aisa towards urbanization and consumerism is eroding traditional hierarchical roles and values	1994	Tunney Lee	Hong Kong
N35	Urbanization took away the forest environment and the traditional way of living	2021	Boonserm Premthada	Thailand
N36	De-humanizing results and rigid aesthetic rules of Modernism	1987	William S. W. Lim	Singapore

Appendix F.

Response toward to Modernism to Asia by speakers of ARCAISA

NUMBER	*TEXT*	*YEAR*	*SPEAKER*	*REGION*
I1	Asia claims Modernity as its own, will Asian contemporary consciousness trigger a vigorous new creativity from within its own newfound confidence.	2000	Tay Kheng Soon	Singapore
I2	Symbiosis is the keyword for the new world order in 21 centuries	1996	Kisho Kurokawa	Japan
I3	The machine-age ideal of universality will be exchanged for a symbiosis of heterogeneous cultures	1996	Kisho Kurokawa	Japan
I4	Western and Eastern, are of paramount significance for the revitalizing of Asia. We have to classify different values of these two systems distinctly by retracing our respective past, and then try to understand our strength and weakness, finally are able to reconstruct the setting in a more intelligible way.	1984	Ir Robi Sularto Sastrowardoyo	Indonesia
I5	21st century is the age of life, and metabolism was indeed the excellent choice for a keyword to the beginning of the age of life	1996	Kisho Kurokawa	Japan
I6	Architecture's direction must be toward to 21st century with the revolution of amalgam between man & machine and metaphysical reality	1986	Sumet Jumsai	Thailand
I7	Human being, nature and architecture should coexist in the harmonious and architecture should reflect the personal habits and traditions	1992	Kamil Mumtaz	Pakistan
I8	Asia Architecture needs to find its meaning and sense as "Conscience of the profession" and be made part of the social milieu	1994	Mian Mohammad Naseer	Pakistan
I9	An Asian architecture can only come about out of the specifics of Asian thought range from Zen to Kebatinan, from transcendental meditation to mysticalSufism to Yoga,Taoist Naturalism, etc. And we have to rediscover our intellectual roots and reflect on them in the contemporary context.	1987	Tay Kheng Soon	Singapore
I10	A didactic and independent Asian architecture will emerge when architectural regionalism aims to an authentic built environment	1986	Ken Yeang	Malaysia
I11	Tradition is not a matter of form, but an attitude and position regarding man and his relationship to the world, and the purpose of being in the world	1992	Kamil Mumtaz	Pakistan
I12	Identity is found in the deeper cultural values of people; architectural vocabulary is meaningful to the people and relevant to their culture and history	1992	Kamil Mumtaz	Pakistan
I13	Identity is not built and studied from cultural products of the past using principles of today's technology, but by starting to acknowledge the intrinsic virtue of Asian people's identity	1984	Ir Robi Sularto Sastrowardoyo	Indonesia
I14	Develop a national and regional architecture within the context and ideological envelope of Modernism	1987	William S. W. Lim	Singapore
IT1	The quest for an independent Asia Architecture might begin with regionalist design intentions though built configuration, aesthetics, organization and technical assemble and materials to a certain place and time	1986	Ken Yeang	Malaysia
IT2	In the age of life, it will be necessary to transform the technologies of the advanced nations and adapted in ways appropriate to each region-Glocal	1996	Kisho Kurokawa	Japan

IT3	Interpreting the world and architecture through a "natural and spontaneous" mode of thinking that organically integrates holism, ambiguity, and scientific rationality	2021	Cheng Taining	China
IT4	Key point of the age of life is the conversion from eurocentrism to the symbiosis of different cultures and to ecology	1996	Kisho Kurokawa	Japan
IT5	Modernized regionalism, regionalized modernism	2006	Wu Liangyong	China
IT6	Human can live with the force of nature and not against it. Living with respect to nature, not to fight against it or to be innocent bystander	2012	Sumet Jumsai	Thailand
IT7	In the age of life, it is the very plurality of life that possesses a superior and rich value. The rising interest in the environment and ecology aim at preserving the diversity of life.	1996	Kisho Kurokawa	Japan
IT8	Good design is nether universal nor eternal but is that which satisfies the needs (material) and desires (emotional) of an individual or group at a particular time in a particular place.	1987	William S. W. Lim	Singapore
T1	Opposing the irresponsible industrialization and uncritical modernization, and to be a traditionalist	1992	Kamil Mumtaz	Pakistan
T2	Post-planing is likely to be vastly different in each city and be determined by the choice of key variable and factors in each Asia cities	2004	William S. W. Lim	Singapore
T3	Comprehensive contextualism-truly contextual to environmental and cultural tradition of a given society, also techno-industry reality	1987	Koichi Nagashima	Japan
T4	Asian cities will be able to establish its own specific characteristics and distinctiveness while expansion by the context of post-planing based on spatial, environmental and social justice ethical practices	2004	William S. W. Lim	Singapore
T5	Interprets neutral zone in urban space as the indeterminate zone of multiple activity.	1996	Kisho Kurokawa	Japan
T6	Environmental Functionalism focuses on exploring energy-saving approaches to create human living environments by examining indigenous designs that optimize the use of the natural environment	1987	Koichi Nagashima	Japan
T7	Aesthetic capability cannot therefore be imported: it has to grow from within. The conditions for its growth depend on the fostering of a culture of autonomy.	2000	Tay Kheng Soon	Singapore
T8	Learning from past, and now involve ourselves to think what are the future possibilities or how global and local culture mix	2002	Raj Jewal	India
T9	What needs to be done is to select the relevant universal principle both from the past as well as from the present	2000	Tay Kheng Soon	Singapore
T10	Preserve and develop Asian characters from architecture to city culture (Urban regeneration)	2006	Wu Liangyong	China
T11	Asia has a strong potential to be more receptive to the concept of post-planning -- a system that embraces multiple, complex and hybridized centers	2004	William S. W. Lim	Singapore
T12	The key question in Asia cities is what should be done since the dynamics if them require intellectual and ethical targeting and the formulation of thought and theory that are specific to Asia societies	2004	William S. W. Lim	Singapore
T13	Japanese tradition understood by spatial qualities rather than material forms	2012	Fumihiko Maki	Japan
T14	The architecture of the age of life will be open to regional context, urban context, nature and environment, and will move towards a symbiosis of nature and human being, of environment and architecture	1996	Kisho Kurokawa	Japan
T15	Asia cities coping with rapid economic change by fostering sustainable growth that reflects each city's diversity and unique culture	2006	Nathaniel von Einsiede	Philippines

T16	Confronting with different issues and priorities in Aisa countries, the common is the absence of adequate theoretical bases for regional architecture in Asia	1986	Ken Yeang	Malaysia
T17	Continue Art and architecture language of region by carrying on the communicating information, knowledge and concept	1992	Kamil Mumtaz	Pakistan
T18	Since the urbanization in Asia is rapid, unpredictable and unprecedented, we must explore the nature and substances of urban life in the area of globalization	2004	William S. W. Lim	Singapore
TP1	Next task of Asia's architects will be to rediscover the true beauty coming from the reality, and to use the appropriate technical means to be suitable for its time and situation-Authentic architecture suitable for time and situation	1994	Tunney Lee	Hong Kong
TP2	Space Concept as a way to approaching to a cultural and architectural identity - not defined infinite & finite and human & nature	1984	Koichi Nagashima	Japan
TP3	In the current post-planning climate in Asia, their collective social and psychological significance to the larger urban community which provide vital substances for local peculiarities and the evolvement of distinct physical identities must be recognized	2004	William S. W. Lim	Singapore
TP4	The solution to Asia architecture is to derive an architecture based on the real issue respond to the hot and wet climate, thus would inevitably generate a style of architecture with a unique identity which cuts across all ethnic cultural barriers	1984	Tay Kheng Soon	Singapore
TP5	Returning to nature, establishing the relationship between humans, nature, and architecture as the essence of architecture, and using this as the foundation for the growth of Chinese architectural discourse	2021	Cheng Taining	China
TP6	It's important to keep historic building, active streetscapes and community life while eager to modernize	2006	Nathaniel von Einsiede	Philippines
TP7	The path of the outsider is to adopt a dynamic process of reviewing, discarding, adapting and integrating idea into new and varied design perimeters	1986	William S. W. Lim	Singapore
P1	Solving the issues during the urbanism, also develop a good culture for living environment	2006	Wu Liangyong	China
P2	The method of revitalization can be applied to avoid the complete clearance and displacement of the poor in post-planning	2004	William S. W. Lim	Singapore
P3	local Asian architects should develop real expertise in environmental design	2000	Tay Kheng Soon	Singapore
P4	Protect the tradition, but not copy, develop it with innovation to make it suitable to society	2006	Wu Liangyong	China
P5	Intercultural architecture in which elements of different culture exist in symbiosis with the environment through the symbiosis of tradition and technology	1996	Kisho Kurokawa	Japan
P6	Help the students grasp the changing realities and learning their own identity and roots	1994	Tunney Lee	Hong Kong
P7	Inherit tradition by expressing the invisible ideas, aesthetics, lifestyles and historical mindsets that lay behind historical symbols and forms	1996	Kisho Kurokawa	Japan
P8	Appropriate and critical connections between modern imported technology and indigenous aspects of the places, fusing old & new, the regional with the universal	1986	Ken Yeang	Malaysia
P9	Architecture education to help students to respond to the quickly transformed societies with a respect for the natural and human environment by professional skills and knowledge	1994	Tunney Lee	Hong Kong

P10	The coordinated efforts should be put to let local architect have the capacity to be competitive at home and be abroad	2012	Dato Esa Mohamed	Malaysia
P11	The use of modern technology imported, and contemporary should not be rejected in the Asia built environment but to beneficially localized to meet the real needs of the community.	1986	Ken Yeang	Malaysia
P12	Inherit tradition by dissecting fragments of historical forms and recombine, so that to acquire new significance	1996	Kisho Kurokawa	Japan
P13	Climate contextual, technological and cultural adjustment	1987	William S. W. Lim	Singapore
P14	Eco-design for bio-integration in physical, systemic and temporal	2006	Ken Yeang	Malaysia
P15	Saving our environment for future generations and desing for a sustainable future	2006	Ken Yeang	Malaysia
PE1	Inherit tradition by historical form with new techniques and materials	1996	Kisho Kurokawa	Japan
PE2	The acceptance and recognition of ambiguity, intermediate zones, shades of grey, harmony and mutual dependency between man and nature, is in contrast to Western architectural ideas of definiteness	1984	Koichi Nagashima	Japan
PE3	Identity should be considered as a starting point of a process of creativity which offer a rich variety of creations and but accepted as a community belonging	1984	Ir Robi Sularto Sastrowardoyo	Indonesia
PE4	The poetic possibilities of landscape and the climate have yet to be exploited on a large scale by architects and urban planners in the third world	1984	Tay Kheng Soon	Singapore
PE5	Tradition consists of superimpose layers of invention, and the designer need to unravel the layers and transform them into growing & contemporary forms and use with architecture design.	1986	Ken Yeang	Malaysia
PE6	Regional architecture must authentically solve and respond to specific real problems vital to the society of that place whatever directly or indirectly.	1986	Ken Yeang	Malaysia
E1	Traditional and local material & craft to traditional-vernacular construct, and prove to sustainable considering climate & environment	1992	Kamil Mumtaz	Pakistan
E2	It is important for design to present real culture and social needs of the people and contemporary spatial modalities, and it must be recognized.	1986	Ken Yeang	Malaysia
E3	Climate is the most important influencing factor in the landscape	1986	Ken Yeang	Malaysia
E4	Climate helps determine form on expression in courtyards or through-ventilation and deeper culture and rituals which determine built form	2013	Charles Correa	India
E5	Regionalist architecture seeks to continue the the past including the cultural tradition and architecture heritage and vernacular of the place	1986	Ken Yeang	Malaysia
E6	General principles in the building type to minimize the discomfort of the tropical climate	1986	Ken Yeang	Malaysia
E7	Climate and the integration with environment are a crucial determinant in the process of architecture identity	2013	Charles Correa	India
E8	Passive cooling techniques to response to the local climate & environment and in favor of sustainable architecture	1992	Kamil Mumtaz	Pakistan
E9	Autonomous sensibilities and intelligiences make no such distinctions. Any distinctiveness in expression arisespurely from real emotions derived from experience and commitment to place and time.	2000	Tay Kheng Soon	Singapore
E10	Common water-based cultures of Southeast Asia and their linkage to the larger Pacific community	2012	Sumet Jumsai	Thailand

E11	A direct link between the technology of building and the cultural tradition of the place can be made through the analysis of the architectural heritage and vernacular of the place.	1986	Ken Yeang	Malaysia
E12	Reminding all Asians again of the climatic imperatives as they act on our culture and architecture	1996	Charles Correa	India
E13	Asia has to find its roots and identity by looking deeper in the grassroots issue now and heritage before	1994	Mian Mohammad Naseer	Pakistan
E14	Japanese space concept to show the harmony to nature, seen as a naturally feel and have as an ideal the harmonious coexistence with nature	1984	Koichi Nagashima	Japan
E15	Continue the local form considering with the climate and traditional thinking	2002	Raj Jewal	India
E16	Regionalism must see the type, the general rule, the originating principle, to provide the conceptual generator of memories, myths and aspirations of the places for design	1986	Ken Yeang	Malaysia
E17	Regionalist design should recognize the uniqueness of the landscape, ecology and natural history of the places to reflect and integrate with natural environment.	1986	Ken Yeang	Malaysia
E18	Japanese architecture context to coexist with rather than confront nature	2012	Fumihiko Maki	Japan
EI1	A Place represents that part of truth that belongs to Architecture	2013	Charles Correa	India
EI2	Retranslation and revitalization of the traditional values to respond correctly to the pressing problems is still to be done	1984	Ir Robi Sularto Sastrowardoyo	Indonesia
EI3	Aesthetics of Asia originates from the attitude of living in harmony with Nature, poetically expressed and constitutes a part of the ritual product aiming at the purest form of human life	1984	Ir Robi Sularto Sastrowardoyo	Indonesia
EI4	Traditional architecture is not in term of forms and materials, but an art and expression rooted in the traditional worldview	1992	Kamil Mumtaz	Pakistan