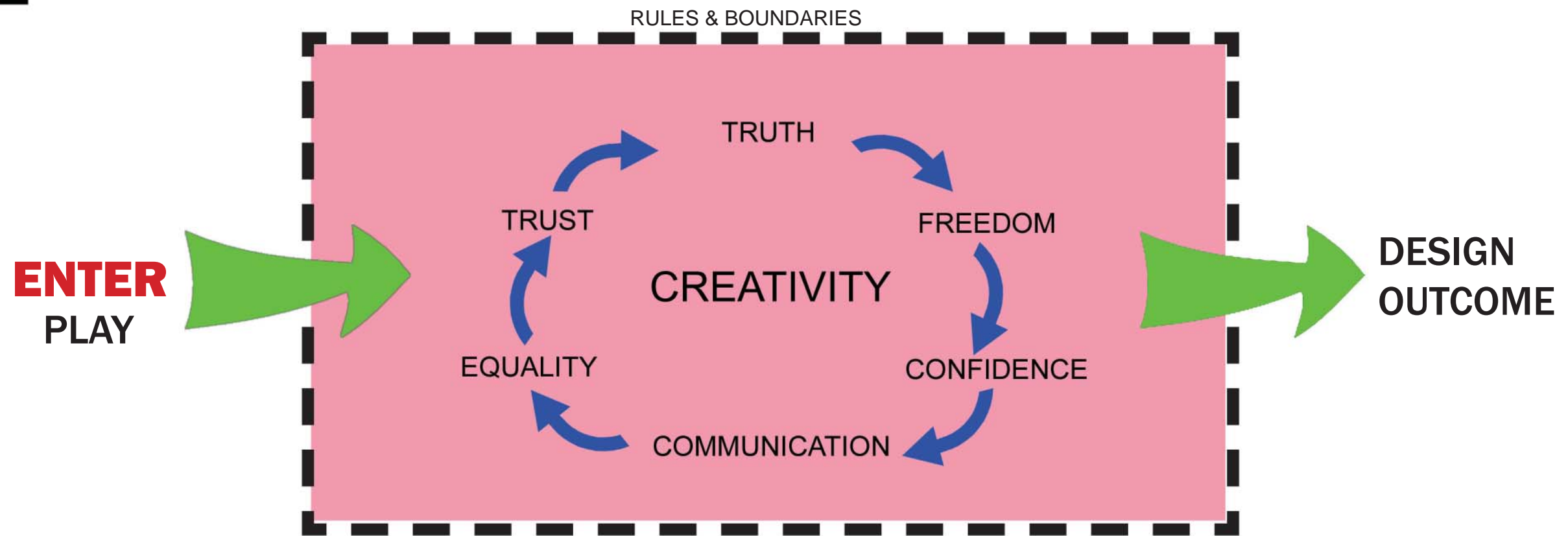




: CONCEPT



WHAT IS PLAY?

PLAY with its rules, restricts in order to be **FREE**. The rules (right amount) provide encouragement for **CREATIVITY**.

PLAY is a means of **COMMUNICATION**, a common language through which people who otherwise couldn't communicate (due to linguistic, social, class reasons) now can.

WHAT DOES PLAY DO?

PLAY allows one to feel and see through and behind the political, racial, ethnic, religious, and linguistic boundaries that separate us, not by eliminating them but by invoking a deeper sense of **COMMONALITY**, one that transcends the normative order.

In everyday reality we believe that the ideology we're being sold is the '**TRUTH**'. Through **PLAY**, and its ability to reach below the surface to a **DEEPER REALITY**, we can explore what we 'really' want, and therefore achieve a more 'real' design outcome.

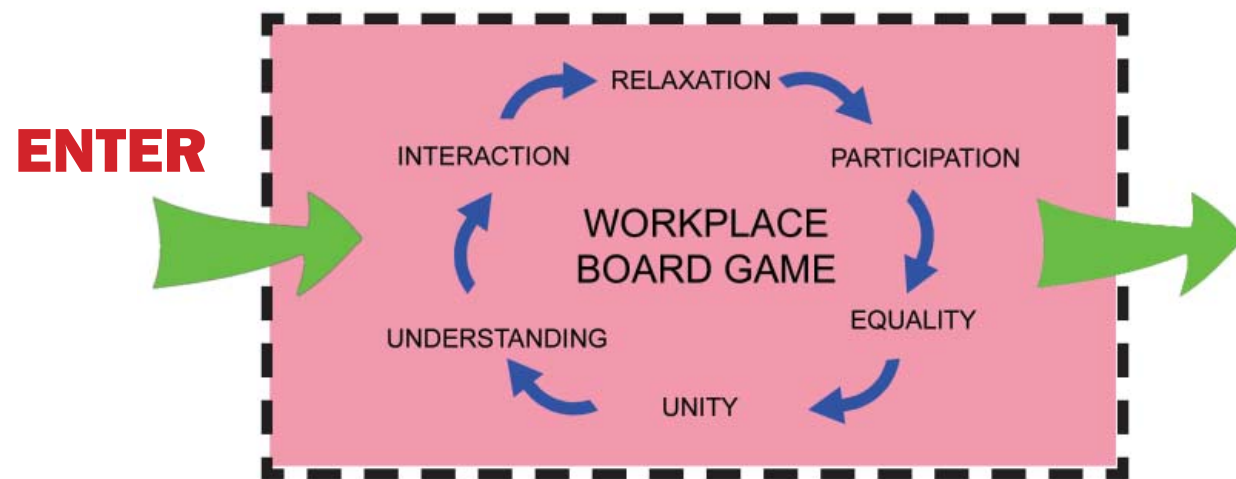
PLAY: IN DESIGN

Design **PLAY** desires an **OUTCOME** and can be built into the rules of the game.

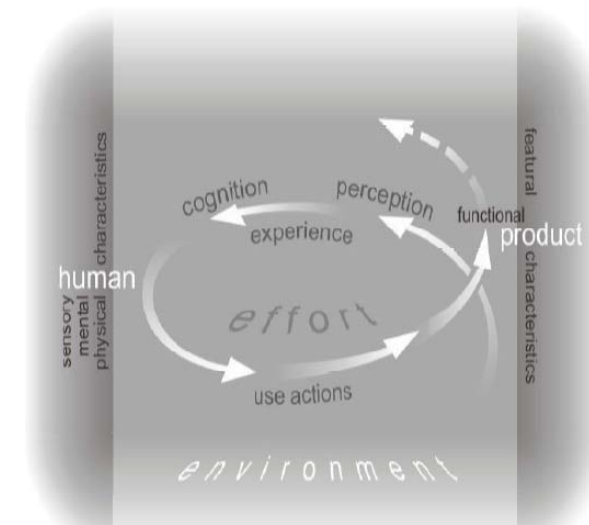
Design **PLAY** should end in a **MUTUALLY SATISFYING DRAW**.

TRUST and **COMMUNICATION** built between the players and stakeholders can therefore continue beyond the game.

OFFICE REFURBISHMENT, NETHERLANDS



BRIDGE between people with different backgrounds, without usual **RULES** and **HIERARCHY**. Deeper **INSIGHT**

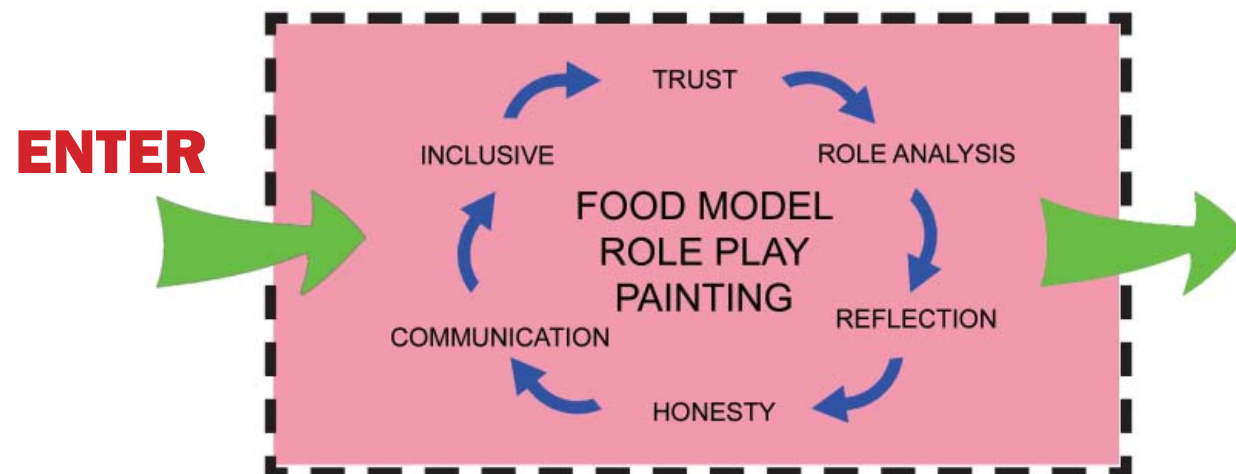


Researcher's model of PLAY



Playing the Workplace Board Game

ROXBURGH PARK SUBURBAN DEVELOPMENT, AUSTRALIA



Listening for **UNDERSTANDING**. Foster **TEAMWORK**. Self **REFLECTION**



Making models with food

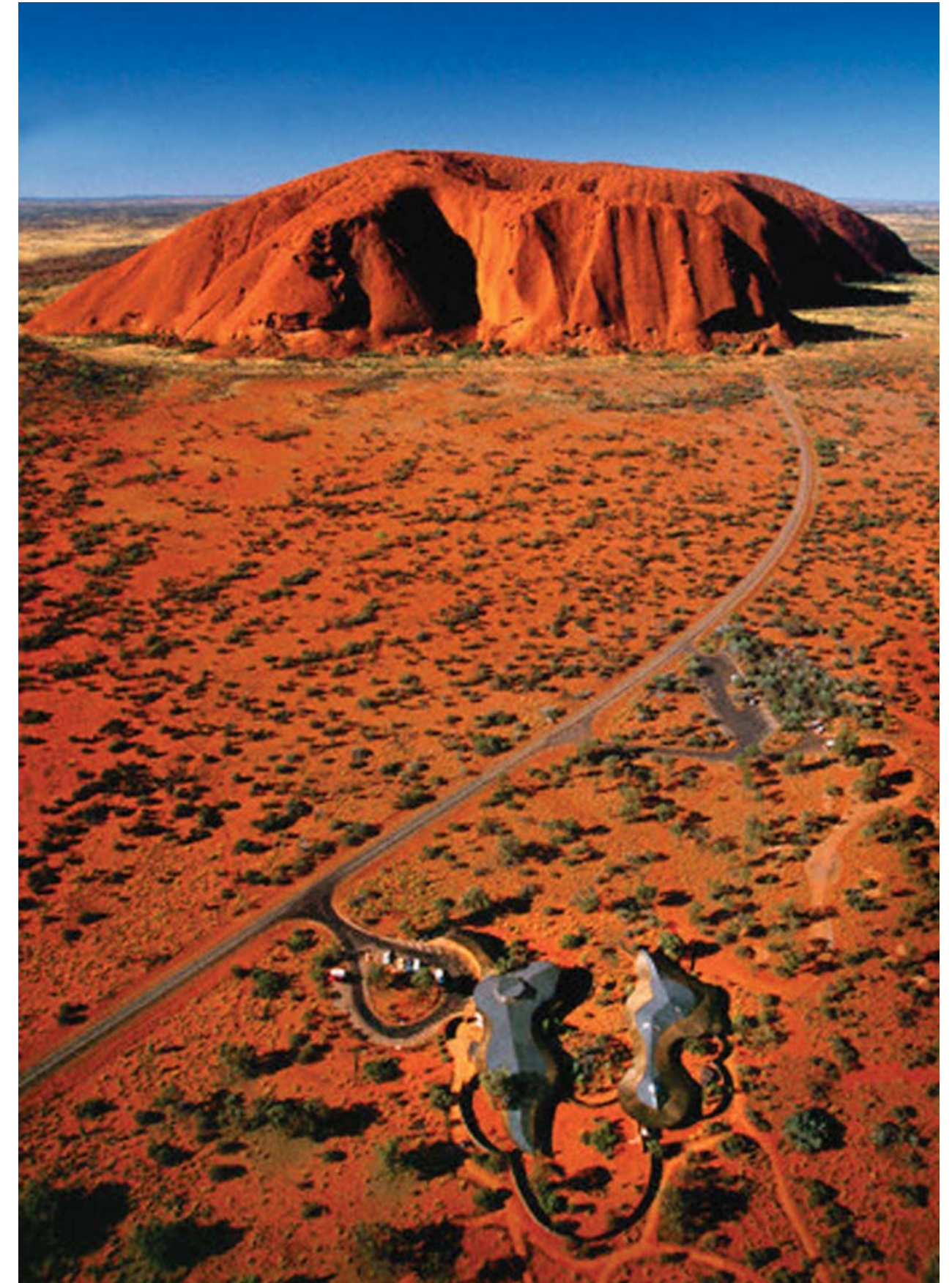
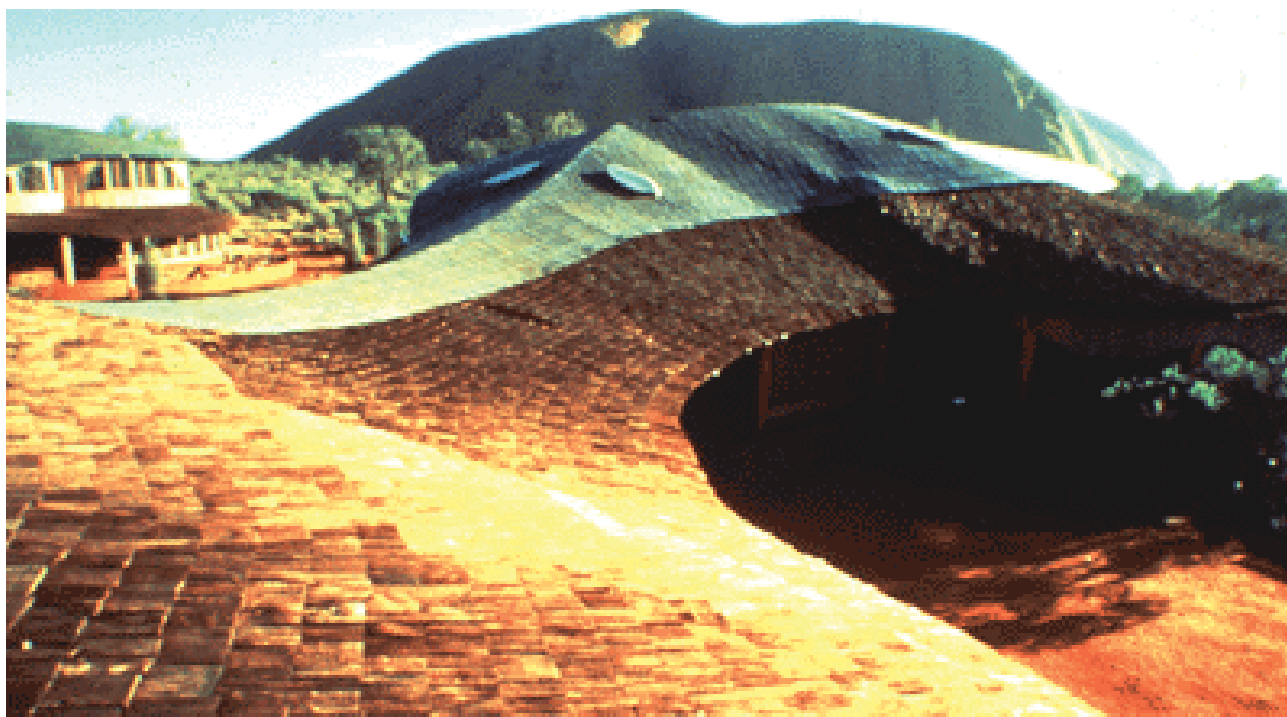


Suburban housing



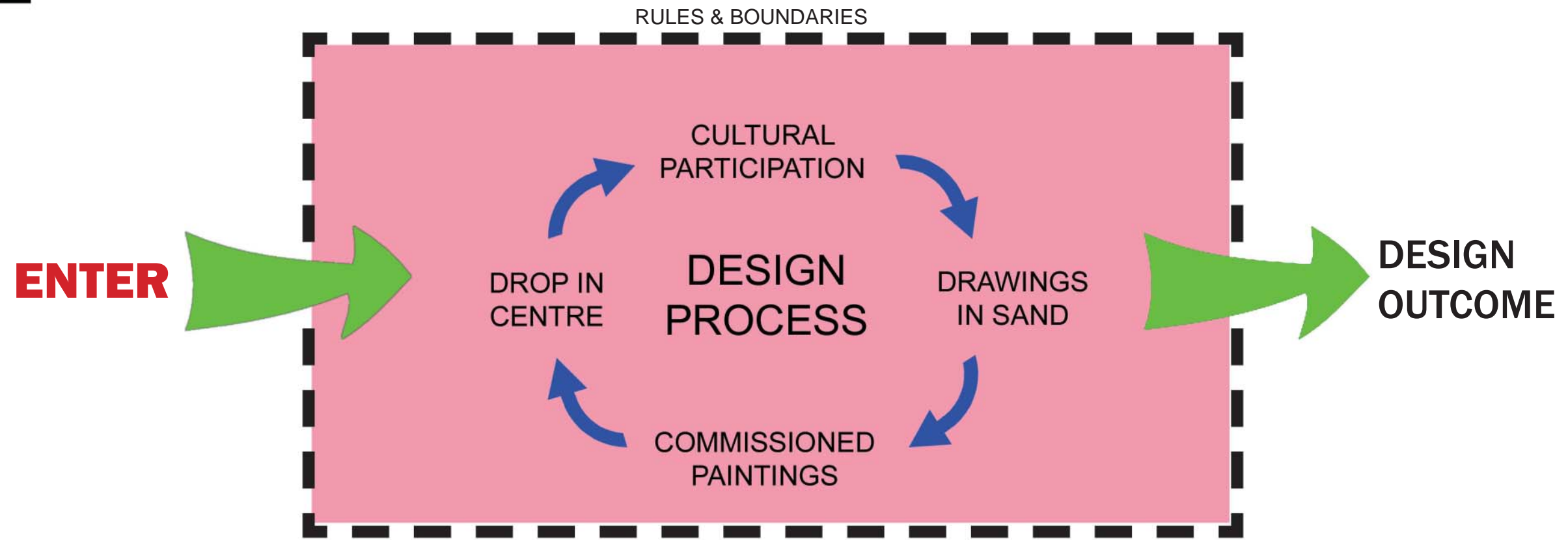
PLAY: IN DESIGN

ULURU KATA-TJUTA CULTURAL CENTRE, AUSTRALIA





: DESIGN PROCESS MODEL



“Personal biographies and ancestral adventures weave together into a complex lattice of realities - this Uluru is not the one tourists see”
(Greg Burgess)



Anangu Community Elders.



Anangu Community Elders drawing diagram with ideas for proposed centre.



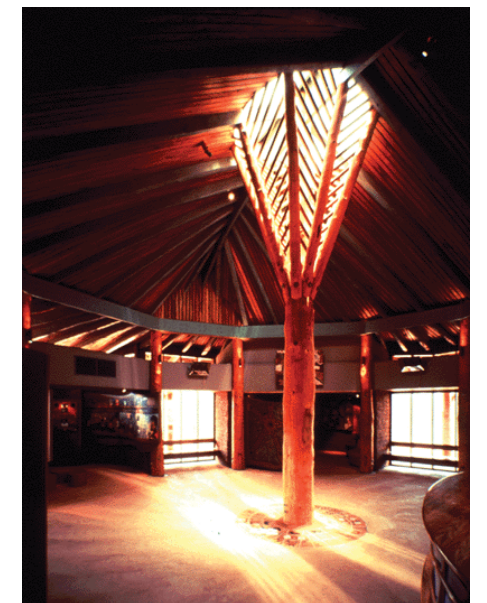
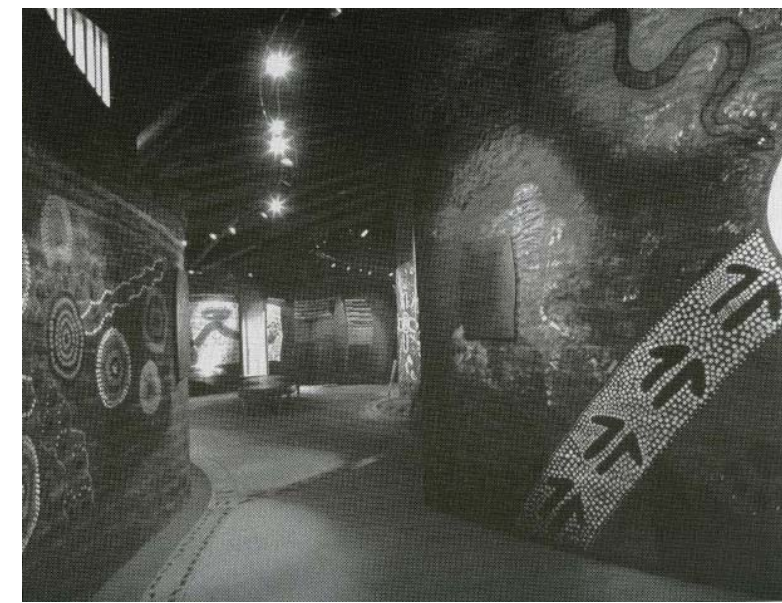
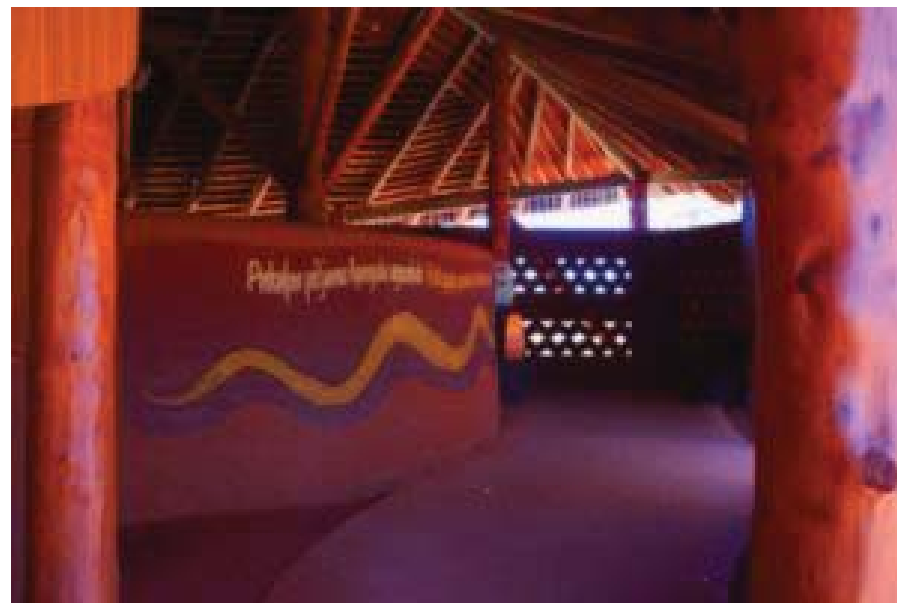
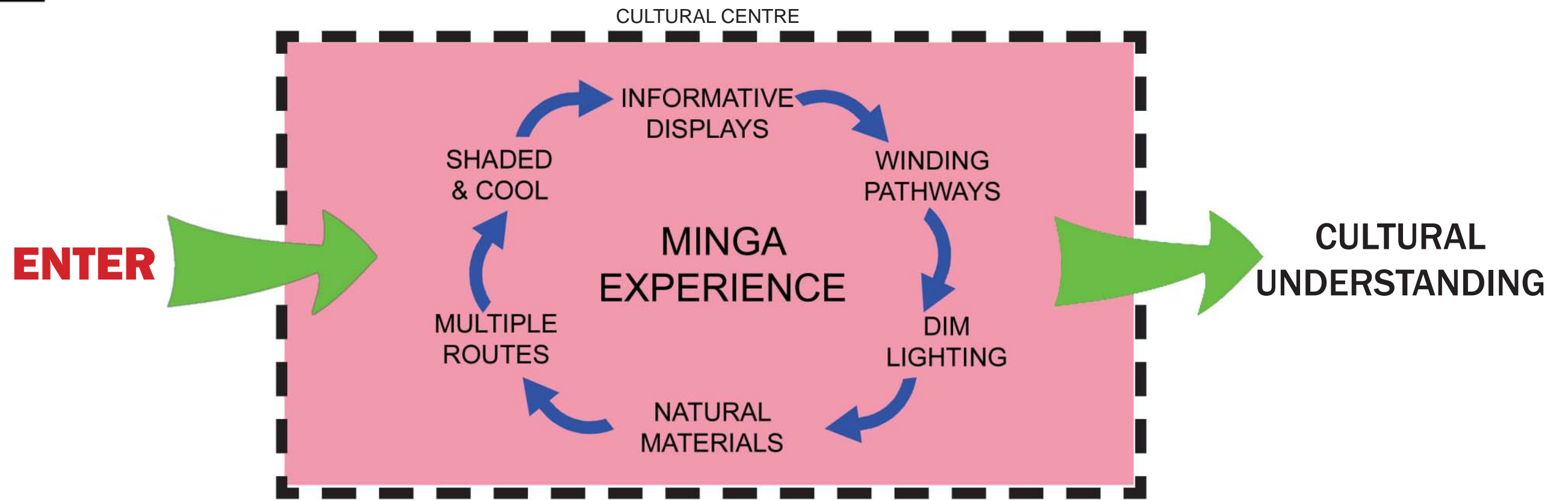
Barbara Tjikatu and Nipper Winmati painting of dreamtime stories associated with Uluru.



Nellie Patterson painting of the community's vision for the cultural centre.



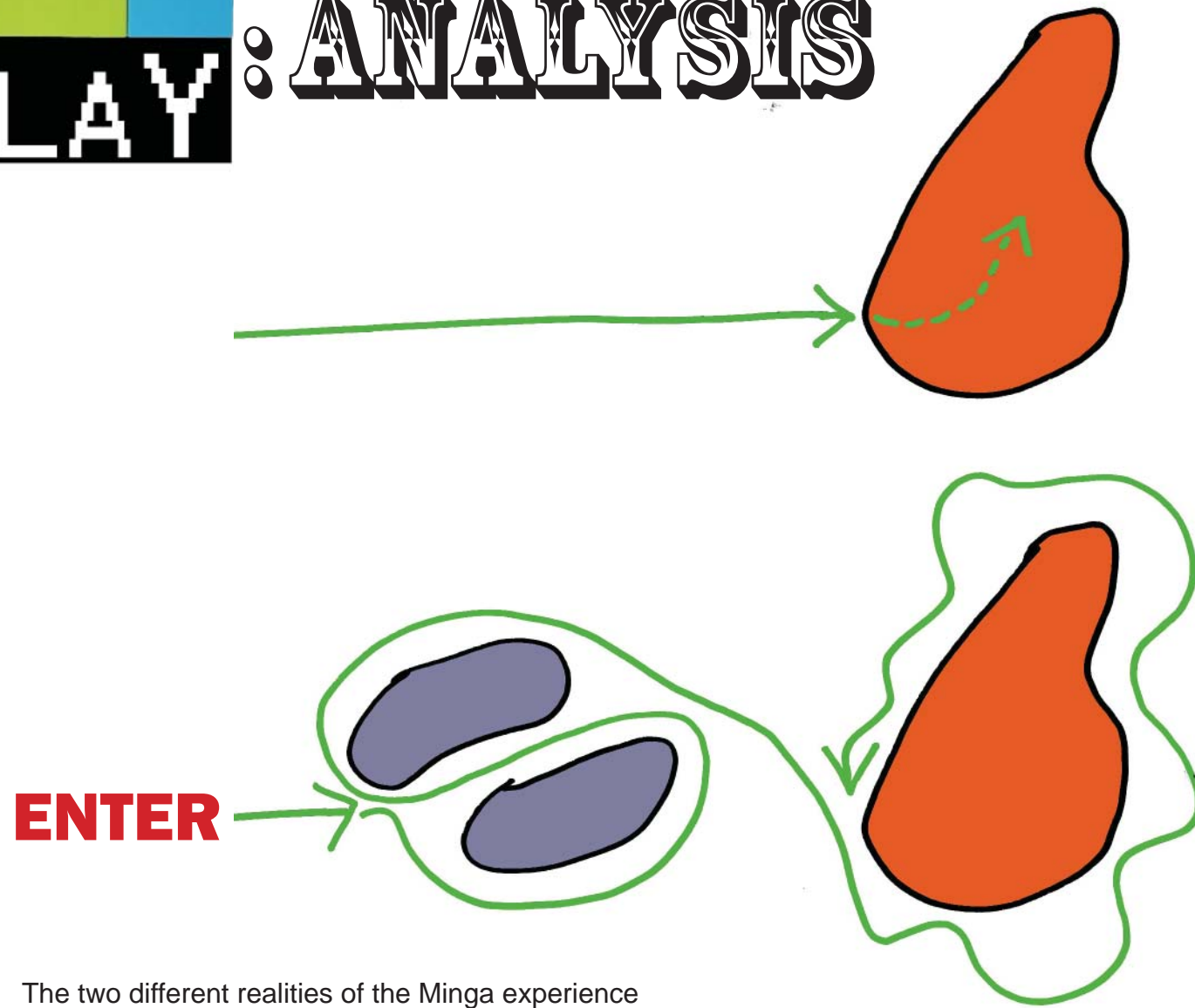
PLAY: ANALYSIS



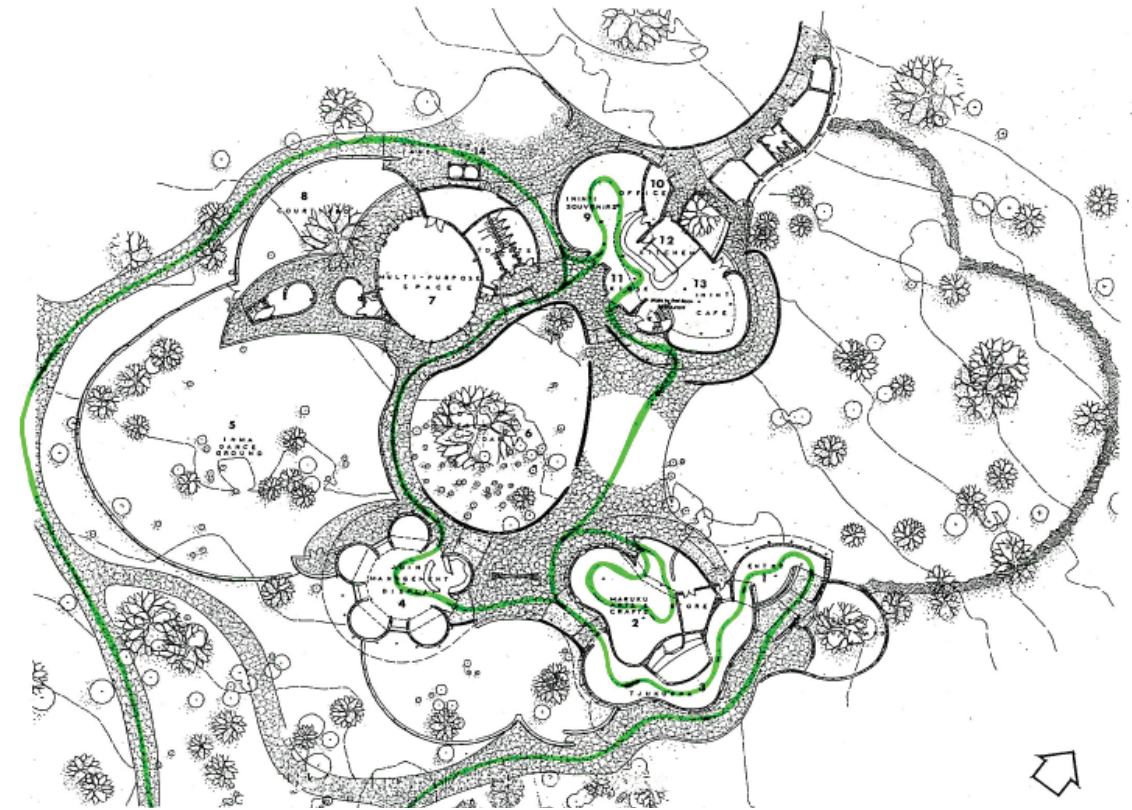
The Minga leave their cars in the hot sun of the parking areas and enter a linked sequence of dim lit, curvilinear spaces enclosed by adobe walls, grounded and specific, tucked under the serpentine roofs



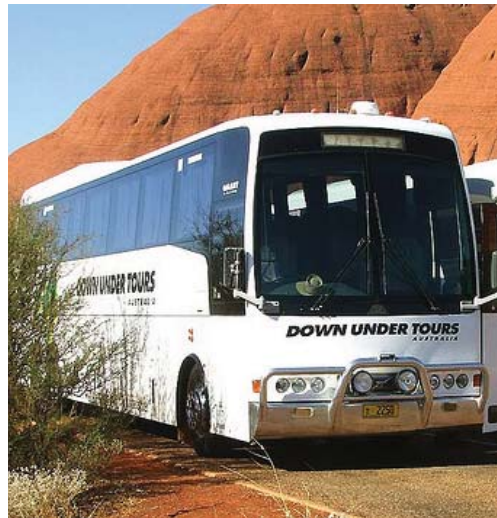
PLAY: ANALYSIS



The two different realities of the Minga experience



Site and Building Plan. The form and winding pathways slow down the Minga



The Minga's arrive



Bypassing the Cultural Centre, the Minga's or 'ants' climb Uluru



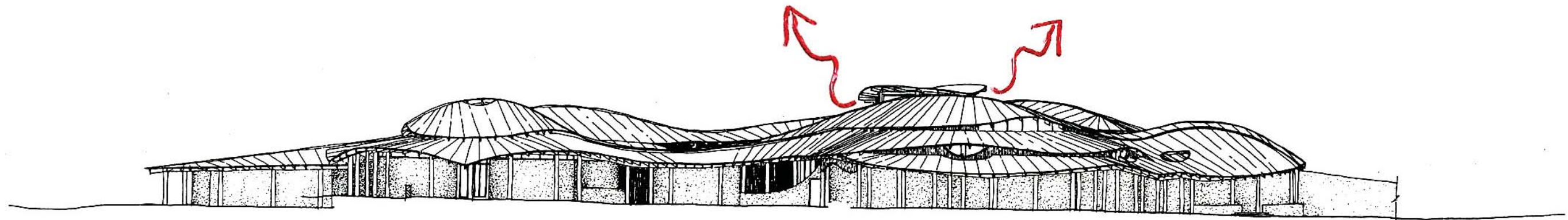
Winding, indirect, pathways to the Centre



The Minga's experiencing Uluru from the base



PLAY: & REALITIES



Uluru and Kata-Tjuta Cultural Centre south east elevation. The roof form with deep shade canopies and apex openings keep the internal spaces cool as required for the world within.



ENVIRONMENTAL: Materials, deep eaves, light on the landscape



ECONOMIC: Employment - Cultural Centre shop, Anangu tour guides



POLITICAL & CULTURAL: Engagement, interaction, understanding