

G Galleries.

L Libraries.

[E] Education.

A Archives.

M Museums.



“As learning isn’t limited to schools but is indeed something that continues throughout our lives, there’s a natural inclination to design cultural institutions and their curated exhibitions with learning in mind. The two are perfectly complementary and subsequently, there are often opportunities for translational thinking between the two.”

Fiona Young, Sydney Studio Director



Concept for Queensland Museum Sciencentre.





GL[E]AM is a new cultural sector that amalgamates education and GLAM (Galleries Libraries Archives Museums) typologies to facilitate inclusive, meaningful and interactive user experiences. In championing this sector, Hayball creates design solutions that accommodate diverse communities and intergenerational groups within cultural settings.

Our inter-disciplinary approach is embedded in research and knowledge sharing and our skill set is informed by extensive experience in education and exhibition design, as well as civic placemaking. We're committed to exploring design outcomes that remain contextually relevant within a rapidly changing world.

This Review outlines our GL[E]AM capabilities.



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# Learning at the Heart of Cultural Spaces

Leanne Amodeo

**Hayball blurs the line between civic and education design, adding value to cultural institutions looking to enhance and extend the visitor experience.**

Today more so than ever, museums and galleries are prioritising visitor engagement and interaction. These cultural institutions may have once functioned as cabinets of curiosity for the privileged and elite, but they're no longer merely regarded as places of passive entertainment. In these digitally-charged times where everyone and everything is constantly vying for our undivided attention, they can't afford to be. And to stay relevant, they need to be generating memorable and engaging user experiences.

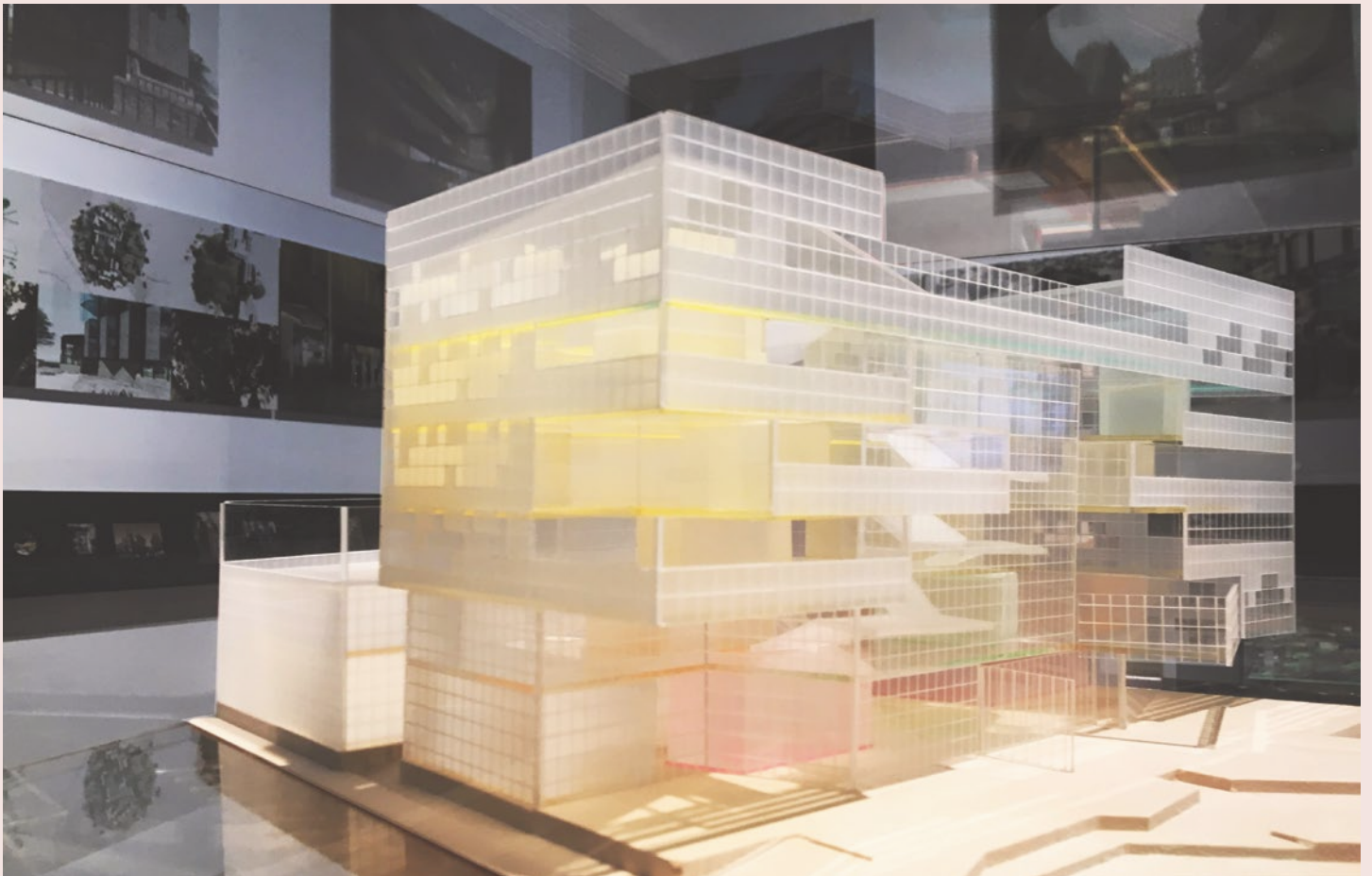
Capturing visitors through a lens of lifelong and intergenerational learning has become instrumental in retaining and growing audiences. As a result, a new hybrid of cultural institution as educational space – the GL(E)AM (Galleries Libraries Education Archives Museums) sector, a term recently coined by Hayball Sydney Studio Director Fiona Young and Matt Esterman, Director of Learning Technologies and Innovation at Our Lady of Mercy College Parramatta – has repositioned these facilities as hyper accessible.

Learning is now at the core of the visitor experience and exhibition design as the interface critical to visitor engagement has become all the more interactive. It requires architects and designers to bring a multi-disciplinary approach to the table, coalescing skills gained from different sectors. Practices such as Hayball, with a background in delivering cultural and education projects, are well placed to deliver GL(E)AM outcomes built around creating connection between objects and people of all ages.





Reigning Men exhibition concept design  
for Museum of Applied Arts and Sciences.



**“Recognising that each learner is unique is applicable to the museum context too, where multiple perspectives of multiple visitor types have to be considered.”**

Indeed, a number of Hayball team members have worked at museums in-house and have in depth understanding of operations and curatorial processes, as well as expert knowledge on object-based learning. This type of learning is especially relevant to exhibition design and Hayball recently explored the topic in a commissioned report on the University of Sydney’s new Chau Chak Wing Museum. Their review analysed what object-based learning could offer staff, students and other stakeholders to enhance the visitor experience and recommended a design approach that includes enhancing interdisciplinary practice by making learning visible using transparency between spaces, considering use of the whole museum as spaces for learning and enabling 2D, 3D and digital objects to be on display and accessible in all learning spaces.

Left: Model of South Melbourne Primary School, *Time Space Existence*, 2018 Venice Biennale.

Right: Concept sketch for the Victorian Pride Centre.



Recognising that each learner is unique is applicable to the museum context, where multiple perspectives of diverse visitor types have to be considered. In contributing to the *Time Space Existence* exhibition at the 2018 Venice Biennale, for example, Hayball displayed five projects – two vertical schools, two student accommodations and the Victorian Pride Centre – to show knowledge-sharing and learning is of equal importance across education, community and cultural environments. There's certainly no one-size-fits-all solution, which makes identifying the end user's areas of interest crucial for forming strategies that encourage people to linger in each of these environments.

Hayball also harnesses the idea of play as a means of encouraging engagement. Interestingly, the skills developed through play – collaboration, critical thinking, communication and creativity – are the same ones gained from deep learning (as opposed to surface learning) and so integrating this process into the visitor's exhibition experience will make it all the more memorable. It's the job of the exhibition's designer to find different ways to engage visitors, whether through a maker space or by taking objects out of a collection and putting them on display or using tools like narrative to create greater impact. One thing's for certain and this is that people aren't going to museums today to just gain knowledge through observation; they want to create their own knowledge through genuinely unique, impactful experiences.

It makes for an exciting proposition that enables Hayball to work with cultural institutions in co-creative ways to realise customised outcomes. Ultimately, it's about extending experiences beyond the physicality of the museum, so that visitors can continue their journeys of discovery through ongoing dialogue and exploration.

Leanne Amodeo is a writer, editor and media specialist.

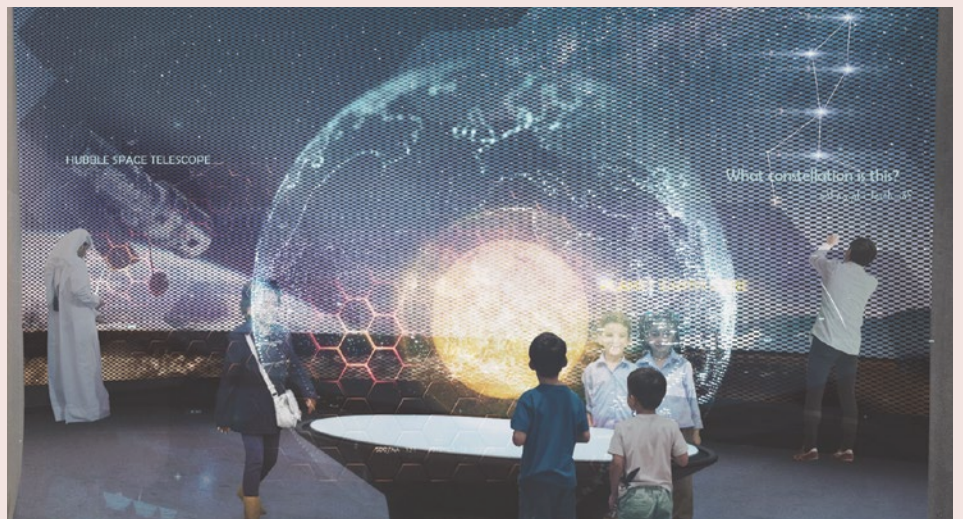


Concept for the Victorian Pride Centre, 2018.



# Museums: From Looking to Learning

Fiona Young



**How can cultural institutions draw upon some of the innovations in school design to better engage adolescent audiences?**

Globalisation and the ubiquity of new technologies have been key drivers behind the knowledge economy – where skills required for success are those that equip learners to think critically, collaborate, communicate and create. These so-called 21st century skills are less about the traditional tenets of industrial models of education, what we know and more about how we learn. A search of the term ‘learning’ on Ngram viewer (an application using data from Google books to plot the frequency of words used over time) shows an exponential increase in occurrence in its use from the 1980’s onwards. At the same time usage of “education” has been trending down.

Coincidentally, the release of the 1984 USA report *Museums for a New Century* advocated that education be considered a primary purpose of museums and it was at this time the role of the museum educator was established. This was a shift from museums as institutions that primarily focused on collection, storage and display of artefacts stemming from their origins as Cabinets of Curiosities, or Wunderkammern, housing the private collections of the elite.

The shift in emphasis on learning within museums and exhibitions has been evident in my career as an exhibition designer over the past two decades. Exhibition design briefs from the early 2000’s contained little if any reference to learning, however in more recent years learning has been a key aspiration for the visitor experience both through exhibitions, and in the increase in the number of dedicated “learning spaces” being developed by cultural institutions.



Left: Qatar Foundation Future School

Right: *Reigning Men* exhibition  
Concept Design for Museum of  
Applied Arts and Sciences

The shift from education defined as the process of receiving or giving systematic instruction at a school or university, to more student-centred approaches to learning has influenced the design of alternate school models beyond the traditional classroom. These new learning environments are characterised by larger and more connected spaces with a greater variety of zones ranging in scale and character from large to small group, and individual settings. Spatial features allow them to be used in multiple ways, with mobile furniture enabling teachers and students to change spaces to suit differing learning needs. The increased size, greater diversity and visibility throughout learning spaces give opportunities for educators to team teach multiple class groupings both within and across disciplines. These types of spaces enable both teacher led-instruction and more collaborative modes of learning that empower students in their learning and support the development of 21st century skills.

Other progressive pedagogical approaches include: stage-not-age learning, in which students progress based on where they are at with their learning rather than solely with those of the same year-group; learning through themes rather than only through subjects; hands-on learning where students explore concepts through making and doing; authentic learning based on real-world issues; and using technology for collaborations and connections beyond school with other students and experts globally.

In the knowledge economy, it is critical that learning isn't limited to schools but is something that continues throughout our lives. As such, there are great opportunities to translate the innovations taking place in the evolution of school design to other building typologies including museum and exhibition design.

Currently, cultural institutions struggle to engage adolescent audiences who have ready access to a multitude of competing options. If we draw upon some of the engaging and empowering initiatives taking place within schools, and translate these to museums, galleries and exhibitions what might these look like?

As centres for life-long learning, museums and galleries would be dynamic and active hubs for the whole community including those from diverse socio-economic, cultural and educational backgrounds. They would be more accessible with a diversity of offerings, content and spaces reflecting broader and more intergenerational audiences. In partnership with community, curators would collaborate across areas of expertise developing exhibitions from multi-disciplinary perspectives. They would be participatory in nature, allowing visitors to not just passively observe, but to engage with content in a hands-on way to help them make meaning of content and connect to new ideas.

Technology would enable visitors to access museum content before, during and after museum visits and allow them to engage in dialogue with other visitors and experts around areas of interest. Real objects would be conduits to explore current local and global issues in which visitors would act as researchers collaborating together and with museum experts to address real-world problems.

Cultural institutions would co-locate with other learning institutions such as pre-schools, schools and universities. Facilities would be designed to enable and encourage students to frequent formal and informal learning and recreational spaces on a daily and weekly basis. They would be open longer so students could visit not only during school hours, but before and after school as well. The familiarity, connection and relationships students develop with museums and galleries will build a sense of belonging and ownership ensuring a future pipeline of visitors and long-term sustainability.

Fiona Young is a Hayball Sydney Studio Director. Article originally produced for Indesign magazine #77-The 'Knowledge Economy' issue.



Museum Discovery Centre  
Andrew Fong + Fiona Young (prior to Hayball).





# GL[E]AM Project Experience

Galleries.

Libraries.

Education.

Archives.

Museums.

The following projects demonstrate Hayball's depth of experience in GLAM and education sectors. By blurring boundaries and sharing knowledge between sectors we see unique opportunities to enhance user experiences through the lens of culture, community and learning.

# G

## Global Connection

### Venice Biennale *Time Space Existence*

Hayball was invited by the European Cultural Centre to exhibit at the 2018 Venice Biennale as part of the prestigious Time Space Existence exhibition curated by GAAF (Global Art Affairs Foundation). Themes of time, space and existence encompass a staggering number of ideas and opportunities, interconnected concepts, philosophies and principles that govern the universe and the human condition.

The five projects selected for exhibition highlight our philosophy, illustrate our thinking and show how it is applied across forms and locations to achieve architecture that enriches lives and provides spatial inventiveness. They represent a product of a specific time in an Australian context: vertical schools serve new urban populations and the regeneration of densified urban areas, housing for a generation of younger learning cohorts serve an increasing number of students choosing to study in Australia, and the Victorian Pride Centre is an expression of an inclusive approach to gender equity.



## Object-Based Learning

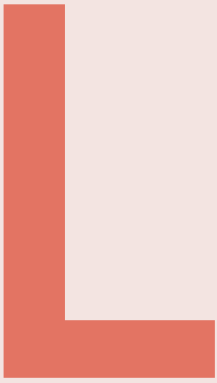
### Chau Chak Wing Museum Learning Lens: Design Considerations Workshop and Report

The proposed Chau Chak Wing Museum offers great potential for all faculties at the University of Sydney to enhance their current pedagogies through object-based learning. Hayball's combined expertise in education, exhibition design and stakeholder engagement were recognised by the Museum as unique to helping them develop a brief for the design of a series of specialised object-based learning rooms.

Hayball strategised a briefing process to engage a wide cross-section of academics, and staff from the Nicholson and Macleay Museums and the University Art Gallery. Core to the process was a workshop which exposed participants to global thinkers in object-based learning to evolve conversations around learning and environments required to support it. The resultant document has empowered academics and the Chau Chak Wing project team to steer the design to fulfil aspirations around interdisciplinary practice.

(image by Johnson Pilton Walker)





## Connect Learners

### St Columba's College Sophia Library

Drawing upon previous work at St Columba's College which evolved from traditional to more collaborative and student-centred learning spaces, Sophia Library similarly reflects values around connecting learners and constructing, rather than passively receiving knowledge. Gone is the traditional silent library, replaced with the active buzz of students engaging in collaborative and independent learning in a rich variety of spaces and settings. The library is now a series of interconnected zones for different learning needs and activities.

Due to the inclusive and participatory design process, there is a strong sense that the innovative new Sophia Library is owned by all.



## Sustainable Design

### Library at the Dock

Library at the Dock reflects sustainable design from both physical and programmatic perspectives. As a partnership between the City of Melbourne, Lend Lease and Places Victoria, the library is the first for the Docklands community and is designed to foster active participation in community life. The library houses a suite of spaces that reflect both traditional library functions, as well as those responding

to a new generation of users. These include a state-of-the-art digital collection, recording studios, a Makerspace, gallery, multi-purpose community spaces, a 120 seat performance venue and a café.

Setting new environmental benchmarks, this is the first public building in Australia to be awarded a 6 star Green Star rating. It is constructed primarily from cross laminated timber (CLT) and reclaimed hardwood. Water is collected from the roof for re-use and a third of the building's operational power is supplied by 85kW rooftop solar panels.

# [E]

## Every Square Metre is a Learning Opportunity

### Carey Baptist Grammar School Centre for Learning and Innovation

Conceived as an urban precinct rather than a single building, the Centre for Learning and Innovation (CLI) forges new connections with the social and spiritual centres of the campus—the existing Quadrangle and Chapel. The CLI is a whole of school Library Resource Centre and acts as a vibrant student hub integrating spaces for Humanities and Science as well as a range of services and resources to support learning and interaction. Founded on the principle that every square metre is a learning opportunity, it provides a rich variety of settings for different groupings of students and learning styles, with specialist learning and event spaces to encourage students to look outwards, and be curious about their world around them.



## Create a Centre of Research, Learning and Cultural Activities

### La Trobe University Eastern Campus Redevelopment – Stage 3B

The refurbishment of the Donald Whitehead Building centres around the adaptive re-purposing of one of La Trobe University's seminal buildings. The design accommodates the Business School into a new comprehensive educational, research and workplace facility, integrated within a new external facade.

Within a setting of bush landscape and Australian Eucalypts, the project revives the relationship between the building's interior and exterior, as well as with the University's original masterplan by Sir Roy Grounds. As a more creative and dynamic environment, the project reinforces the campus as a beacon of research, learning and cultural activities.

# A



## Integrate Shared Facilities

### South Melbourne Primary School & Integrated Community Facilities

The South Melbourne Primary School is located in the Fishermans Bend Urban Renewal Area which is expected to grow to 80,000 residents over the next 40 years. Influenced by urban intensification in tandem with contemporary pedagogical development, the vertical school connects to the community and utilises the urban environment as an extension of the education setting. As Victoria's first vertical school, it integrates shared school and community facilities, including a government primary school for 525 students, an early learning centre, maternal and child health centre, multi-purpose community rooms and indoor and outdoor multi-purpose sports courts. Synergies will be created through the shared use of facilities, cooperative management and governance, and working in partnership to develop community education programs and community ventures.



## Interdisciplinary Teaching and Learning

### Yarra Valley Grammar Science & Mathematics Centre

Setting a benchmark for a secondary school science facility in Australia, the centre for Science and Mathematics is designed to nurture interdisciplinary teaching and learning. At the heart of the design is a new learning hub – a space of inquiry and experimentation linking disciplines of Science and Mathematics with adjacent Art and Design facilities. Linked to this hub are laboratories and general learning areas. Learning spaces have varying levels of enclosure and scale catering for different sized learning groups, and strong connectivity to support the flow of learning from one mode to another and from inside to out. A 150 seat lecture theatre, science hobby space, instrumentation room, and interactive displays of flora and fauna are integrated into the facility to enrich the teaching and learning experience for teachers and students alike.

# M

## Learning Neighbourhoods

### St Peter's College Year 7 + 8 Wing

As part of a new vision for learning at St Peter's College, Hayball were engaged to redefine the school as a series of Learning Neighbourhoods around a central 'agora' to allow future flexibility in the delivery of Vocational Educational Training (VET) and TAFE programs as well as provide community facilities. The first project realised under this new masterplan is a learning centre for years 7 and 8, the Sr Rosemary Graham RSM building. The building is divided into two wings to accommodate each year level, separated by an Innovation Hub which provides the focus for integrated learning in a rich and immersive environment.



## Test New Pedagogies

### Caulfield Grammar School Learning Project

The Learning Project is essentially an 'interactive exhibition' enabling users to learn about different ways of teaching and learning. It comprises three prototypical prefabricated buildings on each of the school's campuses to facilitate a shift towards new pedagogies. As a prototype, the project acts as a vehicle for change, enabling the school and designers to test settings and spaces designed for purposeful and differentiated learning.

Each modular building is designed with dedicated and connected spaces for whole-group work, small group collaborations, production, presentation and performance activities, quiet reflection and individual study. The prefabricated buildings offer greater affordability and the potential to be demounted and relocated after the testing phase. The project is the subject of broader research being undertaken by the Learning Environments Applied Research Network (LEaRN) at the University of Melbourne to evaluate the role of design in learning environments.



Concept for Qatar Foundation Future School  
(in collaboration with Tezuka Architects & GDA Architects).





# How We Work



Hayball's processes prioritise collaboration, stakeholder engagement and the incorporation of design workshops to clearly define a project's strategic design objective and ambitions.





1. 'Hack Your School' Workshop, Sydney Open, 2018 2. 'From Learning to Earning' Workshop, Sydney Open, 2018 3. Domremy College Student Workshop, 2018 4. Bourke Street Primary Play Space Workshop, 2018 5. Object-Based Learning Workshop, Chau Chak Wing Museum, 2017



**Explorative and research-driven processes, and an open exchange of ideas between colleagues and clients drive the investigation of each brief towards the best solution.**

# GL[E]AM Forums



A snapshot of Hayball's 2018 monthly GL[E]AM forums focusing on culture, community and learning. Each session brings together experts, researchers and practitioners in a multi-disciplinary discussion.





1. *Nature Play and Learning*, Mark Tyrrell (Tyrrell Studio), Sarah Morgan (ASPECT Studios) 2. *Lessons from Scandinavia*, Anne Knock (Sydney Centre for Innovation in Learning) 3. *Transitions in ILE's and How to Make Them Work*, A/Prof Wesley Imms (University of Melbourne), Fiona Young (Hayball) 4. *Learning Through Play*, Dr. Cynthia A'Beckett (University of Notre Dame), Takaharu Tezuka (Tezuka Architects), Gavin Jennings (Jeckra) 5. *Museums as Learning Spaces*, Madeleine Borthwick (Kiss the Frog), Sheona White (formerly National Museum Australia) 6. *Designing for Inclusivity*, Genevieve Murray (Future Method Studio), David Kaunitz (Kaunitz Yeung Architecture)

# Knowledge Sharing and Outreach

Hayball's research and practice ethos involves regular contributions to a range of national and international industry events.





2



3



4



5



6



7

1. Natalia Krysiak, *Where do the Children Play?*, Sydney Design Festival, 2018
2. Richard Leonard & Fiona Young, *Collaborating to Repurpose and Redesign Learning-Centric Spaces*, A4LE LearningSCAPES, Chicago, 2018
3. David Tordoff, *Co-Creating Contemporary Learning Communities: Creating a New Culture for Learning*, Designing & Implementing Innovative Learning Spaces, Sydney, 2018
4. Anna Ewald-Rice, *Beyond the Functional: Culturally Responsive in Practice and Theory*, AMAGA National Conference, Alice Springs, 2019
5. Fiona Young, *Affordances, Objects and Learning Environments*, Teachers Big Day Out, Adelaide, 2018
6. Kit Ku, *Designing for Better Learning*, 4th International Symposium on Planning and Design of Contemporary K-12 Education Buildings, Shanghai, 2019
7. Andrew Fong & Fiona Young, *Learning Lens: Merging Education and Exhibition Design for Life-Long Learners*, MGA National Conference, Brisbane, 2017



# About Us

With a team of over 160 people working across studios in Melbourne, Sydney and Brisbane, Hayball is a multi-disciplinary practice specialising in architecture, interior design and urban planning.



# 160+

TOTAL NUMBER OF STAFF

# 03

NUMBER OF STUDIO LOCATIONS

# 36

YEARS IN BUSINESS

# 27

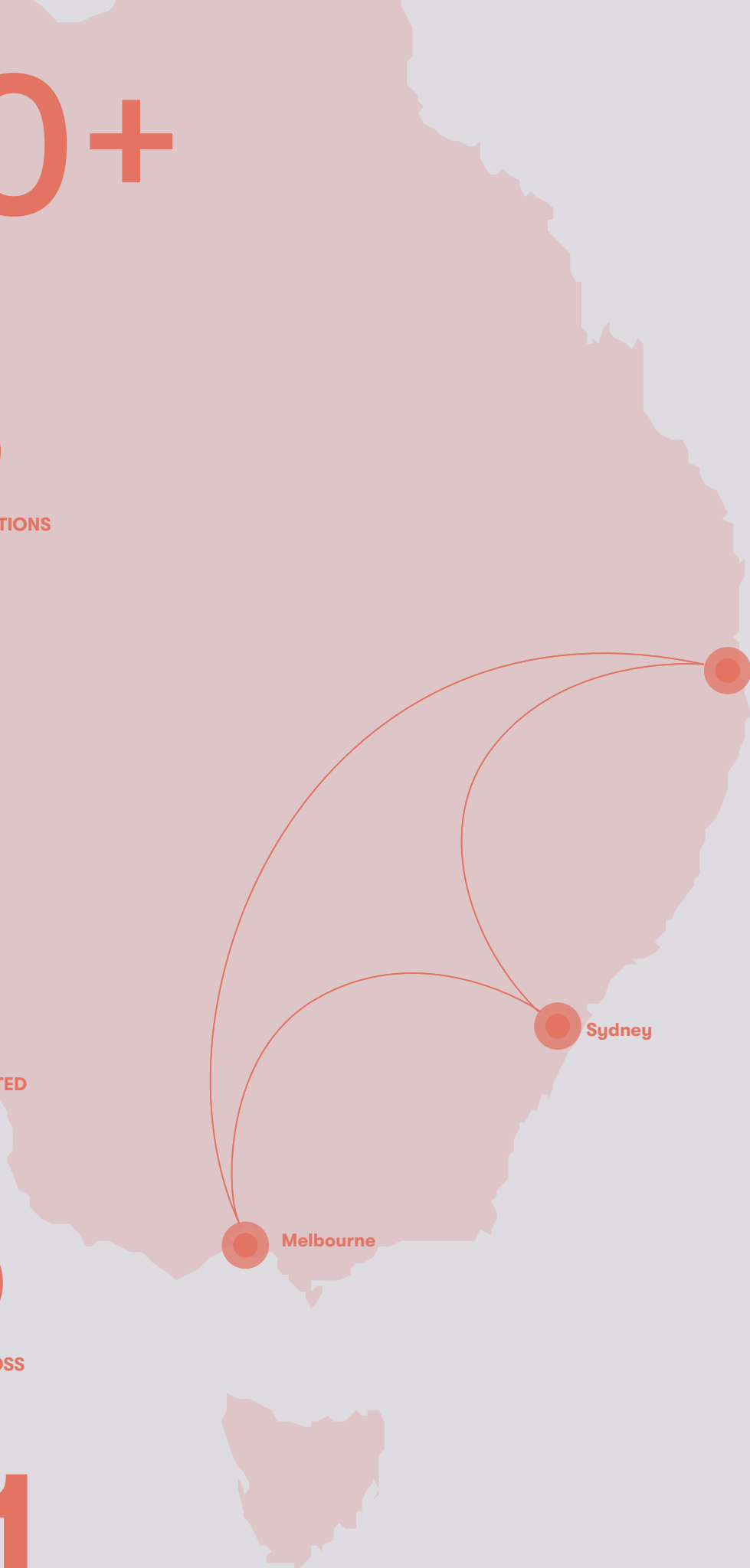
NATIONALITIES REPRESENTED

# 06

SECTORS WE WORK ACROSS

# 101

AWARDS



Brisbane

Sydney

Melbourne

# TEAM



**Fiona Young**  
Sydney Studio Director

Fiona is an architect and researcher in the field of learning environments. She has extensive experience in cultural and education sectors across Australia, Ireland and New Zealand, spanning almost 20 years. She was formerly Co-ordinator of Exhibition Design at the Australian Museum and Exhibition Designer at the Powerhouse Museum. Fiona is passionate about enhancing learning opportunities through design and bridging understanding between educators and architectural teams and this is also something she's exploring as a PhD candidate at the University of Melbourne. She is a past Chair of the NSW Chapter of Learning Environments Australasia and continues to engage with industry via the facilitation of forums, panel appearances and publications.



**Ann Lau**  
Director

Ann's design leadership demonstrates critical engagement with contemporary education pedagogies, with an interest in how design quality can shape and enhance the development of cultural and learning spaces. She has 20 years experience working on projects in Australia, Europe, Singapore and China and has earned a reputation as a versatile designer who works across architecture, interiors and urban design. Her experience is therefore broad, encompassing museums and galleries, libraries and civic, education, mixed use, masterplanning and urban design. While regularly serving on design award juries and chairing various professional committees, Ann also currently sits on course advisory panels at Swinburne University and RMIT. She is a former Associate Professor of Architecture at Deakin University and inaugural Education Jury Chair for the AIA's 2015 Victorian Architecture Awards.



**Graham Legerton**  
Principal

Graham has a collaborative approach that ensures the culture, values and aspirations of his clients are fully realised through experiential, inclusive and sustainable design outcomes. He also has extensive experience in the delivery of a number of successful libraries, including the Griffith University Library Extension + Gumurri Centre (Gold Coast campus), which was named Overall Winner in the 2014 Association for Learning Environments (A+LE) Australasia awards. Graham has received extensive recognition for his contribution to learning environments across Queensland, Victoria and New South Wales, and is a regular juror for A+LE awards.

# AAM



**Andrew Fong**  
Associate

Andrew is an alumnus of the University of Sydney and also gained experience at the Aarhus School of Architecture in Denmark before joining Hayball in 2017. In the same year, he presented at the Museums and Galleries Conference in Brisbane on the cross-over between exhibition design and education to enhance both learning and experiential outcomes. This is an area of particular interest to him, as he specialises in developing spaces to support learners in diverse, immersive and engaging environments. As an architect and project leader, Andrew actively participates in every phase of a project and works across museums, libraries, education, workplace, mixed use and residential sectors. His most recent projects include collaborations with the Museum of Applied Arts and Sciences, Sydney Living Museums, the Australian Museum and the University of Sydney's Chau Chak Wing Museum, as well as a number of NSW-based primary and secondary schools.



**Natalia Krysiak**  
Associate

Natalia is an architect who graduated from Monash University with a strong interest in designing community-oriented spaces. She is a 2018 Churchill Fellow investigating best practice for designing child-friendly high-density neighbourhoods. She is also a recipient of the 2017 David Lindner Research Prize, with a research focus that explores the gap between the planning and design of our cities, specifically addressing the question, 'Where do the children play?'. She has presented her research at a number of different events, including the 2017 Next City Conference in Newcastle and 2018 Sydney Design Festival. Natalia joined Hayball in 2016 and continues to advocate for child-friendly cities, engaging in a range of placemaking initiatives around the world. Her winning proposal also feeds directly into Hayball's interests in shaping sustainable communities and designing for diversity.



**Anna Ewald-Rice**  
Designer

Anna recently completed her Master of Architecture at the University of Sydney, where many of her projects focused on working with Indigenous communities in Australia and overseas, including a graduation project developed in response to working with the remote Indigenous community of Warburton and their request for a new Youth Artspace. In recognition of this work, she received the Ross Langdon Design for Sustainability Scholarship and is nominated for the AIA NSW Graduate Medal. She is also working with Indigenous architect Michael Mossman to co-write and teach an undergraduate design studio at University of Sydney based around Indigenous housing for the Yarrabah community. She is a research assistant to Professor Michael Tawa, aiding in assembling the Indigenous portfolio for the Association of Architecture Schools of Australasia, and since 2012, has been working in a design support role for exhibition and public artists, such as Janet Laurence and Jennnifer Turpin. She is a 2018 Byera Hadley recipient for research on designing with Australian indigenous communities.



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