

**“When Attitude Becomes Form” - The Taman Kelod Design Studio, 42 days in Bali.
by Grant Revell & Craig Burton
in collaboration with the Taman Kelod community, Ubud, Bali.**

The University of Western Australia
Faculty of Architecture, Landscape & Visual Arts
Perth, Western Australia
Australia

I am not a teacher - only a fellow traveler of whom you asked the way. I pointed ahead--ahead of myself as well as of you.

Bernard Shaw (Irish playwright and social reformer, 1856-1950)



Taman Kelod looking Kaja (north). Model & image by Emily Buck.

abstract_

This presentation will briefly outline the visions and initial outcomes of the Taman Kelod Design Studio programme, undertaken by The University of Western Australia's integrated Faculty of Architecture, Landscape + Visual Arts, in association with the Taman Kelod community of Ubud, Bali, Indonesia. International educational responsibilities will be discussed as a pedagogical 'attitude' in the development of a shared community design ethos and set of alternative modes of practice in the particular integrated disciplines of landscape architecture and architecture. Giving 'form' to these educational practices will be highlighted through the discussion of the studio's projects undertaken in Taman Kelod's Indigenous landscapes – namely an exploration of cultural and environmental sustainability via the design of a community health garden in the main streetscape of Jalan Sriwedari; spiritual village walkway garden to the holy water springs of temple Pura Taman Beji; and a Lontar Museum, Gallery and Research Institute in an adapted Family Compound.

This community design studio idea was dreamt up many years ago whilst undertaking post graduate research in Ubud, residing at Tjok' Ngr' Aduyana's Puri Muwa on Jalan Monkey Forest. At that time I was given the chance to talk to a lot of Indigenous locals and share thoughts about how a special place like Ubud could creatively think, design and instinctively develop itself under the relentless pressures and livelihoods of tourism – but (perhaps in a local time and) in a way that could be led by the Indigenous locals in an effort to suitably endure the growth and change of its unique social and physical cultural landscapes & community well being.

Subsequently, I had always promised my mentor and co-design teacher Craig Burton that we would do it together – along with the village banjar (local community). It just needed the right time; and the right space. Above all, it had to be socially just – it's educational processes and outcomes had to be full of intercultural life, bound up with a truck load of humanity and a deeper social and spiritual consciousness – where the 'other' would be left as the 'other' or perhaps suitably studied around the idea of a non-human centred cosmos/landscape. And it had to avoid being 'good' for the local Balinese – could it come from the place itself? It took a decade of planning and six weeks of actual teaching. And it has only just begun! GR.

The beginning was, for all those who participated in the studio, a reawakening of the spiritual connection to land over the materialistic attitude prevalent in the West. The dialogue between East and West almost appeared one way at first due to the apparent richness of the Balinese culture compared to Australia (excluding Aboriginal cultures). The process of living, eating, sleeping and praying together with the villagers of Taman Kelod generated an understanding and respect for both cultures. This was facilitated by the open generosity of the Balinese community of Taman Kelod and the Ubud area. The reciprocity had a profound influence on the West Australian students due to the depth of layers of cultural disposition evident within the Balinese community. At the same time seeds were planted as ideas so that the dialogue could continue into the future cultivation of the place. This helped promote confidence in the nature of possible future development whilst conserving traditional values. There is no one answer nor short term solution to the particular community issues but a revelation of the necessary process of understanding people and their place before physical intervention takes place. CB.

coming-to-mind_

As we write this reflective piece one is reminded of the incisive thoughts of Professors Sally Morgan (University of Western Australia) and Leon van Schaik (Royal Melbourne Institute of Technology University) – two leading landscape scholars in this country who help span our great west/east axis or divide – one Indigenous and the other non-Indigenous. Both scholars discuss claims *'for a different way of learning, living and creating'*. Not so long ago it was Morgan who asked an international cyber-space forum on the subject of 'inspirational' Australian heritage landscapes – *'How do we inspire ourselves and the world to protect the things that are hidden against our time of need?'* For those things hidden are not only 'inspirational' and enriching for the very soul (and ones collective cultural heritage) but also essential for the deeper survival of human life. And needless to say their protection is paramount. Morgan shares her resonant stories about the things her grand parents taught her – *'to know the world around you with all of your being.*

Sight, sound, taste, smell, feel and spirit. When all of the senses are used, then nothing is ordinary.’ For one can see the life force in everything. Her grandfather once spoke of the nightspring – telling her that it can’t be seen. ‘The water isn’t there during the day, it only comes up at night. ... When it shows itself then you can save your life.’¹

van Schaik on the other hand put it beautifully in his 2001 Kerb Journal ‘Backword’ when discussing the ‘needs of slow thinking that is in Architecture; the slower thinking that lies in Landscape Architecture.’ van Schaik paraphrases the wisdom of Himanen, where the learning process (in this case a typical hacker) ‘starts out with setting up an interesting problem, working towards a solution by using various sources, then submitting the solution to extensive testing. Learning about a subject becomes a passion. This learning teaches others. An ongoing, critical, evolutionary discussion forms around various problems. The reward for participation is peer recognition. This open learning model is a continuously evolving learning environment created by the learners themselves. The teachers or assemblers [like travelers] of information are often those who have just learned something themselves. Someone just engaged in the study of a subject is better able to teach it to others than the expert who no longer comes to it fresh, and has already lost any grasp of how novices think. And if one is able to teach something to others, one must have made the material very clear to oneself.’²

In hindsight, as educators and co-authors of the Taman Kelod studio we have explored the above ideas of cultural landscape *invisibility, conservation* and the *speed* in which you might teach and learn design via the creation of a studio environment that was necessarily intercultural. This was to become a community-based learning experiment that was far removed from the typically dominant western culture of our University, where ‘*hidden (and slow) places*’ and their strange behavioural manifestations – socially and physically speaking (at least for the visitor) would be the norm. The neighboring island of Bali was an obvious place to suit this pedagogical experiment of multicultural design education. It was also a cheap yet suitably exotic travel destination from our ‘homelands’ in Perth (not forgetting that students were on summer holiday break); extremely easy to get to (one beer and a video for some) and importantly a special mystical place where everything in the metaphysical landscape has its correct place in the world, with mankind harmoniously, yet at times precariously sandwiched between the gods on the highest regions and the malevolent spirits down below.

For many of the Asian students enrolled in the class it was located ‘just around the corner’, providing an attractive and rare educational opportunity that acknowledged, first hand, many parts of their own eastern culture. Moreover, these students were no longer the minority in the intercultural ‘class-room’ setting, and the staff/student, student/staff interactive modes of teaching was truly intercultural. In many ways, the roles of these students were reversed, and they played admirable ‘hosts’ to the new university environment.

We initially thought that such an environmental design pedagogical ethos could provide students, staff and community leaders with the opportunities of collectively 'learning' by designing a set of intercultural, community-based chances and moments of unlearning and relearning. Hopefully, this might also allow for a setting of some self learning, where the student pursues knowledge in their daily lives, rather than the knowledge pursue the student (Shaw).

context + the international studio_

Today's increasing globalization of Australian design scholarship and practice takes many cues from our universities' internationalisation policies and programs. Notwithstanding the parallel pressures to serve national and regional needs, The University of Western Australia is currently shifting its recent focus to become a truly international university in every aspect of its work – *from the materials which are studied; the courses which are offered; the students who are taught; the staff who teach them and undertake research; the places where teaching takes place; and the environment and context within which teaching and research is undertaken*³.

The Taman Kelod community based design studio is a case in point and was developed in light of this internationalization 'push' from our greater University administration, set within a deeper interest and context of working with Indigenous peoples and learning about their complex cultural landscapes and their associated practices of design.

Specific studio learning objectives were as follows:

(1) Begin to understand race relations in both Bali and in Australia. Understand ideological positions of Eastern and Western culture; and begin to question the idea of 'race' in these cultures. What are the essential steps for attitudinal change in a cross-cultural world, and how can designers play a role here? Think how Western Culture is typically based on exclusion where 'others' – women, blacks, children, the old, those with alternative lifestyles, gays, the disabled – are typically placed as outsiders. At the core of this marginalization is the tendency of powerful groups to 'purify' and dominate space, to create fear of minorities and to ultimately exclude their voices and their knowledge (Sibley,1995)⁴;

(2) Develop an awareness of the history of European contact (invasion) with Indigenous Bali and Australia. Introduce positions and concepts of Indigenous law, custom and culture. Become aware of the ways of thinking other than that of a Westerner. Appreciate other concepts of time. Develop abilities to deal with issues where there may be problems but no solutions exist, or where solutions may exist but cannot be enacted;

(3) Learn to work across disciplines and collaboratively in design groups with Indigenous peoples at the local village level. Learn to share your daily lives with all its responsibilities, rewards, and disappointments. Shed the need for recognition of individual success. Understand the dynamics and demands of working as a team in a community. Develop problem solving skills in relation to community client needs through an exploration and definition of exemplary creative design processes, products and outcomes. Develop an appreciation of the variety of 'disciplines' within the land design process, and host communities; and

(4) Learn to question how we speak/represent ourselves and our work as foreigners, European or otherwise. The ethical difficulty of our work lay not in the fact that we speak mainly as

Europeans, but in how we speak. The nature and content of what we speak determines in many ways whether our work as Europeans is responsible work or reprehensible. Learn not about the Indigenous peoples; but from them in both historical and in contemporary ways.

The studio included members of the local village Banjar (community) as well as 17 students and staff from UWA's interdisciplinary design Faculty of Architecture, Landscape and Visual Arts and was undertaken early last year. This studio followed a 2002 UWA pilot program with two independent design honours students, Lisa Archer and Renee Romyn.

Taman Kelod literally means Southern Wood and it represents one culturally geographic area of the larger Taman Village. Historically the Taman people were warriors, housed along the wooded ridgeline, and employed as protectors to the King of Ubud. Their connection to the larger Ubud complex is one of a more spiritual nature than agriculturalists. They are concerned about the loss of their traditional values as globalization hurtles headlong into the Twenty First Century. The Taman Kelod village is physically structured as a series of walled residential compounds with central spine roads running north-south along ridges. Socially, the village is imposed with a local government mechanism called Banjar originating back to the days of Dutch colonial government, with a melting pot of multicultural influences from the Indigenous peoples, Indonesian, Dutch and European, to the Australian and American immigrants, all seeking Paradise.

The village was selected from a detailed Studio Feasibility Study commissioned in 2002 by UWA and undertaken by Australian expatriate Cass Edwards, now a resident of Bali after some fifteen years of living in Ubud. Her study explored the various opportunities for leasing a studio facility that would later become a community arts centre; as well as identifying interested families able to accommodate students and staff. Guest speakers and cultural workshop leaders were also identified. Cass Edwards became the Studio Manager playing a critical role as a link in the dialogue between all studio participants, local villagers and government officials. Moreover, her diplomatic understanding of the local cultural protocols and ways of carrying out business in the village was tantamount to the success of the community-based studio.

the community based studio_

Teaching and learning a shared cultural difference through the disciplines of landscape architecture and architecture became a major focus of the studio. Students spent 42 long-days living and designing with the Taman Kelod community (comprising 152 families). The realms of local non-western cultural and environmental sustainability were explored via the practical design of a **community health garden** in the main streetscape of Jalan Sri Wedari; **spiritual village**

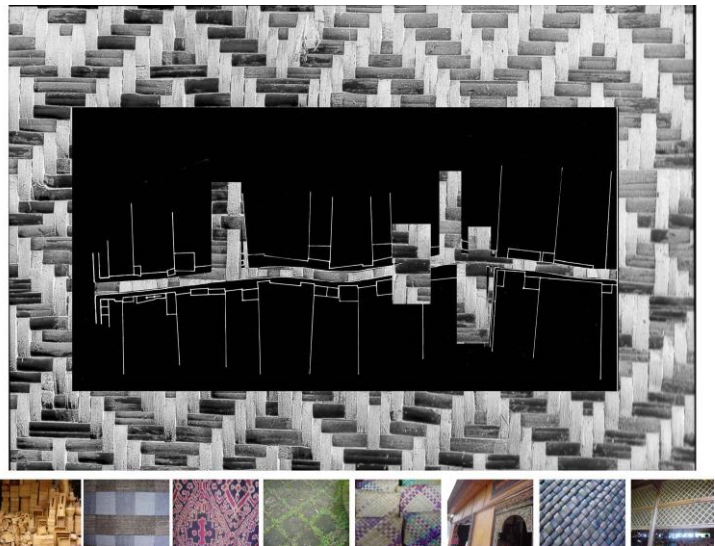
walkway garden to the holy water springs of temple Pura Taman Beji; and a **Lontar Museum, Gallery and Research Institute** in an adapted Family Compound. (Lontars are significant local and regional cultural manuscripts carved on dry lontar palm leaves. They are under threat because of their attractiveness to global antique and souvenir industries.)

Daily sessions at the Studio included accredited language classes, seminars and field trips devoted to particular cultural design aspects of local Balinese life, namely through the village-based activities and practices of art, architectural and garden design, music, dance and religion. Community art and design activities organised through the Studio, the village Banjar and at individual family homes became an inescapable daily way of life. Students were equipped and encouraged to negotiate these cultural spaces, to question their varied assumptions and to bring their new knowledge sets to the community design projects at hand. The village Banjar had nominated a 'studio-adviser' I Gusti Rai Mantra to support the studio's activities and to act an interpreter and liaison person between the university students and staff and the greater village community. This important role was also supported by other villagers who volunteered their precious time advising on the studio's projects. As a way of selecting projects, finding and documenting the story of a strange object and preparing measured drawings of individual family compounds were devised and chosen as way of introducing an understanding of the relationship between family compound, village, Ubud district, the region, Bali as an island, Balinese culture and Indonesian culture, the physical and cosmological associations. This initiated a shared journey for all participants of the studio, particularly the Taman Kelod inhabitants. Close discussions with the villagers and their elected Banjar representatives resulted in the evolution and selection of suitable community design projects for the studio to investigate. In many ways, it was at this time when the community based ideals of the studio were realized. Above all, it became a lot of fun; and the Balinese, in particular shared their joyful sense of humour in and amongst the seriousness of university study. Learning started to become a colourful shared way of life for many. Students became immersed in the questioning of how specific local spiritual values and traditional customs, many of them previously invisible/illegible, could influence the enriched design, art, craft and management of many every day public or private practices in the landscape. And they were getting local answers (and further questions!).

Design propositions pictured here include the work of students Emily Buck, Paula Counsel, Aaron Teo and Lindsay McLagan. Both Buck & Counsel investigated the potential for the main street of the village (Jalan Sri Wedari - meaning mystical garden) to be developed into a series of community medicinal and ceremonial gardens. The aim was to challenge ideas of contemporary development in the form of the evolution of the traditional compound with diminishing land, roof gardens and public access ways, new structures such as shops and vehicle garages, and the actual weaving of hard and soft materials over and along the street in and amongst drainage swales, walkways, public gathering areas and private compound entranceways.



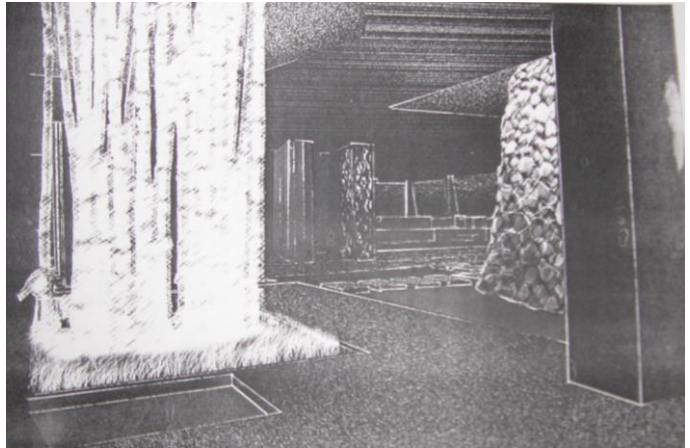
Proposed eastern elevation of Jalan Sri Wedari identifying potential public and private cultural planting areas. Image by Emily Buck.



Conceptualising the idea of the 'landscape-weave' along and across Jalan Sri Wedari. Image by Paula Counsel.

Teo explored the potential for the Lontar Museum complex to embody the three dimensional qualities of the Balinese cosmological axes, the horizontal physical plane of the Nawa-sanga compass rose, and the vertical spiritual planes of the Tri-angga and its three parts - the high godly Utama, the low malevolent Nista, and the middle ground of the everyday Madya. Teo composed

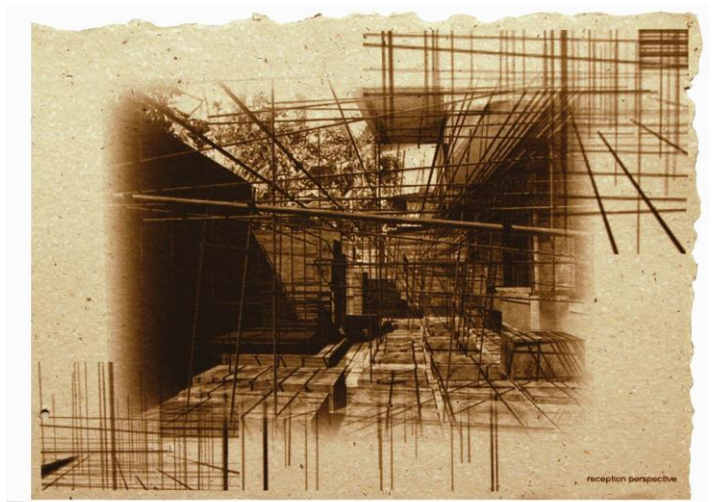
the site's religious order, the museum's program and interconnecting landscapes according to these sacred design frameworks with a considered, minimalist use of local materials.



Proposed lower level of Lontar Museum Gallery. Image by Aaron Teo.



McLagan presenting ideas to the community at the studio.



McLagan's image of the public walkway to the Lontar Museum – enclosed with bamboo scaffolding. Photo by Michael Aitken.

McLagan, on the other hand, studied the transparency and entropic qualities of the village's landscapes, designing the insect-like museum facilities with a temporal bamboo structural exoskeleton containing open passage ways and discrete spaces to shelter in. A series of lantern pavilions and interconnecting corridor landscapes traverse the site, precariously side-stepping across the family compound wall into the surrounding riverine public hinterland. The museum landscape complex reclaims the public ground connecting the hustle and bustle of the main street with the hidden wilderness of the river. McLagan writes:

'In order to design such a museum, to protect traditional knowledge, it is imperative to begin to understand the specific culture from which that knowledge is derived. It may seem like this

could be a difficult process for someone who comes from a place so remote from these beliefs, but from my experience it would have been near impossible to live within a Balinese Banjar (local village group) and not become involved in their way of life.

From the first day we arrived in Taman Kelod our host families welcomed us into their lives, not only as visitors but also as friends. We were immediately immersed in the festival of Gulungan with our host families including us in all the traditional activities, from making palm leaf ornaments to worshipping at the local temples. This sense of belonging continued throughout the six week stay as the local people embraced us. Locals, such as my host sister Kopang, could always be found teaching, helping and most often laughing at us (students and staff) and our attempts to understand and participate in proper Balinese conduct. It was through the people of Bali, specifically the Banjar of Taman Kelod and their complete openness and generosity of spirit that I was able to be a part of, and begin to comprehend the amazing multifaceted nature of Balinese culture.

From these relationships grew a responsibility to return something meaningful to the community from which I had received so much. In turn the potential to design a community museum facility to help protect and restore a part of this ancient culture gave me a critical opportunity to give something back.

The greatest challenge facing the cultural Lontar artifacts is the rapid loss of Indigenous knowledge as these manuscripts are not being restored or rewritten. Therefore, the primary function of my design scheme is the education and redevelopment of Lontar throughout the village of Taman Kelod. In order to best achieve this, I felt that the idea of 'mobility' was vital and this eventually developed into a set of structures that could move from region to region - researching, restoring and communicating specific Lontar practices in its path.

The mobility of my design thematic is also indicative of the intended public ownership of both the facility and the cultural knowledge it contains. This idea manifested itself in the expansive nature of the proposal, as it ideally reclaims neglected social spaces within neighboring lands, nearby open spaces and local waterway connections. This led to the use of traditional bamboo scaffolding as a base material. Using the flexibility of a material such as bamboo, allows the constant growth and decay of the Museum edifice, as its program changes. The use of bamboo also infers the evolutionary process of celebration that the Balinese traditionally associate with the formation and deconstruction of temporary festival structures. Ideally as greater Lontar research becomes established an array of flexible exhibition themes and interactive education display areas will develop.

The Community Lontar Museum and Cultural Facility also included the design of integrated elements that will enrich the experience of the Museum. These incorporate a reception area, research and education spaces, conservation room, conference areas, a library and reading rooms containing Lontar archives and associated cultural knowledge, a public café and elixir bar, an amenities area and internal and external medicinal and ceremonial gardens.

Finally, thank you to everyone involved for the opportunity to be part of such an amazing and enriching international learning experience. I am endlessly grateful to all the people of Taman Kelod, my friends and colleagues who were involved in teaching us in the UWA Bali Design Studio. I hope the celebration of Indigenous and non-Indigenous cultures and the relationships between Taman Kelod and UWA continues always.¹⁵

Buck, Counsel, Teo, McLagan and the other students and community members celebrated their collaborative achievements by curating and exhibiting their design works at a community function held in the village's Bale Banjar (meeting hall). Almost everyone came dressed up in traditional Balinese clothing; the rain was held off by the local Balian (magic man) and the Gamelan orchestra

played into the night. This community exhibition was the first one held in Bali which has addressed local cultural issues in terms of the disciplines of landscape architecture and architecture.



Second year architecture student David Mitchell (background) learning to carve local siltstone on the face of a Bale Gede in the studio compound.

upon reflection_

It is fair to say that this international design studio has gone a long way to begin implementing and re-shaping the full potential of the ideals and functions of UWA's greater internationalization program at the design faculty level. As a model for community-based international education it would seem to have traveled a long way in addressing Gorski's working definition of multicultural education, viz:

Multicultural education is a progressive approach for transforming education that holistically critiques and addresses current shortcomings, failings, and discriminatory practices in education. It is grounded in ideals of social justice, education equity, and a dedication to facilitating educational experiences in which all students reach their full potential as learners and as socially aware and active beings, locally, nationally, and globally. Multicultural education acknowledges that schools are essential to laying the foundation for the transformation of society and the elimination of oppression and injustice.⁶

The studio's most significant and practical outcomes has included the deeper intercultural relationships developed between studio participants; an invitation from the local/international community to undertake Part Three of the Taman Kelod Design Studio, the employment of design graduates in Bali, the development of a studio based research exchange program, and the collaboration between Indigenous leaders to stage an international conference on Cultural Sustainability at UWA in April, 2005. As mentioned earlier, in many ways the intercultural

educational experiences and modes of design learning have only just begun. Student Lindsay McLagan, for example, has been recently selected as the only non-Indigenous artist to exhibit her design works in the forthcoming international art exhibition 'Gnarlung Wirn, Gnarlung Ngarnk, Gnarlung Boodja– our spirit, our mother our country' to be held at Perth's prestigious Lawrence Wilson Art Gallery in April, 2005.

Nonetheless, we feel that the real test of these intercultural learning experiences and alternative practices will be found in the administrative endurance and bureaucratic acceptance of the studio itself – and whether the faculty embraces a long term relationship with the village Elders and wider community of Taman Kelod. All the promises have been made to date, and the authors believe that the Taman Kelod Design Studio could now become a core educational unit in itself for the undergraduate degree programs of landscape architecture, visual arts and architecture. Its potential to embrace other disciplines, faculties, universities, community-aid industries, and philanthropists is far reaching and very real.

Most importantly though, the Taman Kelod Studio has helped develop a proactive, inclusive mode of thinking and action so that in the immediate short-term a greater number of UWA design students, faculty and community collaborators have the confidence and creative opportunity to shape and be part of our international future. Student Rene Romyn writes specifically about this negotiation of intercultural space in the learning environment, making reference to the ideas of the 'in-between' or '3rd Space':

"Engaging in the third or shared space between cultures is a difficult journey that involves constant self-reinventing and critique. My personal experiences come from the involvement in two indigenous design studio units that have been collaboratively taught in by the faculty and the Centre for Aboriginal Programmes. The collaboration of these disciplines and genuine engagement with members of the indigenous community was fundamental to shaping the experiences and outcomes of these studio units.

*Designing in the third space, is not and nor should it be an easy step in personal design development. Looking at the space in between initially involves exploring the spaces on either side. The designer becomes removed from the shared space, through the exploration of binary oppositions between two cultures. The most difficult progression is to move past exploring the binary oppositions between the cultures and return to the shared cultural space. Perhaps the initial response in designing for indigenous communities is to gravitate towards re-inventing traditional Aboriginality. This becomes problematic in relation to the third space as it invokes that traditional Aboriginal culture has been unchanged by Western culture."*⁷

The following table indicates a potential model for the stages of intercultural growth within the International Design Studio using inclusive curriculum teaching strategies. It has been adapted over the years from the work of the REACH Centre in Seattle⁸, as well from experiences with our students and Indigenous colleagues in teaching and in practice. We think it is fair to say that if the Studio work you have seen today can be assessed according to these criteria then it can be seen

to be a successful model of how to create learning strategies and catalysts for change focused on cultural diversity, equity and (re)conciliation.

in conclusion_

We would hope that this story has provided some understanding that Western Australian design students and their Balinese collaborators are beginning to be encouraged to undertake their own pedagogical modes of spatial landscape inquiry – to be alerted to the facts that “abstract” ideas of Indigenous rights, race, equality and diversity in the cultural landscape are not abstract at all, but potentially part of the enriched and built ecologies of our lives in all their social, ethical, legal, political, spiritual and emotional dimensions and obligations. It is hoped that both these newly imagined and built spaces, in both Bali and back home in Perth, will bring a conciled “International Community” further into life – one where acknowledgement is made of the landscape stories deep within a place, within its everyday inhabitants. These are places that can be nurtured and nourished to do their own thinking for sustainable growth and on-going change.

Of course we think that the discipline of landscape architecture, in particular, has a vital role to play here – to assist in this affirmative ‘wake up & catch up’ program – both in practice and in theory. Without being too self serving – it may help overcome our rather internationally asphyxiated state of not being well understood as a discipline outside the profession – or for some a recognized profession outside of the discipline. Why the relevant design academies and professions haven’t spent more energy on these matters is incredibly perplexing for us as inter-disciplinary design teachers and practitioners.

Finally, the sub-text for this work is due affirmative recognition for Indigenous rights and sovereignty as First Nations people. In many ways a healthy Indigenous world population will mean a healthy world. And that working in landscape simply means working with Indigenous peoples, their communities and within the greater inter-subjective attitudes and ultimate forms of their endemic (sometimes hidden and slow) sustainable landscapes.

Fears & Desires Of Constructing & Representing Aboriginality Through Design Stages of Personal & Organisational Growth in International Design Studio Education

Design Mode	Stage I	Stage II	Stage III +
Level of Self Awareness	My perspective is right (only one)	My perspective is <u>one</u> of many	My perspective is changing & being enhanced
Emotional Response to Difference	Fear Rejection Denial We're all alike	Interest Awareness Openness	Appreciation Respect Joy Enthusiasm Active Seeking
Mode of Cultural Interaction	Isolation Avoidance Hostility Culture is Object(ive)	Integration Interaction Acceptance Culture is Subject(ive)	Transforming Internalising Rewarding Culture is Inter-subject(ive)
Approach to Teaching	Eurocentric Ethnocentric/Exclusive Curriculum	Learning <u>about</u> other cultures	Eco-Logical (Centric)/non-human cosmos Learning from/with other cultures Collaborative/Inclusive Curriculum/Delivery
Approach to Management	Individual Monocultural Autocratic Directive	Compliance Tolerance	Collaborative Valuing Diversity Maximising Potential
Approach to an Ecology of Knowing	Seeing is Landskip (Scenographic) Consumed/Non-relational Nature is Nature/Culture is Culture Static/Dogma	'A landscape is not something that you look at but something you look through' (Burn, 1989). Non-picturesque/Nourishing terrain	Sensing is Landschaft (eidetic) Sensed via Imagination/Unreality Nature is Culture/Culture is Nature Performative/Spiritual/God-filled
Approach to Designing an Encultured Landscape Architecture	Non Participation: Therapy/Persuasion Manipulation Minimum Process/Working Alone Self Controls Other Low Risk/Personal Gain Non-Reconciliatory Landscape Architecture Architecturalizes Picturesque Space Multi-cultural Design Old Ways to Draw/Represent Design	Placation Consultation Informing/Education Risk is Emerging/Working at the Margins Reconciliatory Ways to Draw/Represent Design are Challenged Places of Senses	Participation : Citizen Control/Self Determination Delegated Power/Authority Partnership/ Joint Planning Maximum Designed Process Other Informs Self High Risk/Personal Gain Conciliatory//Working Together Landscape Architecture becomes an Agent/Catalytic Framework for Affirmative Change through Design New Ways to Draw/Represent Design

Grant Revell, The University of Western Australia, 2004.

Prepared for Indigenous Workshop discussion at CELA Conference, Lincoln University, Christchurch, New Zealand, June, 2004.

Adapted from the REACH Centre for Multicultural and Global Education, Seattle, Washington, USA, 1994; and Garlett, Anda & Revell (2001).

Taman Kelod Design Studio Participants & Acknowledgements_

Claire Dobson; Sam Fitzpatrick; Kym Burgess, Daniel Gottschalk; Andrea Tate; Ali Copeland; Paula Counsel; Aaron Teo; Eka Pujiyanto; Winnie Wong; Lindsay McLagan; David Mitchell; Emily Buck; Lisa Shine; Grant Revell; Patrick Beale; Craig Burton; Jeffrey Yeung; Cass Edwards; with special thanks to the community of Taman Kelod, including I Gusti Nyoman Arya, I Gusti Rai Mantra; I Gusti Nyoman Oka, I Gusti Nyoman Dartta, I Gusti Putu Dana, I Gusti Ketut Putra, I Gusti Nyoman Bajra, and to Professor Gelebet, Ida Bagus Minarkan, Ida Bagus Mantra, Cokorda Agung, Popo Danes, I Wayan Karja, Tjalamina Mia, Christine Foster & Glen Parker.

End

Notes:

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¹ *Seeking The Spectacular*. Sally Morgan. Paper prepared for the Australian Heritage Commission cyber forum on Inspirational Landscapes. 2002. p.4.

² *'backward'*. Leon Van Schaik. Kerb Journal of Landscape Architecture. Royal Melbourne Institute of Technology University. Issue No. 10, 2001. p.101.

³ *Developing an Internationalisation Strategy Plan for The University of Western Australia in the 21st Century*. A discussion paper from the Internationalisation Strategy Panel at The University of Western Australia, October 1999. See <http://www.artsmmc.uwa.edu.au/hostsites/internationalisation/vc.html>

⁴ See: *'Geographies of Exclusion.'* David Sibley. Routledge, London, 1995.

⁵ *Lontar + Learning*. Article prepared for catalogue of exhibition - *'Ngulak Ngank Nidja Boodja – our mother this land'*, Lawrence Wilson Art Gallery, by Lindsay McLagan in collaboration with the Taman Kelod community, Ubud Bali. April, 2005.

⁶ Paul Gorski (2000), in: <http://www.edchange.org/multicultural/initial.html> (accessed 5/4/05)

⁷ In: *'studio: 3rd space'*. Grant Revell + Jill Milroy. Kerb Journal of Landscape Architecture. Royal Melbourne Institute of Technology University. Issue No. 10, 2001. pp 16-17.

⁸ REACH Centre for Multicultural and Global Education. Seattle, Washington, USA. 1994.

All photographs are sourced from the UWA Taman Kelod Design Studio unless noted.

At the time of publication Grant Revell teaches and practices in design and ecology at The University of Western Australia, Faculty of Architecture, Landscape & Visual Arts, Western Australia, Australia.

Craig Burton is an architect and landscape architect who lives and practices on Scotland Island, Pittwater, New South Wales, Australia.

Please direct all article inquiries to Grant Revell at harvest.harvest21@gmail.com