This thesis deals with the education of Southeast Asian performing arts. It exists in twofold: that of the Practitioner and the Public. For the Practitioner, it is the inter-cultural exchanges among regional artists who come together and learn from one another in order to enrich their own craft. This is in keeping with the spirit of Southeast Asia where each performing art is constantly evolving through the years and being influenced by others to ensure their continual survival and relevance. For the Public, it is the creation of awareness and appreciation through the understanding of the nature and significance of Southeast Asian performing arts in our society today. These two are mutually dependent on each other, with the Public acting as the audience base for the performances of Practitioner, and the Practitioner acting as performer and teacher to the interested public.
The vehicle is a Centre for Southeast Asian Performing Arts. It serves as the venue for the coming together of theatre practitioners to engage in cultural exchanges and performances, as well as to give public workshops and demonstrations. The public gets to enrich their knowledge through viewing the gallery and performances, and participating in classes conducted by Practitioner. The centre also creates opportunities for the interactions between Practitioner and Public, and between the performer and audience, thus reflecting the spirit of Southeast Asian performing arts.

The architecture evokes the spirit of Southeast Asian performing arts, in which the Performer-Audience relationship in the communication process is central. The role of the audience is not passive but participatory. Public is encouraged and drawn in a fluid manner into close proximity with performers in the performance space which is not totally enclosed but left open as there is no need to create a dramatic illusion that separates theatre from real life. Movement of people and noise contribute to the performance within an informal and relaxed atmosphere. Audience are mobile during performance, having the freedom of choice in deciding what to see as performances can be experienced from different perspectives and vantage points.