

G

Galleries.

L

Libraries.

E

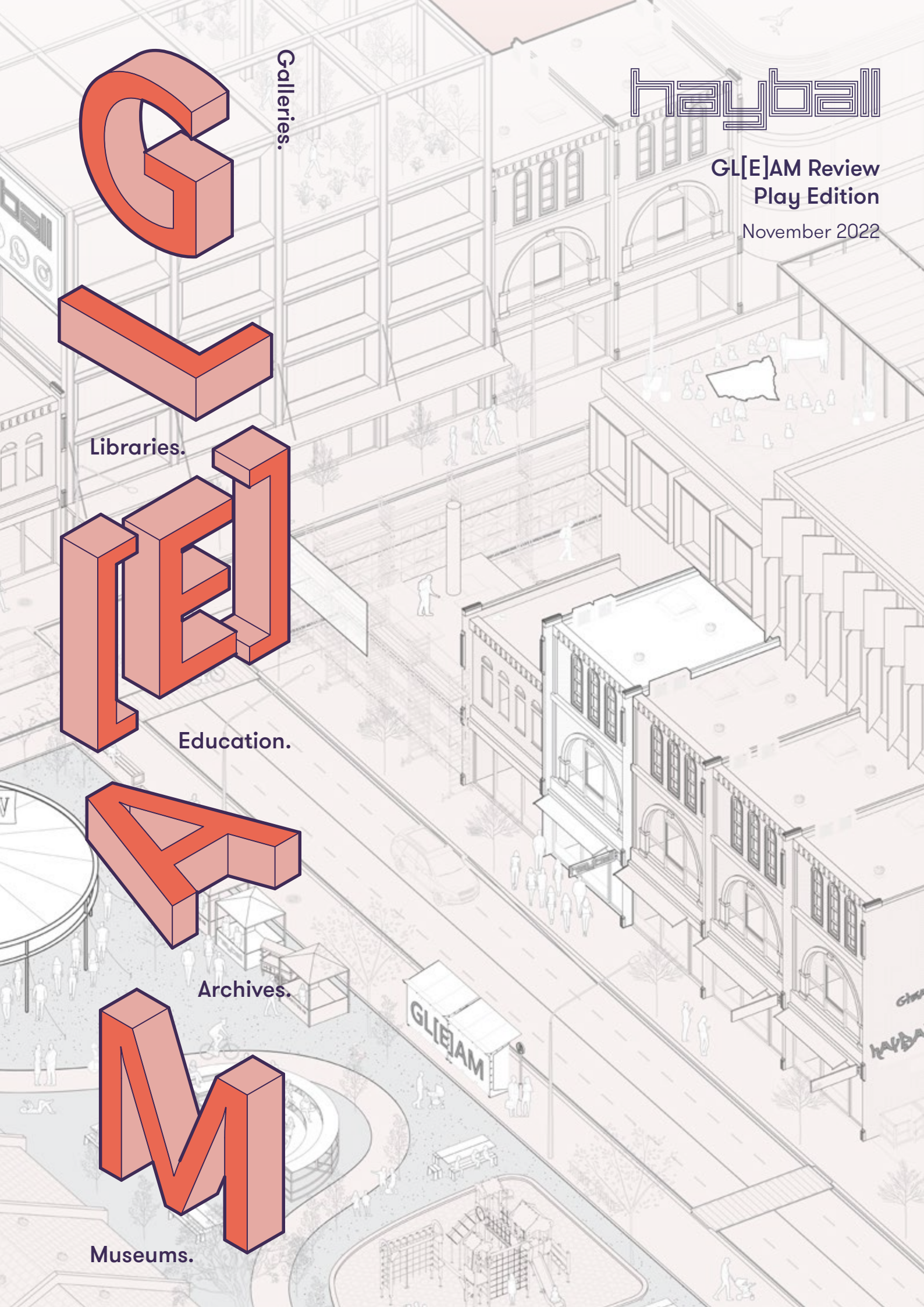
Education.

A

Archives.

M

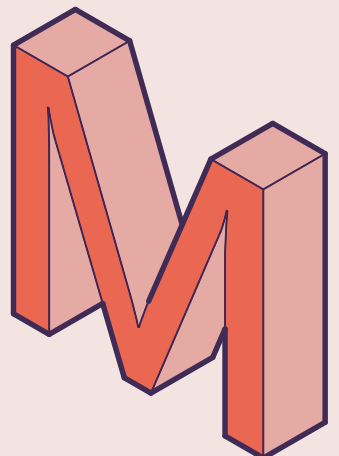
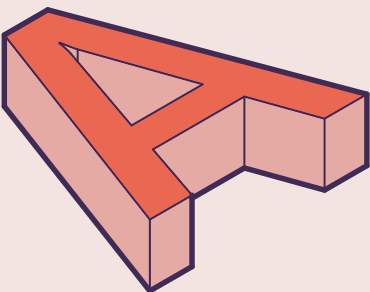
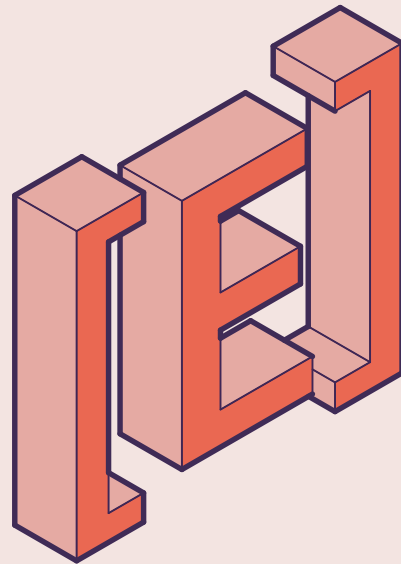
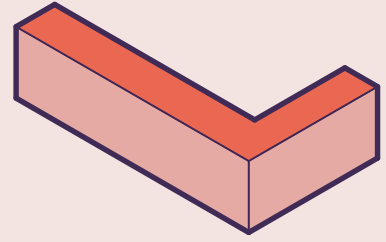
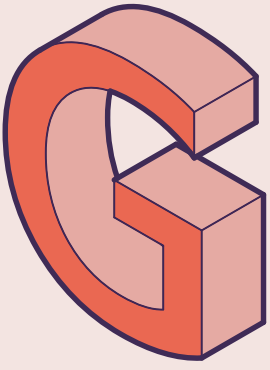
Museums.





Hyde Park Barracks Museum





GL[E]AM amalgamates education and GLAM (Galleries, Libraries, Archives, Museums) to reimagine inclusive, interactive and meaningful experiences for life long learners. In championing this sector, we curate environments to empower diverse and intergenerational communities to thrive.

Our interdisciplinary 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 approach to GL[E]AM.

Contents



Introduction	[8]
Child-Friendly Cities: A Place for all People	[10]
Museum as a Playground	[12]
Dialogues: The Intersection of Emerging Research and Design for Learning	[16]
GL[E]AM Project Experience	[22]
GL[E]AM Forums	[30]
How We Work	[36]
Knowledge Sharing and Outreach	[38]
About Us	[40]
Editorial Team	[42]



School of Water, 23rd Biennale of Sydney: rīvus, 2022
Photography: Four Minutes to Midnight

GL[E]AM Play Edition

“Play will be to the 21st Century what work was to the Industrial Age - our dominant way of knowing, doing and creating value.”

- Pat Kane, *The Play Ethic*

This special edition focuses on play, a theme that embraces the aspirations and qualities of GL[E]AM. Like GL[E]AM, play is a vehicle that can bring joy, build capacity, and draw people together from across a wide range of backgrounds and contexts.

In creating memorable and meaningful places that add value to people and their communities, play is foregrounded through our work and our practice. We hope you enjoy this collection of insights into how we can embrace and enable play as we collectively create spaces for living, learning and working.

Child-Friendly Cities:

A Place for all People

Natalia Krysiak



Child-friendly urban design underpins the success of some of the world’s most liveable cities.

In the neighbourhood of False Creek in downtown Vancouver, there’s a makeshift cubby house tucked into the corner of a shared residential courtyard. “Kids club” it says, in hand-drawn multicoloured letters, “13 and under”. Scattered around the cubby house are some loose buckets and pots, and an array of half-constructed projects made from collected shells and stones — evidence of a portal to a world where the vast imaginations of the local children flourish, a place of unstructured play.

This neighbourhood is one of the many I was lucky enough to visit as part of a Churchill Fellowship exploring child-friendly high-density neighbourhoods. Through this research, I wanted to understand what makes great neighbourhoods for children, and how architects, planners and designers can improve liveability for urban families. The research took me through cities where apartment living is the norm for children, such as Singapore and Hong Kong, as well as cities that are grappling with an increasing number of urban families and outdated planning policies that don’t address their needs, such as London and Toronto. This latter problem is also increasingly pressing for Australia’s large cities.



Space for Serious Play workshop, Sydney Open 2019

In Sydney, an estimated 28% of apartment dwellers are families with children, but while this demographic is increasing in many compact neighbourhoods throughout Australia, there is a persistent belief among some decision-makers that families neither belong in higher density developments, nor want to live there. At best, this discourages more families from choosing to live in compact neighbourhoods, and at worst creates a health and wellbeing disadvantage for those families that do live in them.

Australia could learn a lot from how Vancouver, by design, came to prioritise children and their families. In the 1960s, Vancouver's inner city was threatened by a new freeway proposal aimed at revitalising its struggling downtown by creating easier car access for working suburban families. This misguided plan for revitalisation via traffic engineering would have seen Vancouver's established communities and existing urban life destroyed. Mass protests ensued and under mounting public pressure, the city planners radically changed their approach. Instead of trying to attract cars downtown, they looked at ways to attract families with children to live in inner-city neighbourhoods.

In 1978, the city planners published a set of guidelines called *Housing Families at High Density*, which they later adapted to become the *High-Density Housing for Families with Children Guidelines*. Vancouver uses these guidelines to this day as planning policy for multi-unit residential developments.

The original guidelines, co-written by Dr Ann McAfee and Andrew Malczewski, outline minimum sizes for common indoor amenity and communal outdoor play (for various ages of children) and include recommendations that would see family-sized units overlook play areas. Researchers have credited the guidelines with helping to make Vancouver one of the most family friendly cities in North America. Over a third of the city's inner urban households are made up of families with children, and of these families, a third live in high density housing. If we are serious about encouraging demographic diversity within compact neighbourhoods, and prioritising the health and wellbeing of children, then our design and planning priorities must change.

By prioritising families with children in the design of high and medium density developments, the city of Vancouver created vibrant, diverse and liveable neighbourhoods such as South False Creek. We are now seeing design guidelines for family friendly, high density neighbourhoods emerge elsewhere, such as *Planning for Children in New Vertical Communities* from Toronto (2017) or the *Shaping Neighbourhoods: Play and Informal Recreation* from London (2010) that notably stipulates a minimum provision of 10sqm of open play space per child for new multi-unit residential developments.

Supplementary planning guidelines such as the Tower Hamlets *High Density Living* refer to children 164 times within the document.

By comparison, Australia's NSW *Apartment Design Guide* mentions children a sum total of six times, while *Apartment Design Guidelines for Victoria* includes just one reference. Australia's lack of focus on this vital demographic is clear. Increasingly, families want to live in compact, vibrant and walkable neighbourhoods that are close to public transport, cultural amenity and high quality open space. If we are serious about encouraging demographic diversity within compact neighbourhoods, and prioritising the health and wellbeing of children, then our design and planning priorities must change. As Enrique Peñalosa, the pioneering urbanist and former mayor of Bogota once said, "children are an indicator species, if we can design successful cities for children we will have a successful city for everyone."

The Museum as a Playground

Dr Fiona Young
Andrew Fong

Cultural spaces are undergoing a monumental shift as museums and other institutions reimagine themselves in order to broaden their reach and better engage audiences. How are they doing this?

Inclusivity is a key driver with play being embraced through programs, initiatives, experiences and spaces. Museums were once considered formal adult-focused environments - a culture very much built around the protocol “look but don’t touch”. There are exceptions, niche museums such as the Exploratorium in San Francisco and Questacon in Canberra, who specifically target children and family audiences. More recently, the GLAM (Galleries, Libraries, Archives, Museums) sector is evolving with many major cultural institutions foregrounding the needs of children and families and embracing opportunities for play.

Play is relevant to people of all ages, stages and abilities and a great way to engage communities through joy, creativity, and imagination. Play focused programs facilitated by cultural institutions are becoming more prevalent, resulting in engaging and memorable experiences for new audiences and repeat visitation.

In 2021, Hayball’s GL[E]AM forum, *The Museum as a Playground: Multi-faceted and cross generational perspectives of play* explored how the cultural sector is embracing play. Our global panel of experts included Takaharu Tezuka (Tezuka Architects, Japan), Dr Eve Guerry (Chau Chak Wing Museum, Sydney), Tamara Harrison (Sydney Opera House) and Alex Tam (The Play Depot, Hong Kong).





Hyde Park Barracks Museum Learning Precinct

Approaches to engagement through play were discussed in a variety of contexts and scales from the hand-held object to the urban scale of a city. Key takeaways from the session were:

1. Dedicated spaces for play

Increasingly, cultural institutions are allocating a dedicated space within their facility for people of all ages to explore, engage, create and learn in hands-on ways. At the iconic Sydney Opera House, more commonly known for its world class performance spaces, a **Centre for Creativity** opened in 2021.

This space hosts a range of interactive programs for all ages from performances for babies, to workshops for children, and music and dancing for the elderly. Even in the tertiary sphere, spaces in university museums are being designed to incorporate hands-on and playful modes of learning. A series of Object-based learning rooms were incorporated into the University of Sydney's **Chau Chak Wing Museum**. This enables faculties across the university to explore a range of subject matter through a variety of pedagogical approaches involving the museums collection. This process fosters interdisciplinary, authentic and grounded knowledge for learners and builds skills around inquiry, observation and curiosity.

2. A museum for play

Rather than making play a mere component of a museum experience, why not make it the focus of the whole museum? This is just what Takaharu and Yui Tezuka from Tezuka Architects did at the **Play! Museum**, an interactive art museum which opened in Tokyo in 2020. The museum has two main features situated within several different play zones - a permanent exhibition and special exhibition area. Ambience, materiality, and textural qualities are thoughtfully curated to offer comfortable multisensory experiences for children and adults alike. Core to this museum experience is the agency granted to visitors through the architecture. Central to the Play! Museum is a large 'dish' which opens opportunities for children (and adults) to run around it, create, and at other times use the space to relax whilst listening to visitor performances on the grand piano. At the Play! Museum, Tezuka Architects have demonstrated their ability to deconstruct play and represent it in its simplest form.

3. The city as playground

Beyond dedicating buildings and spaces for play, the city itself offers a backdrop to bring together and engage citizens of all ages. At the **Play Depot** in Hong Kong, people of all ages exchange skills, knowledge and narratives and address social and environmental issues through play. In the Play Depot's To Kwa Wan flagship space, you'll find children breathing new life into recycled materials with objects made from used car tyres, young adults creating performances inspired by their industrial surroundings, or elderly members inspiring the young through craft and making of household objects.

Conclusion

Themes from the GL[E]AM session included embracing intergenerational interaction and the need for explorative, messy, and "un-made" spaces to empower users to engage with play. It required finding the right balance between imagination, joy and free play versus structured, and risk averse play. The design of spaces and initiatives required consideration around how to invite visitors to move, touch, taste and play without fear of messiness and risk.



Concept for Shoalhaven Resource Recovery Learning Centre



Dialogues:


The Intersection of Emerging Research + Design for Learning

DIALOGUES is a publication developed in partnership between The American Institute of Architects, Committee on Architecture for Education (AIA-CAE) Research Sub-Committee and Learning By Design magazine. Each of the five (5) DIALOGUES editions distills learning space design research written for the practice-based practitioner, school and university built environment champions. DIALOGUES brings forward knowledge from a diverse group of world renown researchers.

The Fall 2021 special issue focussed on play. Fiona Young and Natalia Krysiak were amongst the nine contributors to this publication which brought together leading scholars, architects, researchers and designers to offer insights into why, where and how to design for playful learning.

Abstracts for their papers are on page 18. To read their papers, access the full publication via the QR code below.





Issue 05 – Fall 2021

DIALOGUES

The Intersection of Emerging Research + Design for Learning

June Ahn, BA, MA, PhD

Rosan Bosch

Andres S. Bustamante, PhD

James H. Gray, EdD

Helen Shwe Hadani, PhD

Kathy Hirsh-Pasek, PhD

Bo Stjerne Thomsen, PhD, MSE

Daniel G. Wilson, EdD

Fiona Young, PhD

Natalia Krysiak

AIA-CAE + CAE Foundation + VS America + Learning By Design + Shaw Contract

Shifting Perceptions: Enabling the potential of innovative learning environments

Dr Fiona Young

Play is often considered the antithesis of work and learning. Yet, shifts in societal and technological contexts have brought into focus new ways of considering education beyond traditional and industrial models of schooling. The need to equip students with skills to navigate the 21st century has influenced broader understandings of learning, beyond surface learning to include deep learning approaches. Innovative learning environments (ILEs) are being designed with the intent to support a wider pedagogical repertoire, with a greater diversity of spatial qualities than traditional classrooms.

These spatial qualities, such as larger and more varied spaces than traditional classrooms, diversity in furniture, and connection to the outdoors have been recognised to enhance opportunities for both deep and playful approaches to learning. However, enabling the activation and successful use of ILE affordances requires a shift in perceptions around the value of playful and deep learning, and how space can support this.

Re-imagining Spaces for Play by Empowering Children's Voice

Natalia Krysiak

The knowledge and understanding of 'learning through play' practices is becoming increasingly present in education and design discussions.

As educational institutions and governments are recognising the enormous developmental benefits of play-based learning, spaces are being sought which promote more playful behaviours within our schools and neighbourhoods. Although the research around the power of play is becoming increasingly sophisticated, the understanding of successful play spaces is still in its infancy. Despite research showing that creating more open-ended and integrated play environments creates greater play experiences for children, the enclosed and static playground (typically selected from a catalogue) continues to be the universal benchmark for satisfying children's need for play.

This begs the question; why is the design of play environments so standardised and segregated from other functions within our schools and neighbourhoods? And more importantly, why aren't we embedding opportunities for children to have a voice and decision-making power when it comes to the design of play environments intended for their use?



Participatory Action Research with Domremy College Teachers



Dandenong High School
Performing Arts and Sporting Complex



GL[E]AM Project Experience

Galleries.

Libraries.

Education.

Archives.

Museums.

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



Hyde Park Barracks Museum Learning Precinct

The original brief for the Hyde Park Barracks Museum learning spaces was to develop two rooms that enabled learning experiences relating to museum stories and content. Through the briefing process, it became clear that rather than focussing on the two designated rooms, that the whole of the rear site, both indoors and outdoors, should be considered a Learning Precinct that promoted play-based, fun and inspiring educational experiences for all ages, backgrounds and abilities. The evolved vision resulted in a longer-term precinctual master plan, expanding the range of potential uses of the site for embodied, hands-on learning experiences based around stories of the heritage site.



Image courtesy of Chau Chak Wing Museum



Object Based Learning at Chau Chak Wing Museum

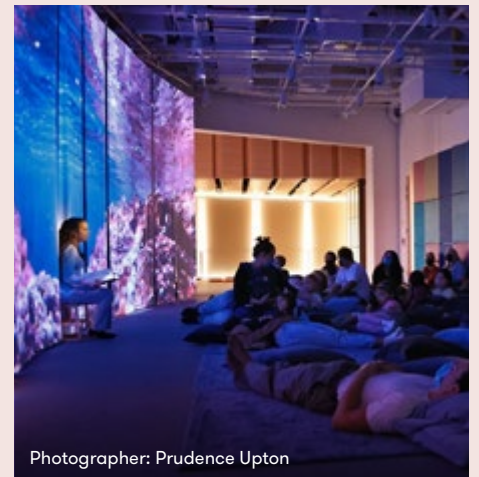
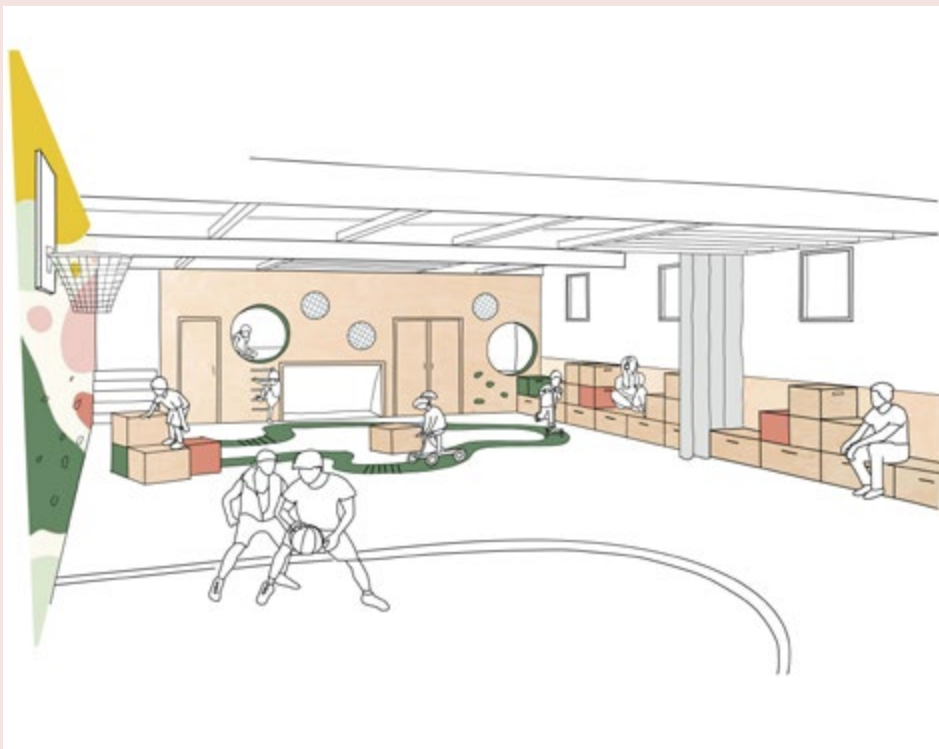
We were involved in an advisory capacity to help the Chau Chak Wing Museum clarify their needs for their proposed Object-Based Learning spaces. As part of this process, we facilitated a workshop with a range of University of Sydney academics and museum staff members to explore how different faculties could engage with Object-Based Learning.

The hands on and cross-disciplinary approach to Object-Based Learning supports students in developing skills in collaboration, communication and critical thinking. This process and culminating report empowered the museum to understand and articulate their needs for the new spaces.



Sydney Opera House Centre for Creativity

The Centre for Creativity (CfC) is a multipurpose learning space open to people of all ages and backgrounds. It accommodates a range of diverse learning experiences such as performance, movement and hands-on activities to support embodied learning experiences. Furniture was a critical enabler for the diversity of offerings and in our advisory capacity, we worked with key stakeholders to determine an appropriate suite of furniture that married the needs of desired activities with the Opera House's principles around sustainability, heritage, universal design and design excellence. A detailed spatial study explored how the CfC could be transformed to cater for varying scenarios and programs in the space.



Photographer: Prudence Upton

Girls & Boys Brigade

The Girls and Boys Brigade is a non-for-profit charity organisation providing a space within inner Sydney for learning and recreational programs for children, youth and their families. Hayball were engaged on a pro-bono basis to assist with upgrades to the existing learning and play spaces.

The building is a safe space for families and children experiencing a range of financial, social, educational and housing challenges. The space focuses on positively supporting the development of students and children through a diverse range of learning experiences from quiet and reflective spaces to explorative and climbable cubby structures as well as other recreational activities.

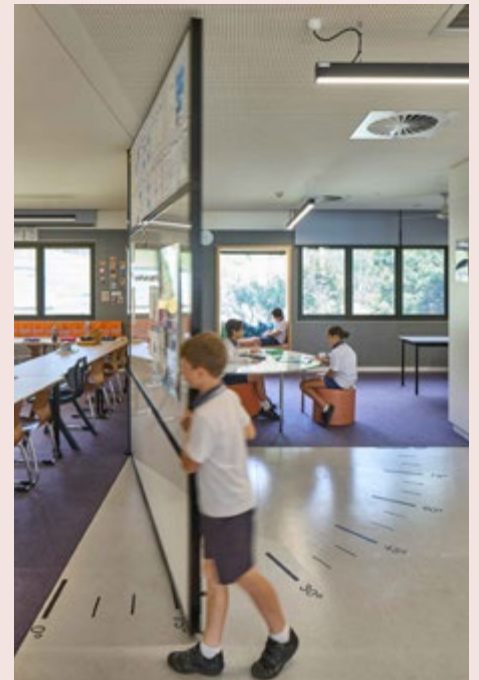
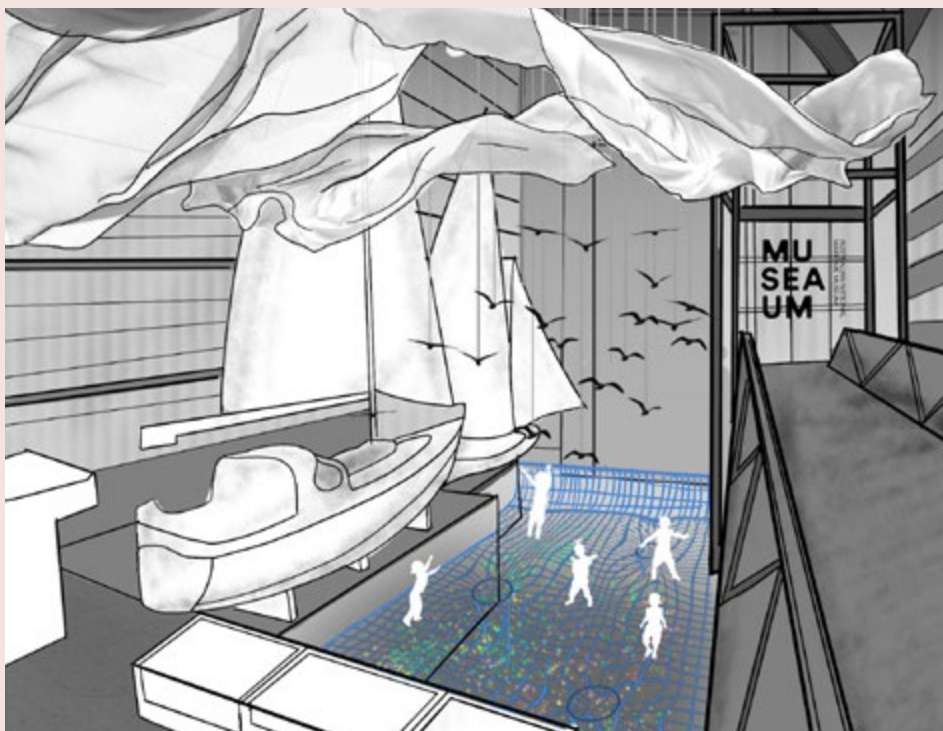
[E]

Australian National Maritime Museum

This is a concept developed for the Australian National Maritime Museum's 'Tall Gallery', adapting an exhibition space for tall ships to become a place of discovery and fun for children and their families.

We envisaged an immersive experience capturing the sea and the sky. A large net created a datum (sea level) which children could climb on and down into a darker under-sea space where they could explore sea life, crafted by visitors to the gallery.

Seagulls and clouds are hung from above swaying to 'sea breeze' created by industrial fans. The hands on, participatory and evolving nature of the experience ensures ongoing evolution over time, encouraging repeat visitation by children and their families and carers.



Cecil Hills Public School

The Cecil Hills Public School project is a new two-storey learning building for primary school students. Moments of joy, play and connectedness to nature are integrated throughout the design. A series of interconnected, flexible spaces support varied types and scales of learning activities. Environmental graphics, such as markings of protractor angles at doorways incorporate learning and play. The external materials palette offers a robust backdrop for a range of activities, with colour and integrated climbing ramps encouraging movement and adding a sense of fun to daily activities.

A

Tirriwirri School

Located within an existing learning precinct, Tirriwirri School caters for students with moderate to severe intellectual and physical disabilities, and autism. Equal access to play has been considered from macro to micro scale. The playground incorporates a range of specialised play equipment including a Liberty Swing for wheelchairs. In addition, sandpits and kitchen garden beds are raised for wheelchair user access.

An area of Gum trees sheltering a circular rock-lined space demarcates a local Indigenous outdoor gathering space. From the site, paths and gates to the neighbouring primary and secondary schools signifying a desire for connection and sharing of facilities between sites.



South Melbourne Primary School

Vertical schools are one approach to addressing the pressures of demographic need and limited land availability. However, despite limited space, they still need to enable play which supports the physical, emotional and social development of children. The South Melbourne Primary School (SMPS) is a six-level structure integrating schooling for 525 primary students with early-learning, child health services, multi-use community spaces, multi-purpose sports courts and public domain open spaces that support a healthy and engaged local community. The new facility promotes play across multiple levels, with climbing frames in each of the outdoor learning areas allowing children to traverse between the floors.



M



Bourke Street Primary School

In 2018 Hayball worked with landscape architects Aspect Studio to design a new outdoor learning and play space for Bourke Street Primary School. Over three days, Hayball hosted co-design workshops with the children and the school community. This involved a playful approach to co-design, where children were invited to draw their favourite play memories, use playdough to create a unique play structure and role-play their daily playground activities. The innovative approach to co-creating with children enabled Hayball to design a play space that was unique to the children's needs and responded to their desire for hands-on learning and spontaneous play.

Water Lessons and School of Water, 23rd Biennale of Sydney: rīvus

The Waterhouse, based at The Cutaway at Barangaroo, was the site for the Biennale's events and experiences program featuring a huge number of activities and collective experiences throughout the festival. The Waterhouse acknowledged the teacher in everything and everyone and brought intergenerational audiences together for collective learning experiences with strangers. Hayball were involved in two events at the Waterhouse.

The first was the design and facilitation of a *Water Lesson* exploring built interventions made from recycled materials in response to the environmental context of Western Sydney. In collaboration with the Biennale of Sydney we also developed the two-day School of Water program bringing together interdisciplinary practitioners of artists, scientists and participants to explore ideas around the urban watering hole.



O

Bills Street Residential Masterplan

Bills Street Residential Masterplan will deliver 103 social housing dwellings and 103 affordable housing dwellings. Six buildings will be constructed on the site, ranging from three to seven storeys. As part of the urban design strategy, a series of private and public gardens have been woven in-between the buildings to enable a connection with nature and outdoor social opportunities for residents.

A Play Space strategy led by Natalia Krysiak was envisioned as a series of play spaces with opportunities for intergenerational connection and socialisation between all residents. The Play Space strategy proposed a varied layering of play opportunities ranging in small spontaneous play interventions such as playful sculptures and interactive elements to larger interventions such as a proposed 'Play Street'.



Photographer: Kate Longley



Nightingale CRT+YRD

Play was a vehicle used to forge relationships between the future Nightingale residential community. In 2019, a 'Demolition party' was held to celebrate the commencement of this phase of work.

Future residents were invited to a street party to share food and connect with each other. Families were invited to play together and draw on the Duckett St pavement showcasing how when completed, the development would similarly be closed to cars creating a shared outdoor space for the whole village community.

2

Hayball Sydney Studio

Our workplace is an extension of home. Not only does it have desks for working at but also other types of spaces for collaborating, gathering, eating, and quiet places to retreat to. It also features places for play. Our Boardroom table is also a ping-pong table, we have table soccer near the kitchen, a whiteboard zone where we can draw on the walls and the floor, and a craft table for activities. Our studio is not only good for encouraging and stimulating imagination, creativity, and collaboration for work but it is also a great place to bring together colleagues, friends and family.



OASIS Residences

Oasis is an inner-city residential complex in Melbourne housing up to 300 apartments of different scales. Recognising the broader demographic needs of owner-occupiers, including intergenerational living, a range of community recreational facilities have been incorporated into the development.

These include a small cinema and a wellness centre. For younger residents there will be a dedicated children's space with a range of settings and activities including toys, books, and a separate music room. The reading nooks look into the library and co-work space allowing children to connect with parents and carers using other shared facilities in the building.



School of Water, 23rd Biennale of Sydney: rīvus, 2022.

GL[E]AM forums in review

In 2022, our GL[E]AM forums went hybrid. We drew upon the increasing connectedness, complexity and uncertainty of the world to inform the themes for the year: blurring boundaries, embracing ambiguity and the need for joined-up-thinking to enable us to do things differently.

Embracing these themes, we also dipped our toes into running GL[E]AM outside of our studio, with the first session of the year broadcast with a live audience from the Sydney Opera House Centre for Creativity.

Emerging from the past few years of the pandemic have been both challenging and rewarding - re-learning how to bring the GL[E]AM community together physically whilst remaining connected to our wider and global virtual network. We are grateful to all our GL[E]AM speakers who generously gave their time to join us in enabling these rich and thought-provoking discussions.

Testimonials

It was my first GLEAM event which I thoroughly enjoyed. Such high quality speakers and interconnections. It was wonderful to stay back for a little while and meet others at the Sydney office. Thank you for recognising the importance of speaking about PLAY, creativity, innovation, risk taking, environments. There's so much more to explore in this space!

- Kim (2022)

It was great - even though I was on Zoom, I could feel the excitement from each of the different locations.

- GL[E]AM attendee (2022)

GLEAM 2021 brought a ray of gentle light to a year of uncertainty and possibilities. The thoughtfully created six monthly presentations differed from many events hosted by design practices in that they focused on place and people and the contribution of others. Over the six months, through thoughtful curation, the series became a kaleidoscopic collection of insights for each participant to reflect on and make their own.

Hayball by celebrating others, exposed their interests and values, and whilst sharing their experiences reflected the generosity of the practice. The themes and content of the series captured a moment of change, reflection and opportunity.

The virtual symposium, with participants and presenters from Australasia and Europe, introduced a diversity of voices and means of inclusive communication that reduces the need to travel and ethically managed to build understanding and trust across borders.

As a participant from Europe, living in an increasingly adversarial culture, whilst championing a culture of sharing and caring, the acknowledgment of the traditional peoples and their land, given with genuine commitment at the beginning of every session gave me hope of the role that architecture can play in championing justice for all.

- John Worthington, MBE
Co-Founder DEGW Inquisitive Urbanist (2021)

Access the GLEAM website via the QR code below.



April:

What do you do with a bold idea? Enabling innovation

May:

Beyond the Building: Temporality, time and space

June:

Creativity through Chaos: Designing for messiness

July:

Sustainable Ecologies: Interweaving culture and Country

August:

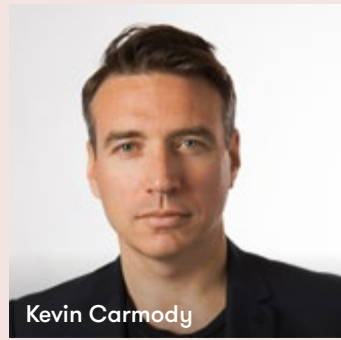
From Micro to Macro: Well-being and the built environment

September:

Keeping it Real: What do we mean by authenticity?



Janson Hews



Kevin Carmody



Steve Smith



Fiona Winning



Ben Pecotich



Jonas Nordquist



Su Lim



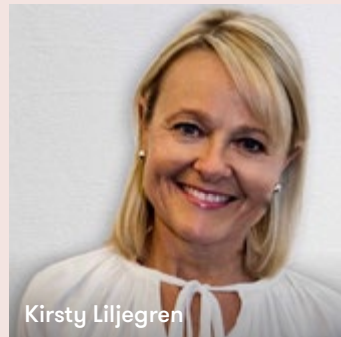
Vanessa Gordon



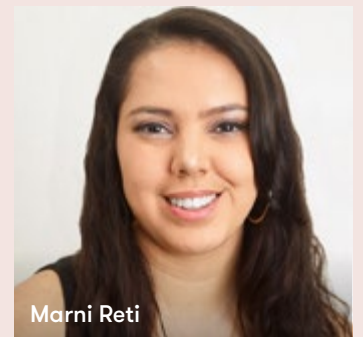
Isabella Bower



Hitoshi Shimamura



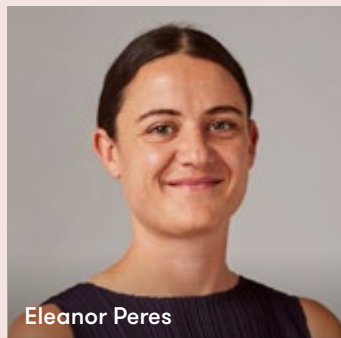
Kirsty Liljegren



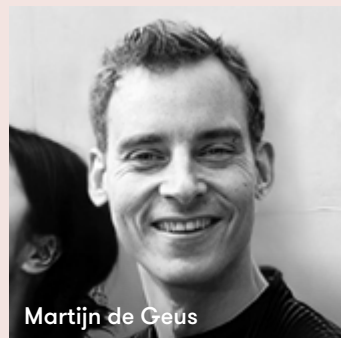
Marni Reti



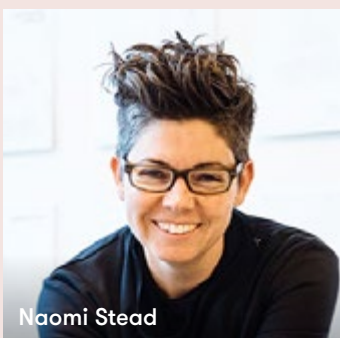
Thomas Rivard



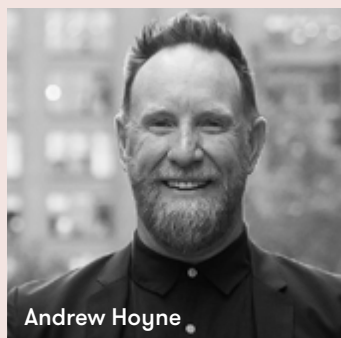
Eleanor Peres



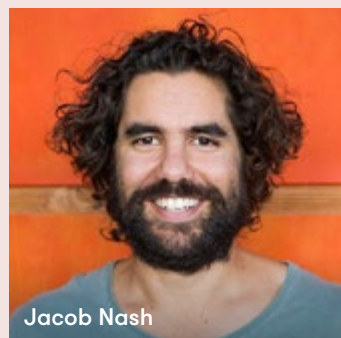
Martijn de Geus



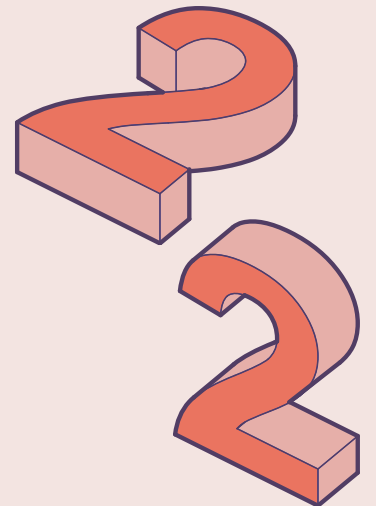
Naomi Stead



Andrew Hoyne



Jacob Nash





How can we collectively heal the urban Watering Hole?

School of Water, 23rd Biennale of Sydney: rīvus, 2022.
Photography: Four Minutes to Midnight



How We Work

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



1



2



3



4



5



6

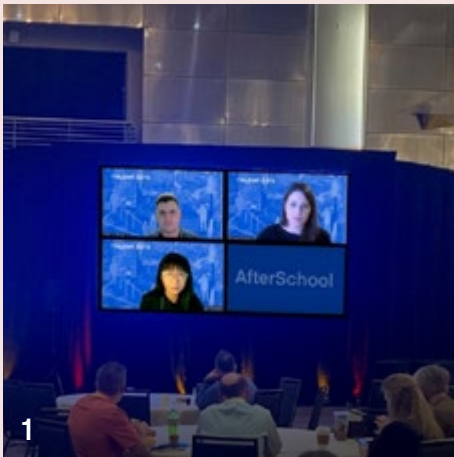


7

1. Domremy College Architect for an Hour Workshop
2. Monte Sant' Angelo Mercy College Alumni Workshop
3. Korowal School Staff Workshop
4. Boys and Girls Brigade Workshop
5. Hayball Chatterbox Tool
6. Domremy College Student Acoustic Workshop
7. Monte Sant' Angelo Mercy College Student Workshop

Knowledge Sharing and Outreach

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





6



7



8



9



10

Foreword
from Herman Hertzberger
and Sir Ken Robinson

Murray Hudson
and Terry White



11

1. After School, LearningSCAPES Conference, Denver, Colorado, USA.
2. The 5th International Symposium on Planning and Design of Contemporary K-12 Education Buildings, Shenzhen, China.
3. Space for Serious Play workshop, Sydney Open.
4. MKids: Building a Playful City, MPavilion.
5. Sydney Opera House MADE program.
6. School of Water, 23rd Biennale of Sydney: rīvus, 2022. Photography: Four Minutes to Midnight.
7. 2021 Sustainable Home Design Award, Year 8 Project Based Learning, Hills Adventist College.
8. Dr Fiona Young, BBC Interview.
9. Water Lesson, 23rd Biennale of Sydney: rīvus, 2022.
10. Contribution to Planning Learning Spaces, A practical guide for Architects, Designers and School Leaders.
11. Play Symposium, UNSW.



About Us

Hayball is a national architectural practice with a strong focus on culture, community and learning.

Our user-centred design approach is underpinned by research ensuring more sustainable outcomes for people and the planet. Working across a range of sectors where people live, work, learn and play, our inclusive design processes enable multiple voices to contribute to the vision for new places and spaces.

120 +

TOTAL NUMBER OF STAFF

100%

CARBON NEUTRAL

39

YEARS IN BUSINESS

22

NATIONALITIES REPRESENTED

06

SECTORS WE WORK ACROSS

121

AWARDS



THE

Dr Fiona Young
fyoung@hayball.com.au

Natalia Krysiak
nkrysiak@hayball.com.au

Mitchell Harris
mharris@hayball.com.au

Ricky Gagliardi
rgagliardi@hayball.com.au



Dr Fiona Young
Principal

Fiona is an architect and researcher in the field of learning environments. Her research explores the affordances of educational environments for deep learning and play. She has extensive experience in cultural and education sectors across Australia, Ireland and New Zealand, spanning over 20 years. She has held roles as 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. 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.



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.

A M M



Ricky Gagliardi
Architectural Student

Ricky is a passionate designer, model-maker and architectural visualiser. He has been part of the Hayball team since 2021 and juggles this role whilst completing his Master of Architecture degree at the University of Technology Sydney (UTS). Whilst at UTS, he was part of the curatorial team in developing the 2021 end of year exhibition *LOST: Urban Propositions and Concepts* and for the 2019 exhibition he led the design of “The Type” and “The Tender” spaces. Ricky is core to Hayball GL[E]AM initiatives including the 23rd Biennale of Sydney, *rīvus* and Hayball’s “Build your own Eco-City” workshop at the Museum Discovery Centre. He was a finalist runner-up in the UTS Billard Leece Capstone Design competition for the reimagining of university education and in 2022, Ricky was nominated for the AIA Bluescope Glenn Murcutt Prize for his UTS Master’s Studio project “Unique Continuity of Form in Architecture”.



Mitchell Harris
National Studio Manager

Mitch represents a new generation of designers. He is a multi-faceted designer with an acute understanding of the AEC business. A tech-native with innate leadership qualities, Mitch oversees the studio’s bid process, project workflow, employee engagement and day-to-day office operations. In 2017, Mitch led the design and realisation of the studio’s Surry Hills location. He is instrumental to Hayball’s expansion and culture with boundless drive — facilitating research projects and the studio’s GLEAM forums. Mitch holds a Bachelor of Architectural Studies from the University New South Wales.

hayball

Sydney

11-17 Buckingham Street
Surry Hills NSW 2010
T +61 2 9660 9329

Melbourne

Level 1, 250 Flinders Lane
Melbourne VIC 3000
T +61 3 9699 3644

Brisbane

Level 5, 293 Queen Street
Brisbane QLD 4000
T +61 7 3211 9821


Canberra

Level 1, 33 Allara Street
Canberra ACT 2601
T +61 2 9660 9329

Contact us

hayball@hayball.com.au
www.hayball.com.au

Find us on social media!

 @hayball_arch

 Hayball

 hayball.com.au

