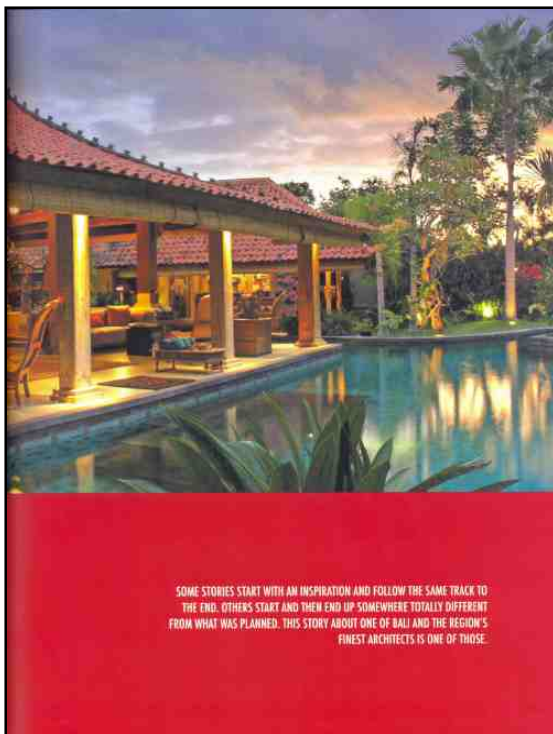
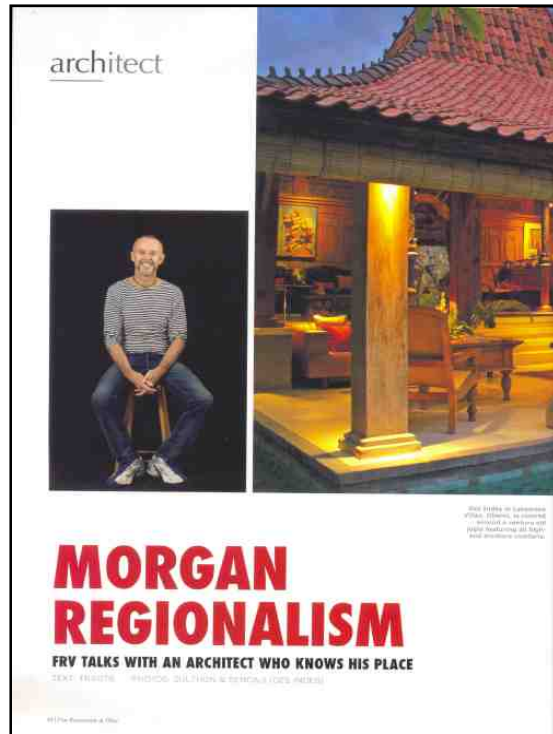


FRV – PURI BAWANA

Edition 4.6 April – May '08 – Morgan Regionalism





FW: No, no story. Maybe just a story about YOU, as you and the man place you mentioned.
GM: Court that, for absolutely an expert on expert working in Bali as Architects when they are, in fact, use one qualified to build beds off a truck... and the impact of this on the process of inappropriate design and building going on...

FW: However, how wide getting to the other goes... who would you be allowing to build that observation, I wonder?

GM: It would actually be easier to let qualified expert architect practicing in Bali. There are about 100 of them, so many stories where the one are calling themselves 'Architect', which is actually illegal in many countries including Indonesia - but you know Bali - just anyone's word and then building your own palace!

One thought, here and here in Adelaide, Australia, doesn't mind speaking his mind and has always been on quite respectful

After finishing his architectural studies and his second exchange programme spent in Los Angeles, he worked in London and Adelaide before joining Glendora Kay Architects in Bali and Jakarta for a period of ten years. He knows Bali and the Indonesian culture well and his architectural designs reflect his experience in both countries. Since five years ago he has opened his own architectural practice out of Sydney while maintaining his office in Bali. With his Australian friend, Morgan, he has Indonesian experience Morgan is well placed to be the only one at the most professional and design architect in Bali but also an authority on Bali style and design. In other words, he should know what he is talking about on the theme:

FW: How long have you been an architect?

GM: I qualified in 1987.

FW: What brought you to Bali?

employees selection. Charly at the hotel industry I am probably one of the very few people who were involved in it. I have traveled through most of Indonesia and consider the 19th century expropriation was Bali.

FW: What's the biggest challenge you've had?

GM: That's what happens to people here when viewing their architecture. I love the decomposition of water that provides more intricate work. I love being here in my design.

FW: What have you been doing since leaving Bali?

GM: I never left Bali but divide my time between Bali, Sydney and Jakarta in Fiji, Vietnam, Java and Komodo. I have an office and a villa property in Bali and an art office in Sydney. My geographical focus is not in address, anyone.



FW: You said before that the view Bali Villas are the same or even remotely similar. It's wrong that the view helps there's no such thing as Bali style!

GM: No, I said no view (like of view) as the view is even remotely similar. I cannot answer for other designers of mass villa developments. 'Bali style' is a marketing term that is entirely nonsense. The Balinese are extremely tolerant. They're like the people.

FW: How has the Bali perception affected your architectural business in Australia?

GM: It would have been an issue a few years ago but now it's not. I moved to a Perth based magazine recently as a result for the last five and the place was of an effort to me, anyway. Bali, position, style, laid-out, practice, overlooking the sea. In Australia we are well supplied by the abundance with the 'same' style - it is a Bali style in fact. Perhaps the best thing we can bring from Australia to Bali is more about the professional practice of architecture. Working for the client and not for the commission, the example, which is where many Indonesian

I can hopefully bring to the table in my work in Australia is a degree of 'work ethic' that an architect that has worked their entire life in Perth (for example) is missing. The success of the amazing Indian / Chinese relationship that Balinese corresponds here, for example, is something that we, as Australians, can only learn from. I lost an interest in Australian buildings in that way.

FW: Do you think you're being more building practice in Bali than Australia or the other way around?

GM: Probably Bali as Australia as I have only been taking on projects in Australia for the last few years and the traditional of Balinese architecture go back much further and therefore make much more sense. In Australia we are well supplied by the abundance with the 'same' style - it is a Bali style in fact. Perhaps the best thing we can bring from Australia to Bali is more about the professional practice of architecture. Working for the client and not for the commission, the example, which is where many Indonesian

architects come from. Not all - some are not in the case and do great work.

FW: Many people are now starting to build from around the world to build a house or villa to live in or as a business venture. What would your advice be to them before they look off in their first building project?

GM: Make sure they get a professional/qualified architect to work for them as not all the potential 'bodies' in the process. In fact, it is no different to building anywhere else - Bali is treated with slightly different in the 'Bali is special' syndrome. In the end you've learnt retail and work better value for money.

FW: What have been your greatest influences in design?

GM: Traveling in South East Asia and seeing the traditional forms of architecture working in their environment is probably my biggest influence. Also the work of Teo Joo Koh, Geoffrey Bawa and Martin Gonsky.



Villa Semarini is another villa in the area. It has a view of the sea and a large swimming pool. The villa is built on a hillside and has a large swimming pool. The villa is built on a hillside and has a large swimming pool.

Classically repeated traditional Indonesian wood stone is the view (stone wall) done by the living room who are given more the architect's influence. The living room gallery (stone wall).



The newly finished Villa Semarini villa with a large swimming pool and a view of the sea. The villa is built on a hillside and has a large swimming pool. The villa is built on a hillside and has a large swimming pool.

Below: The villa Semarini villa with a large swimming pool and a view of the sea. The villa is built on a hillside and has a large swimming pool. The villa is built on a hillside and has a large swimming pool.

FW: What are you working on in the moment?

GM: I am finished an extensive villa in Canggu and have another, bigger one in the drawing books. I am consulting on a house in Vietnam and doing two private houses there. I'm also doing a weekend house and a holiday spa in Fiji, plus one residence in Adelaide.

compound, and the situation we all element of this Bali tropical style. Kay Morgan was involved in those early days working with Geoffrey Kay, being the main architect as many of the early private projects were his. I had more influence on the design of the time than is recognized. From his time design, he obviously still adheres old school Balinese design but with a definite modern approach. The Indonesian the roads and claims of his clients. 'I'm not a traditionalist', he said when I asked him if he focused on traditional Balinese architecture in his designs, as he walked around the 'Old Bisma' property. 'I don't do it as the thinking table thinking about keeping things traditional. I would like being a guru. I'd call myself a neotraditional. I like local ideas that have been around the corner as it were, and use them in the modern vernacular and in the place they belong'. Regional Architecture didn't have much of a ring to it, but that is it's all around it. Working within your realm and what is your disposal is the basis of my

designs and in particular the changes we are asked to do. Bali. It's what makes you place different to another and each place special. Bali style may be a good marketing term, but the nature of this style is Bali itself and the materials, history and people that make up the place. The same, basically, goes for architecture. Architecture of Balinese should be added the Bali from the past to the future.

Kay Morgan now spends a lot of time in Bali, Sydney, Fiji, Vietnam and other parts of the region. His experiences are growing and with it his design architectural skill and reputation as also on the way, just by you.

www.kaymorgansarchitect.com

MORGAN REGIONALISM

FRV talks with an architect who knows his place

Text: Trauts | Photos : Sulthon & Senoaji

Some stories start with an inspiration and follow the same track to the end. Others start and then end up somewhere totally different from what was planned. This story about one of Bali and the region's finest architects is one of those.

I've known Guy Morgan, a professional architect from Adelaide, for a number of years. I first met him when he was working for and ran the Grounds Kent Architect offices in Bali. At the beginning of this story I approached him with a half baked idea on a feature for FRV about the Ideal Bali Villa. Nice little story it would've been; photos of some beautiful villas, get a few comments from the masters and there it is. Approaching Morgan I discovered that he had a few contrary ideas on the whole Bali style and design concept and stopped me in my tracks.

Our first exchange:

FRV: In the next edition of FRV magazine we plan an article about "The Ideal Bali Villa" The idea is to ask a number of architects working in Bali what their ideal design is, or would be. What you need, what you look for, what has to be considered and incorporated into the design....
GUY MORGAN: That's a big ask, mate - each villa is different and we (architects) make it to suit our clients - so each is 'ideal' to its client (or should be), but will not be 'ideal' to anyone else, as it wasn't designed for them. I am not being obtuse, just truthful. the emails went on.

FRV: But there must be a standard Bali villa plan. Something that caters for the elements (heat and rain - lot's of that lately!), something in the lay-out, or the materials used. Let's say, for example, a client comes to you and wants a Bali Style villa; what do you say to them?
GM: No Trauts, there is no 'standard villa plan' - too many variables - site, orientation, slope, services, client's brief, client's style, function or spaces, materials selection, staff requirements, land area, prevailing winds, rural or urban setting, oceanfront or not, localized climate, privacy, landscaping, operational requirements, etc etc etc - just to name a few. A client will come with ideas about some of these factors, and the architect will put together a brief that takes into account the rest - this forms the basis for the design. No two are ever alike, even remotely - I can't think of two villas I have done that are even remotely similar.

FRV: So, no story. Maybe just a story about YOU, or you and the new place you mentioned, **Puri Bawana!**

GM: Great idea! (or alternatively an exposé on expat's working in Bali as 'Architects' when they are, in fact, not even qualified to unload bricks off a truck... and the impact of this on the amount of 'inappropriate' design and building going on....)

FRV: Hmm. Now we're getting to the nitty gritty....who would you be alluding to with that observation, I wonder?

GM: It would actually be easier to list qualified expat architects practicing in Bali. There are about five I know of. So many stories where the rest are calling themselves 'Architect', which is actually illegal in most countries including Indonesia – but you know Bali – just reinvent yourself and start believing your own publicity!

Guy Morgan, born and bred in Adelaide, Australia, doesn't mind speaking his mind and has always done so, quite eloquently. After finishing his architectural studies and a six month exchange programme spent in Java noting Javanese architectural design, he worked in Darwin, London and Adelaide before joining Grounds Kent Architects in Bali and Jakarta for a period of ten years. He knows Bali and the Indonesian culture well and his architectural designs reflect his experience immersed in this diverse culture. Since five years ago he has operated his own architectural practice out of Sydney while maintaining his office in Bali. With his Australian formal training and his Indonesian experience Morgan is well placed to be not only one of the most professional and adept architects in Bali but also an authority on Bali style and design. In other words, he should know what he is talking about on the theme.

FRV: How long have you been an architect?

GM: I qualified in 1987.

FRV: What brought you to Bali first?

GM: I was transferred from Jakarta. Was ambivalent about the move, but the riots and mayhem of 1998 in Jakarta persuaded my employers otherwise. Outside of the hotel industry I am probably one of the very few people who were transferred here. I have traveled through most of Indonesia and consider the entire country extraordinary, not just Bali.

FRV: What's with the wobbly lines on the website logo? (Check www.guymorganarchitects.com)

GM: That's what happens to straight lines when viewing them underwater. I love that deconstruction of 'order' that pervades most architects' work. I love using water in my designs.

FRV: What have you been doing since leaving Bali?

GM: I never 'left' Bali but divide my time between Bali, Sydney and projects in Fiji, Vietnam, Java and Bermuda. I have an office and a villa property in Bali and an admin office in Sydney. My geographical 'home' is not so relevant, anymore.

FRV: You said before that no two Bali Villas are the same or even remotely similar. By saying that, do you believe there's no such thing as Bali Style?

GM: No, I said no two villas of mine are the same or even remotely similar. I cannot answer for other designers or mass villa developments. 'Bali Style' is a marketing term that is entirely insincere. The Balinese are extremely sincere. Therein lays the paradox.

FRV: How has the Bali connection affected your architectural business in Australia? I'm sure it would have been an asset a few years ago but over the last couple? I noticed in a Perth based magazine recently an advert for roof tiles and the photo was of an obvious (to me, anyway)

Bali, pavilion style, laid-out residence overlooking the sea. The caption inferred to the design being Fiji style. Something like, “Live your Fiji dream with Bristle”. A few years ago that would have had Bali written all over it.

GM: That’s easy. It hasn’t. Doing ‘Bali Style’ in Australia has about as much relevance as doing ‘Australian Style’ in Bali, i.e. none. What I can hopefully bring to the table in my work in Australia is a degree of ‘worldliness’ that an architect that has worked their entire life in Perth (for example) is missing. The essence of the amazing indoor / outdoor relationship that Balinese compounds have, for example, is something that we, as Australians, can only learn from. I love to reinvent Australian buildings in that way.

FRV: Do you think you bring more building practices to Bali from Australia or the reverse; to Australia from Bali? (Do you incorporate that Troppo design style in Bali villas at all?)

GM: Probably Bali to Australia as I have only been taking on projects in Australia for the last few years, and the ‘traditions’ of Balinese architecture go back much further and therefore make much more sense. In Australia we are still crippled by the obsession with the latest ‘style’ – it is a hard habit to break! Perhaps the best thing we can bring from Australia to Bali is more about the professional practice of architecture. Working for the client and not for the contractor, for example, which is where many Indonesian architects come unstuck. Not all – some are true to the cause and do great work.

FRV: Many people are now coming to Bali from around the world to build a house or villa to live in or as a business venture. What would your advice be to them before they took off on their first building project?

GM: Make sure they get a professional qualified consultant team working for them to iron out all the potential ‘hurdles’ in the process. In the end, it is no different to building anywhere else – Bali is littered with unsightly tributes to the ‘I’ll do it myself’ syndrome. In the end you get a better result and much better value for money.

FRV: What have been your greater influences in design?

GM: Travelling in South East Asia and seeing the traditional forms of architecture working in their environment is probably my biggest influence. Also the work of Troppo architects, Geoffrey Bawa and Martin Grounds.

FRV: What are you working on at the moment?

GM: I just finished an enormous villa in Canggu, and have another, bigger one on the drawing boards. I am consulting on a resort in Vietnam and doing two private houses there. I’m also doing a waterfront house and a health spa in Fiji, plus two residences in Adelaide.

Bali Style may be a name that’s over-used and loosely placed on anything luxurious and built in the tropics, and as Guy Morgan says, ‘hype’, but the early style, Bali architectural designs that are based on religious temples and communal gathering points etc, still motivate and inspire. The Oberoi, Amandari, Four Seasons Jimbaran to name a few and even some of the more stately Nusa Dua hotels remind and introduce visitors for the first time to the allure and tropical-style of Bali architecture. That modern incarnation of the style took off a couple of decades ago and the timber, the bamboo, the alang-alang, the compound, and the wantilan are all elements of that Bali tropical style. Guy Morgan was connected in those early days working with Grounds Kent, being the on-site architect on many of those early ninety’s projects and

possibly had more influence on the designs of the time than is imagined. From his latest designs, he obviously still admires old school Balinese design, but with a definitively modern agenda, that incorporates the needs and desires of his clients. "I'm not a traditionalist," he said when I asked him if he focused on traditional Balinese architecture in his designs, as we walked around the **Puri Bawana** property. "I don't sit at the drawing table thinking about keeping things traditional. It sounds like being a priest. I'd call myself a regionalist. I take local ideas; ideas that have been around for centuries in some cases, and use them in the modern vernacular, and in the place they belong." Regional Architecture doesn't have much of a ring to it, but the fact is it's all around us. Working within your means and what's at your disposal is the basis of most design and in particular, the designs we see around us in Bali. It's what makes one place different to another and each place special. Bali Style may be a grand marketing term, but the essence of this style is Bali itself and the materials, history and people that make up this place. The same, basically, goes for anywhere. Architectural Regionalism could be called the link from the past to the future.

Guy Morgan now spends a mix of time in Bali, Sydney, Fiji, Vietnam and other parts of the region. His experiences are growing and with it his design, architectural skill and reputation are also on the rise, year by year.

www.guymorganarchitects.com