



**SAND**

**BOX**



**STUDIO**



---

2018–2020





## Acknowledgment of Country

We would like to acknowledge all of the First Nations People of Australia. As an Australian-wide project, the activities described in this booklet were conducted in the land of too many Indigenous Nations to name, each studio working in different sites, but we wish to pay special respect to the traditional owners of the land on which the universities involved in this project are located:

- The University of Melbourne, placed in the land of the Wurundjeri peoples of the Woi Wurrung language group, part of the greater Eastern Kulin Nations.
- The University of Notre Dame, Fremantle and Curtin University, Perth based in the land of the Wadjuk people of Nyoongar nation.
- The University of Adelaide, which proudly stands on Kurna land.
- University of Technology Sydney, located in the Sydney basin, on D'harawal, Dharug, Eora Gundungarra and Guringai Country.
- The University of New South Wales, with campuses distributed in the land of the Bedegal, D'harawal, Gadigal and Ngunnawal people.
- The University of Queensland, located in the land of the Jagera and the Turrbul people.

We pay our respect to their Elders past, present and emerging.

We value your knowledge and give our deepest thanks for your patience with us as we delve into the shared concept of place.

It is only recently that we have started delving into the concept of Country, it has profound implications for 'place' and we aspire to continue engaging with Country narrowing the gap between Indigenous understandings of place and western understandings of the same term. This booklet represents where we are currently at, it is not the end of the journey.



Community D'harawal Knowledge keeper Shannon Foster leading students in a 'Right of Reply' exercise in Sydney during the Wingara'ba'miya studio. Photo credit: Joanne Kinniburgh



## Executive Summary

From the end of 2017 to mid-2020, a group of adventurous universities partnered up with real communities to deliver a series of practice-based studios (sandbox studios).

Supported by the generous contribution of The Myer Foundation, these universities had access to 'seed-funding' ensuring that each studio had a practical component expanding beyond traditional teaching practice. Working with a 'project champion', studio leaders guided the students in creating realistic ideas, immediately implementable and that aimed to trigger a change in a local community.

In this booklet, you will find an array of case studies demonstrating the process followed by each studio throughout the teaching period as well as documenting some of the things that happened for the place after the end of the semester.

While the specific aims and approaches of the studio varied, they each represent what is possible when industry and academia work together around 'real-world' projects. The approach provided an immersive and a transformational learning experience for the students, enabling them to explore

strategies to enact change on the ground and to develop the soft-skills that are needed when working with communities. It allowed them to build their confidence that they can indeed work with the community, and, in many cases, enlightened students on the joy of working with communities and allowing them to guide the design priorities.

But the benefits expanded beyond the learnings of the individual students. The communities left the engagement with new skills, new concepts for their places, and new interpretations of the role of architects, landscape architects and planners. Many partners described the community engagement sessions delivered by students as 'fresh' and 'fun' enjoying the engagement process in ways they hadn't yet experienced or had forgotten were possible.

We have created this document to showcase the project outputs and also to entice new communities to partner with universities to deliver their own place experience. Informally called sandbox studio, this education program exposed students to real projects and collaborated with communities for win-win experiences.



Students at a field trip in Hong Kong for Hyperdensities Studio.  
Photo credit: Andrew Toland



## Foreword

Place Agency (and all the associated universities in this consortium) is delighted to bring you this collection of Sandbox Studio examples of how universities and placemaking practice work together to create positive change in real communities.

The Placemaking Sandbox Methodology is an innovative studio pedagogy developed through this project to help build student capacity in the theory and practice of co-designing places.

I first became involved with Place Agency when Dominique Hes, a colleague at The University of Melbourne and the previous director of this project, invited me to work in a multi-university collaborative project exploring alternative placemaking pedagogy. The project provided a collaborative platform for universities to work together and share resources to co-create the award-winning Australia-wide placemaking program.

Our journey began in October 2017, when I, along a group of ~20 academics and ~13 practitioner-partners came together to co-create a novel process for placemaking pedagogy. During an intense two-day session, we explored the meaning of placemaking, the present day needs of industry, and identified the skills-gap that exist within practice.

On the second day, academics began planning how to address these needs and explored how might industry and academia work together to advance placemaking education.

There was a clear sense that we needed stronger links with industry to provide deeper learning experiences for students as well as the ability to practice the soft skills required for placemaking.

This booklet compiles various stories and achievements of each of our sandbox studios. To date, Place Agency academics has implemented 25 placemaking Sandbox Studios across Australia. We are very proud of what we have achieved and give our deepest thanks to The Myer Foundation for providing their support throughout the journey.

On behalf of Place Agency, I present to you the results of our sandbox studios. We hope that this will inspire other councils, communities or placemakers to continue engaging with universities to support their place development and I look forward to our ongoing collaborations.

Thank you.

—  
**Derlie Mateo-Babiano**  
Place Agency Project Director



(In circle) 2019 Place Leadership award and Placemaking Fundamentals book to support placemaking pedagogy. Photo Credit: Cris Hernandez-Santin

(Bottom) Dominique Hes, Project director (2017-2019) and Cris Hernandez-Santin, Project Coordinator, receiving the 2019 Place Leadership Award. Photo credit: Place Leaders Asia Pacific





## What is Place Agency?

‘Place Agency’ is an Australia-wide placemaking education program. The program was developed through a collaborative and multi-university project funded by the Myer Foundation.

We understand placemaking as a multi-faceted approach to the planning, design and management of public spaces. Different from traditional approaches, the core of the placemaking process is co-creation as it places the local community at the centre of the design process to identify meaning and shared purpose.

Place Agency aims to build the capacity of our current students to practice place-led approaches in order to create vibrant, citizen engaged public spaces and ultimately, better cities.

This consortium of universities defined placemaking as a:

*“process to increase the capacity and the capability of people to invest a place with meaning” – Place Agency.*

This statement works in two ways.

First, it defines the term placemaking both as a city-making as well as a potential thinking process, which are key elements in this education program. In addition, it also represents our mission statement where we first work with students and support their journey in building the skills they need to support a community in re-imagining and re-presenting their identity, shared meanings and the history of a place.

Guided by the insights of placemaking practitioners, and combined with academic rigour, this project has been collaboratively developed by a consortium of universities led by the University of Melbourne (see Acknowledgments for further detail).



Students in discussion during the Ballarat Welcome Centre (Mille Feuille Studio).  
Photo credit: Place Agency



## Sandbox Studio Approach

The Place Agency approach to placemaking has two parts:

1. a series of **theory infused modules** on an array of topics relevant for best-practice placemaking;
2. the **sandbox studios** an intensive practice-based pedagogy asking students to take part in real-world projects in a discrete manner.

The modules allow masters or graduate students to learn by engaging with content co-created with placemakers and leading academics. Meanwhile, the sandbox studios are a safe space for the students to trial their placemaking ideas while creating something of value for a project partner (project champion).



### How is a sandbox studio different from other studios?

Built environment disciplines such as architecture, landscape architecture, planning and urban design typically engage in a project-focused learning experience called studios. Unless it is delivered as an intensive learning experience, studios typically extend throughout a full semester or term of roughly 10-14 weeks depending on the university.

Normally, studios provide a site that the students engage with and create a design proposal or planning document as required by the discipline. While the site and the challenges are real, the design is a hypothetical response.

Around the world, some academics are starting to embed students into real projects where they can practice their skills beyond that hypothetical scenario. We call this a sandbox studio where, throughout the same length of time, the student is exposed not only to a real site but also to a real client and community giving student's the opportunity to deliver outcomes that directly support the place and the community they partner with.

As you move through this document, you will find a series of case studies that demonstrate a wide array of possibilities. They demonstrate how you, as a council, community or place practitioners can engage with universities and achieve results that range from fun community engagement events, tactical urbanism to pop-up parks, revitalisation concepts for the place and specific proposals submitted to councils. The sky is the limit, but it will be critical to clarify exactly what the studio can and cannot do. The long-term success of the project is in the hands of the project champions.

Students leading community engagement session with teenagers during the Regenerative Placemaking studio.  
Photo credit: Cris-Hernandez-Santin

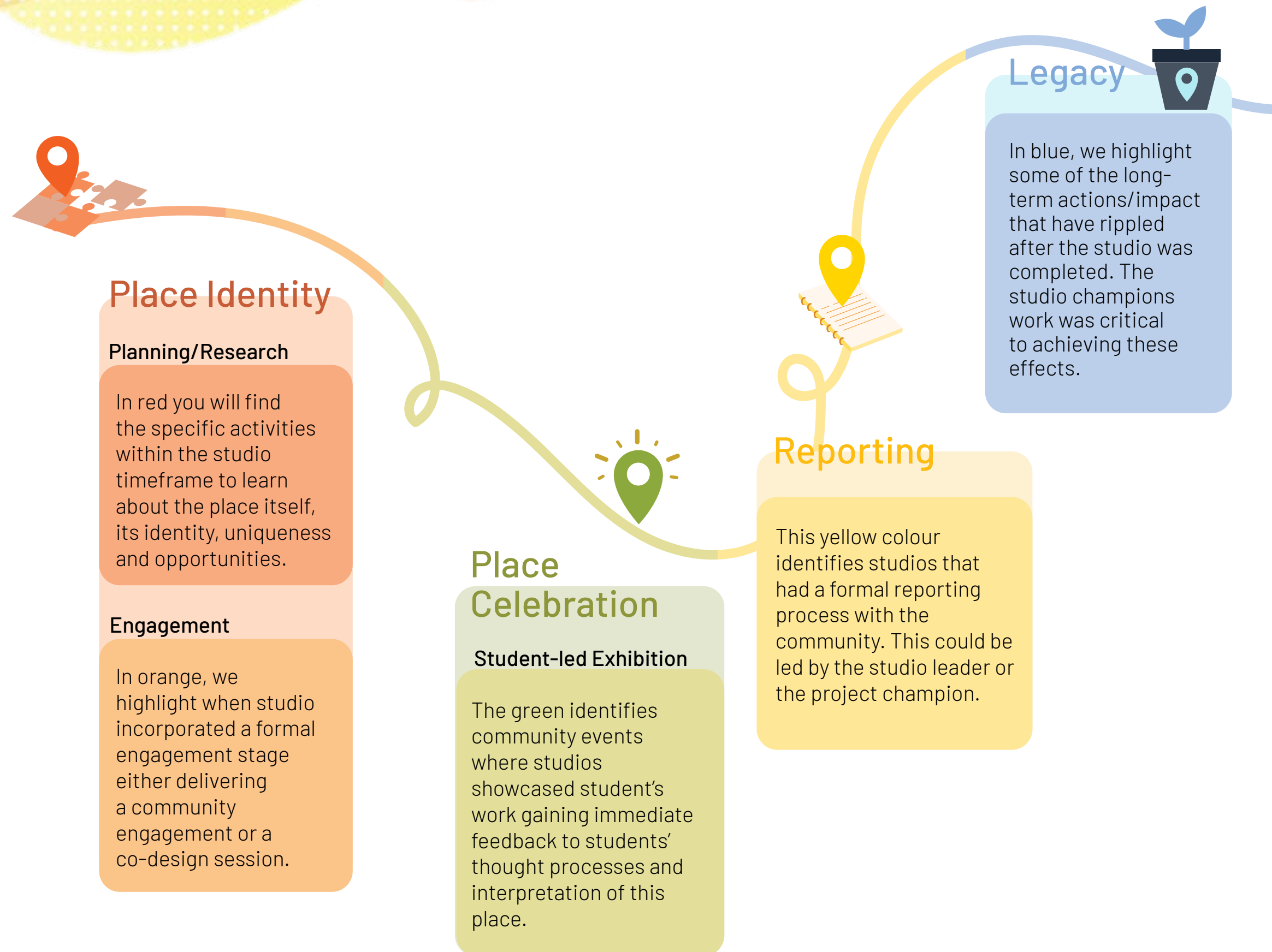


## How to navigate this booklet

As the studio plan and curriculum responds to a combination between the project and the place, each sandbox studio is vastly different but there are some commonalities. Each studio shares their story as a journey that begins when the studio leader and project champion sit down together to map out their needs and design the studio but that will officially kick-off at the beginning of the studio.

This journey has been colour-coded to easily identify up to five stages per project. First of all, students engage in understanding and researching the place. In some instances, students then engaged in a co-creation process by delivering a community engagement session or working with stakeholders in a co-design process. Then, students shared their ideas through formal reports created for the project champion or exhibitions. Lastly, the project champions continued working after the end of the studio to embed the ideas into overarching projects.

Along the journey, you will also find small snippets of discrete activities and achievements as well as examples of student's work.







Student exhibition for the local community at Newport Project Studio.  
Photo credit: Dominique Hes

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# Newport Project

📍 Newport, Melbourne

📅 Summer 2018

👥 **18** Architecture, Landscape Architecture and Urban Planning students

💡 This studio was led by Dominique Hes, Gini Lee and Judy Bush in partnership with Donna Jackson (Hubcap Productions), Tom Bulic (Newport Traders Association), Megan Slattery, Lindy Allen and Peter Hemphill (Hobson Bay City Council).



➡ For more information:  
[unimelb.placeagency.org.au/studio/newport-project-studio](http://unimelb.placeagency.org.au/studio/newport-project-studio)

Video by Hubcap Productions on the studio results:  
[player.vimeo.com/video/271040010](https://player.vimeo.com/video/271040010)

Student report:  
[unimelb.placeagency.org.au/2019/07/25/newport-studio-legacy/](http://unimelb.placeagency.org.au/2019/07/25/newport-studio-legacy/)

**How might we rethink the challenges of rapid population growth in our neighbourhoods and suburbs as an opportunity to maximise the benefits of public spaces through fostering community participation?**

Managing population growth and urban liveability is one of the challenges faced by the Hobson Bay City Council regarding the redevelopment and continuing growth of Newport. For this reason, the tight-knit community of Newport was invited to participate in the reimagining of Paine Reserve, a humble open space in the centre of their community.

In a seven-week multidisciplinary intensive subject, students actively engaged local business, artists and the local community to activate and reimagine Paine Reserve through a co-design process. Through a single-day community-focused event, students gathered communities' thoughts, ideas and vision for the site and then engaged with local artists to co-create four separate proposals for long term change. The collaboration also resulted in local artists proposing seven temporary art installations proposals for the site.

The studio stemmed from a wider community engagement initiative of Hobson Bay City council. Through placemaking and the collaborative efforts of those involved, Donna Jackson was able to present a set of recommendations to Hobson City council for review that embodied the community's thoughts and desires.

### Intended Place-based change

1. Re-imagine an underutilised public space to accommodate current and future needs.
2. Identify realistic ideas for a short-term intervention to reactivate the underutilised Paine Reserve.

Class conducted on-site (at Newport Community Education Centre).



(Right) The play equipment in the alley for flexible use of space. Proposed in the Revitalising Paine Reserve. Concept design by Andrew Curnow, Joshua Mannerheim, Nicole Yang and Eloise Mitchell

(Left) A semi-shaded atrium outside of the community centre as part of the Newport's Place proposal. Concept design by Kendal Mcquire, Polyvios Nicolaou and Robert Snelling



📍 Lightbox art project launched on 16-25 Nov 2019.

📍 **Jul 2019:** Paine Reserve redevelopment master plan launched. Seeking community feedback.

📍 **21st Nov 2018:** Studio process reshared with the community in a small event 'the Outside gallery'

📍 **Aug 2018:** Government approved \$120K budget for implementation of various ideas.

📍 **May 2018:** A group of students receives the MSD Dean's Award, an internal design award at the University of Melbourne recognising their exemplary work during this studio. Studio designs also exhibited as part of Place Week 2018.

Two students hired to do final reporting to the community. [\[Click here to read it\]](#)

📍 **21st Feb 2018:** final exhibition in front of the general public showcased four design projects, seven artistic ideas by local artists and four planning analysis of the site. The community voted on their favourite ideas (45 community members engaged).

📍 Students and seven artists work together to co-design initiatives.

📍 **19th Jan 2018:** a pop-up community engagement session in the park with **four interactive engagement interventions** designed by the students (~30 community members engaged).

Play: 7 play stations observing people's reaction and interactions with each. Photo credits: Dominique Hes





# Ballarat Welcome Centre (Studio Mille Feuille 2)

📍 Ballarat, Victoria

📅 Semester 1, 2018

👥 15 Architecture students

💡 This studio was led by Ammon Beyerle and Phillipa Hall from Here Studio with guests David Pryor from Place Design Studio, and Jonathan Daly from Studio Huss in partnership with Ann Foley and the Ballarat Regional Multicultural Council.



**X** here studio



**studio huss**

🔗 For more information:  
[herestudio.net/mille-feuille-2-brmc](https://herestudio.net/mille-feuille-2-brmc)

## How do we bring new life to a historical landmark for the reawakening of place and communities cultural expression?

Embracing 24+ multicultural groups in the Central Highlands Grampians Region, The Ballarat Regional Multicultural Welcome Centre is housed within a historical landmark, formerly the Sacred Heart Convent.

As space adapts to its new use, it provides an excellent opportunity to explore the restoration and adaptation of heritage sites. Furthermore, it is an opportunity to explore strategies to design for cultural differences while simultaneously embracing the layered history of the place.

Today, migrants, new and old, negotiate complex definitions of diversity, identity, and independence, with each other and the existing environment. And to this, we know designing a building to accommodate the needs and practices of different ethnic groups are especially challenging, because it also engages the participation and implicit values of the designers themselves. This studio embraced this complexity by encouraging students to better understand their own role, who they are designing for and how to test their own assumptions during the design process in place.

Students were placed in teams and challenged to deliver designs at three different scales. First, as groups, they aimed to deliver a masterplan for the whole site, then, propose a participatory design and build process over 20 years, and finally each member of the team fully designed a small part of the masterplan in detail – a single space, and particular elements in the room such as a unique piece of furniture or feature.

**Intended Place-based change**

1. Provide masterplan ideas for the future refurbishment of the Ballarat Regional Multicultural Welcome Centre.
2. Explore interventions specifically designed for a particular multicultural group exposed to during the engagement.

📍 Three-day excursion in Ballarat.

💧 Site Visits to context-relevant spaces including a local modern church as a place for cultural and religious expression and Daylesford Convent, a repurposed heritage building.

(Right) Students participating in yoga lessons carried out in the Welcome Centre.  
Photo Credit: Ammon Beyerle

(Left) Multicultural meals as a pathway for cultural expression and learning.  
Photo Credit: Place Agency



Final presentation to partners. 4 masterplans, and 4 participatory processes, and 15 redesigned parts including detailed architectural design elements.

Getting to know specific groups of the community and outlining their priorities (40 community members).

Members of the partner organisation visited the students on two occasions to share ideas and critique the work.

**May 2018:** Exhibition of student work during Place Week Vic 2018 (50 attendees) and MSDx (2000+ attendees).

**24th Jul:** Final designs were presented back to the community (30 community members).

**Feb 2019:** Exhibition at community market in a new location.

**Dec 2019:** Architect engaged for advice and pre-design at the new site.



Learning to design for religious expression.  
Photo Credit: Place Agency



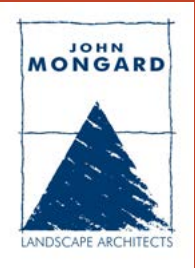
# Brolga Lakes Eco- development: Placemaking in a peri-urban ecovillage

📍 Brolga Lakes, Queensland

📅 Semester 2, 2018

👥 65 Undergraduate  
Urban Planning students

💡 This studio was led by  
Laurel Johnson in partnership  
with John Mongard (Landscape  
Architect) and Danny Raymond  
(EcoUrban).



🔗 For more information:  
[uq.placeagency.org.au/studio/  
brolga-lakes-eco-development/](http://uq.placeagency.org.au/studio/brolga-lakes-eco-development/)

*How can we mainstream sustainable development of our suburbs in the face of rapid urbanisation, population growth and respond effectively to the climate emergency?*

Michael Myer was determined to break the mainstream suburban development processes and outcomes and embed placemaking in the design process in the suburbs. His project is a suburban development north of Brisbane called 'Brolga Lakes'.

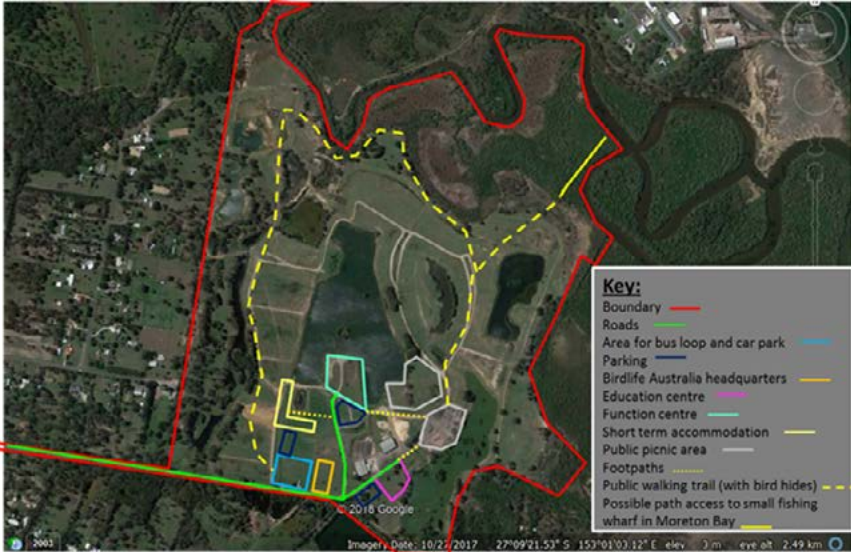
Brolga Lakes is turning a disused mine site into an off grid sustainable suburban development that competes (on price) with nearby master-planned suburban communities. Brolga Lakes is an exciting opportunity to respond to the site's inherent ecological capital, proximity to the coastline and significant koala habitat in the area. Intriguingly, the brownfield site has a series of artificial lakes which have attracted native birds from the nearby RAMSAR wetlands. The vision for Brolga Lakes is to become an off-grid suburban community utilising on-site solar energy, water harvesting, and waste management and excellence in social and environmental sustainability in suburban design.

Students were challenged to partner with nature and design with ecology in the forefront of their design ideas. Using placemaking as a design tool for leveraging sustainable design, students created a series of design ideas within the constraints of a mining legacy and toxic site, and foster ongoing restoration of local ecosystems to integrate wildlife and human habitat.

### Intended Place-based change

1. Explore sustainable and ecological design strategies through placemaking.
2. Explore place as a concept for greenfield developments.

Proposal for the sustainable development of Brolga Lakes. Envisioning the site as a civic and event centre with strong connection to local birdlife.  
Image by Abbie Rankin, Emily Hewitt, Reagan Leslie and Naomi Thomas



View of the artificial lakes on-site.  
Photo credit: Laurel Johnson

Designing for ecosystems, restoring the living system to (re)create a healthy environment.

1st Aug 2018: site tour to understand the mining legacy and site contamination. Students getting to know the site and its environmental challenges




Students on-site tour.  
Photo credit: John Mongard



# Designing for Environmental Education

-  Baldivis, Western Australia
-  Semester 2, 2018
-  28 Architecture students
-  This studio was led by Lara Mackintosh in partnership with Baldivis Children's Forest and David Beyer, ActiveSustainability.



 For more information:  
[curtin.placeagency.org.au/studio/designing-for-environmental-education/](http://curtin.placeagency.org.au/studio/designing-for-environmental-education/)

## How do we use architecture and placemaking as an avenue for nature connection?

This project centred around ideas of community, school-aged children, and environmental education. The aim of the project was for the place to become a learning and community hub while raising the profile of the Baldivis Children's Forest (BCF).

The BCF is a centre for environmental education located in 20ha of a public park about 50km south of Perth. It has served the local community for the past 20 years through attractive walking trails, outdoor classroom facilities and social BBQ and picnic areas. The BCF is interested in securing a self-sustaining future and attracting future funding by creating a centre for conservation for the local bushlands.

Students were tasked to design this centre while allowing the community to be at one with the surrounding bush, building on the sensory experience of the forest as well as strengthening the community's connection to nature.

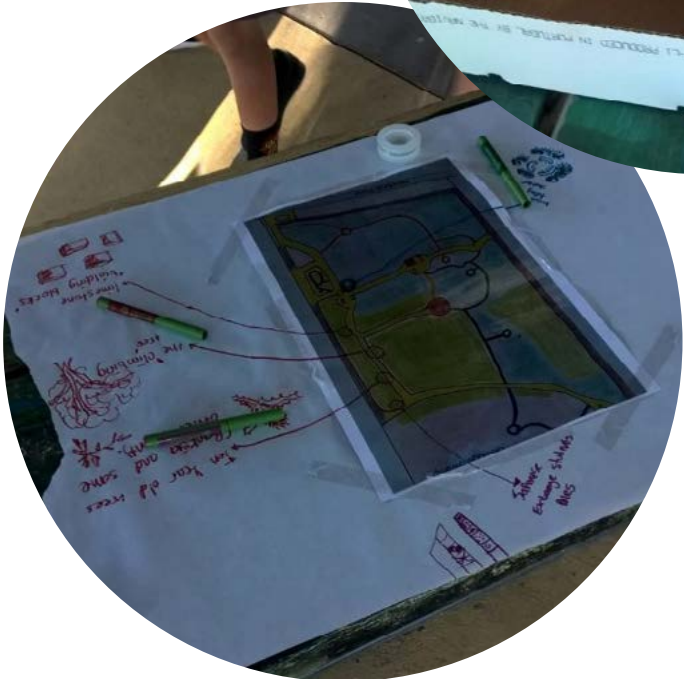
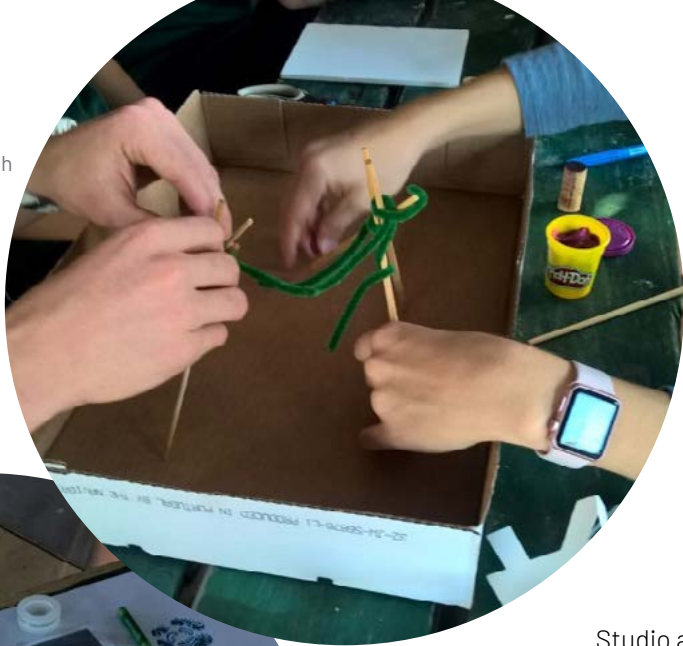
This project provided an avenue to identify the key ways in which the sense of place is created for different stakeholders, and what is required to sustain this. The studio project embedded sustainability, cultures and environment in the learning experiences and the designed outcome of this project.

### Intended Place-based change

1. This project provides an avenue to identify the key ways in which the sense of place is created for different stakeholders, and what is required to sustain this. The studio project will embed sustainability, cultures and environment in the learning experiences and the designed outcome of this project.

Site visit and place mapping

K2K Conference Kids student-led activities.  
Photo credits: Lara Mackintosh



K2K Conference Kids teaching Kids - an independently organised event where students led four parallel and observed teaching activities led by kids.

Studio acted as a trial run for the 'leadership module' of the placemaking pedagogy. Learnings were infused into the module for an improved pedagogy.

Some student projects selected by a partner for further development.

Fundraiser event. Students presented their designs in a temporary exhibition to propose different options and attract funding.

Two co-design and feedback sessions with five different local groups.

Students immersed in outdoor teaching and nature connection activities.  
Photo credits: Lara Mackintosh





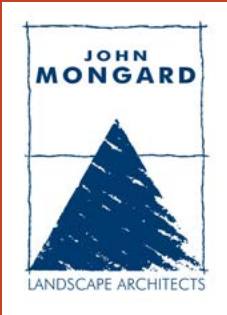
# Ellen Grove Centre Co-design Project

Ellen Grove, Queensland

Semester 2, 2018

65 Undergraduate  
Regional and Town Planning  
students

This studio was led by  
Laurel Johnson in partnership  
with Ellen Grove 2020  
Community Connectors  
Residents (EG2020)  
and John Mongard (Landscape  
Architect).



For more information:  
[uq.placeagency.org.au/studio/ellen-grove-centre-co-design-project/](http://uq.placeagency.org.au/studio/ellen-grove-centre-co-design-project/)

Watch highlights of the project:  
[vimeo.com/302264204](https://vimeo.com/302264204)

*How can we revitalise suburban areas meaningfully and respectfully through engaging communities in the design process in a way that is authentic, low cost and high impact?*

Ellen Grove is one of the most socio-economic disadvantaged suburban areas in South East Queensland. Where traditional planning processes routinely fail this community, a placemaking strategy was implemented to leverage renewal around Ellen Grove's shopping centre.

The Ellen Grove Centre Co-Design project aimed to enhance the Ellen Grove centre to create a community 'heart'. The shopping centre is a vital community hub adjacent to the State primary school that is facing issues of amenity, liveability, use, extreme heat and was identified as an important project by the local project champions, a community of concerned residents looking to improve their community.

In association with residents, service providers and shopkeepers in Ellen Grove, the UQ students, Brisbane City Council officers and John Mongard (urban designer) worked together to reimagine and redesign the Ellen Grove centre. The result is the inspired Renewing Ellen Grove Centre Plan and student-produced video. The Plan was presented to Brisbane City Council for inclusion in the Village Precinct Program. Students were quickly upskilled to take on the role of facilitators to meaningfully engage the community in a half day community engagement workshop. Students collated the community ideas presented those ideas back to the community for feedback and delivered a set of designs and implementation strategies.

- Intended Place-based change**
1. Deliver a community engagement session to envision the future of Ellen Grove.
  2. Design a small-scale permanent intervention to reinvigorate the Ellen Grove Centre and address community's needs, ideas and concerns.

Soft Skill development.  
Practising humility,  
communication strategies  
and designing the  
engagement strategy.



(Top) Western Welcome Place.  
(Bottom) Footpath Carpet.  
Concept designs by John Mongard, Laurel Johnson, Jungwoo Lee, Tara Nunn, Gabriella Tomarichio, Henry Venus and Blake Brindley.



Two students hired to compile a profeessional report.  
The final designs included:

- Footpath Carpet, roads and walkways livened up with painting, textures, etc. Images and colours to be co-designed to represent diverse communities and Aboriginal past and present.
- Western Welcome Place, a new native garden with large trees, grass and seating area.
- Eastern Welcome Place, relocating existing parking and turning space into a vegetated area.

Dec 2018: report shared with  
local council

Final presentation  
in front of project  
partners and community  
members.

11th Aug 2018: through an engagement  
and co-design workshop held at the local  
school, the community engaged in dialogue  
with the students to:

- Defining community needs: Identifying the loved and unloved features of the Centre
- Co-designing: what ideas do you have for this place?
- Visioning: Thinking big, what could this place be in 10 years?
- Identifying priorities: If there is one thing we could do in the centre, what should it be?



Local community members in discussion.  
Photo credit: Henry Venus, University of Queensland



# Crawford lane: From Lane to Place

Hindmarsh, Adelaide

Semester 2, 2018

29 Architecture and  
Landscape Architecture  
students

This studio was led by  
Jon Kellet and Navian Iseut in  
partnership with Charles Sturt  
City Council.



For more information:  
[adelaide.placeagency.org.au/  
studio/reimagining-crawford-  
lane-from-lane-to-place/](http://adelaide.placeagency.org.au/studio/reimagining-crawford-lane-from-lane-to-place/)

Watch highlights of the project:  
[youtube.com/  
watch?v=TkLIGMtT-eU](https://youtube.com/watch?v=TkLIGMtT-eU)

## How do we use 'third spaces' for placemaking and social cohesion?

Crawford Lane is a laneway which links busy Port Rd with the Hindmarsh Stadium, home of Adelaide Utd FC and it constitutes an unattractive and underutilised 'third' space. It has been the source of a long debate in the search of its potential and is one of the targets of the local council's Hindmarsh Placemaking Masterplan.

Students engaged in the overarching engagement process led by the council to first critique the process to date and identify opportunities for further engagement subsequently, concepts to improve the laneway.

The students, not being constrained by previous relationship to the place, were able to add a new perspective in re-imagining the potential of this laneway and generating affordable and practical solutions to realise the said potential through greening, lighting, 'sittability' and creative artwork.

Local businesses and community were engaged in evaluating the design concepts and the studio was followed by a series of trial interventions exploring the options as inspired by student designs aiming to have a fully functioning reimagined laneway by the end of 2019.

### Intended Place-based change

1. Prepare a range of design concepts to improve the laneway.
2. To gather community feedback on place making proposals.
3. To construct the best-fit proposal at the site.

Previous community engagement processes by Charles Sturt City Council evaluated.

Jul 2018: site visit, project brief by local council and engagement with local business owners



Strongest ideas presented on the wall of the Lane and received feedback from the community.  
Photo credit: Ehsan Sharifi

Oct 2018: Community event and Exhibition (100+ community members engaged).

Sep 2018: Council feedback on conceptual designs. Proposals presented to the council at Council Town Hall. Best concepts selected for subsequent community events.

Proposal presentation at Council Town Hall.  
Photo credit: Ehsan Sharifi



22nd Apr 2019: Crawford Lane Public Art Opening. Artists perform and murals were created on the lane based on the student's proposals. Community feedback received (50 community members engaged)

30 Jun 2019: Sitting Installations by SPART Furniture based on student proposals. Community feedback received (50 community members engaged).

9 Dec 2019: One week transformation into a shared zone by professional landscape architects based on students' proposals.

A video documenting the project is used for placemaking pedagogy.  
[Click here to watch]



# Future Bayswater


 Bayswater, Western Australia

 Semester 2, 2018

 35 Architecture students

 This studio was led by Robyn Creagh, with Callum Prior in partnership with Future Bayswater, a local resident and business group.



 For more information:  
[curtin.placeagency.org.au/studio/future-bayswater/](http://curtin.placeagency.org.au/studio/future-bayswater/)

## How are we to better manage urban growth in our neighbourhoods in a way that is responsible and just to all stakeholders?

The Bayswater town centre is situated adjacent to Bayswater train station, on the Midland rail line just six kilometres north-east of Perth City centre. There has been little investment in the town centre for many years, and business and social activity in the once vibrant high street has declined. With the new Forresterfield Airport Link and Ellenbrook Rail Line, the town centre will become one of the busiest transport hubs in Perth and the first urban centre travellers will see when emerging from the airport tunnel. There is a renewed optimism for the reinvigoration of the town centre.

Future Bayswater, a motivated group of Bayswater residents, ratepayers and local business owners want to harness the collective goodwill of the community to inform the debate about what makes a good town centre and vibrant future-focused community and invited Curtin University planning students to lead a community engagement intervention. This project presented a structured opportunity for students to engage in a live-project site and a community grounded place-making exercise. Future Bayswater tasked students to focus on six key areas; community, transport, economics, design quality, environment and housing diversity. At the end of the studio, the students presented a holistic place analysis of Bayswater to support future planning directions that represented the wishes and desires of the community.

### Intended Place-based change

1. Develop small participatory installations as triggers for conversations with the community about place.
2. Deliver a place analysis and recommendations for future place-centred development.

**Sept 2018:** as part of a community event, students developed and implemented seven small installations to identify community needs and priorities (960 community members).

**Nov 2018:** presented final design proposal (20 community members).

### Projects included:

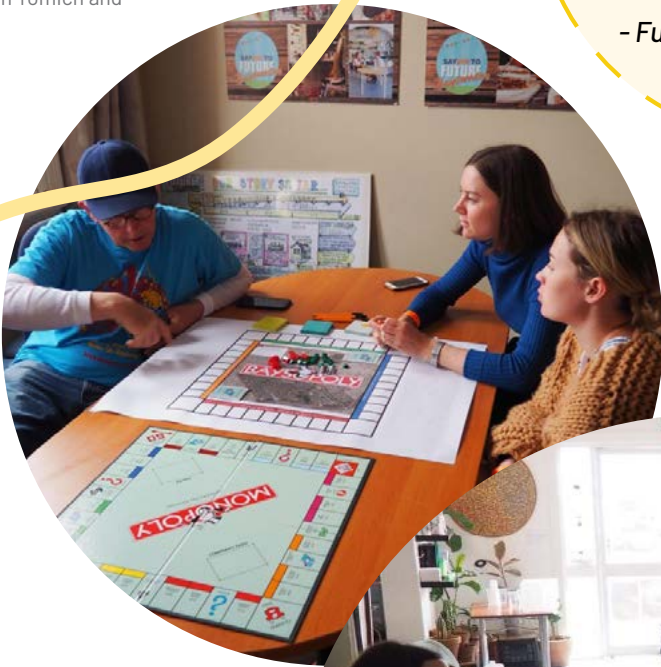
- Bayswater Regeneration Proposal by Ben Houweling, Lucy Huggins, Morgan Hutton, Tim Hodge and Solomiia Kurochkina
- Bayswater Tomorrow by Alan Maher, Ruby Pettit, Patrick Priyandi and Lucy Lefory
- Bayswater Revitalisation by Clementine Ashby, Ashleigh Bryce, Victoria Goode, Liam Johnson and Jessica Taukiri
- Bayswater Reconnection by Cardia Mariani, Emily Greenwood, Emily Hayward, Isabel Fry and Keegan Elsner



Engagement with children used as inspiration for the Building a Better Bayside project by Brent Davern, Taylor Goddard, Paul Ventrice, Jackson Tomich and Holly Doherty.

*"The student installations were outstanding. We truly believe that the student installations were the highlight of the event, and underpinned its vibrancy and success."*

*- Future Bayswater member*



(Top) Baysopoly.  
(Bottom) Choo-choose Bayswater.  
Photo credits: Robyn Creagh

### Three of the community engagement installations included:

- The activity passport, attendees collected a 'passport stamp' after visiting each installation.
- Baysopoly: Identifying favourite areas of Bayswater and why.
- Choo-Choose Bayswater: conversations of public transport infrastructure for the area.





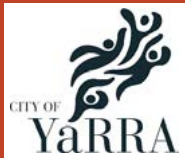
# Inclusive Public Places in Diverse Communities

Richmond, Melbourne

Semester 2, 2018

11 Planning students

This studio was led by Andy Cook and Imogen Carr in partnership with Greg Denham from Yarra Drug and Health Forum, Greg Hordacre from Residents for Victoria Street Drug Solutions, Erika Russell from Yarra City Council, and the Neighbourhood Justice Centre.



For more information:  
[unimelb.placeagency.org.au/studio/inclusive-public-spaces-in-diverse-communities/](http://unimelb.placeagency.org.au/studio/inclusive-public-spaces-in-diverse-communities/)

**How do we empower vulnerable groups to have a voice within the participatory processes of urban planning to achieve 'rights to the city'?**

The planning discipline aims to create quality urban spaces and amenities for the population, but it may come at a cost when it results in the displacement of vulnerable groups.

Lennox Street, Richmond is an example of a 'contested' urban public space where people from multiple ethnic backgrounds, ages and even presenting 'challenging' behaviours such as drug addiction collide. It is a space of both cooperation and conflict. What does place mean for different groups?

Students were challenged to conduct social and spatial research in the area and provide design and policy recommendations to improve public spaces. Core to these recommendations was the desire to understand the performance and perceptions surrounding the MSIC as well as providing a voice to vulnerable groups frequenting the area. These included refugees, drug addicts, homeless people and children.

The process, highly experiential, expected students to be brave and talk to people who they would not normally engage with and challenged biases and preconceptions about stigmatised or marginalised communities.

- Intended Place-based change**
  1. Understand people's use and needs of this public space.
  2. Empower community members through active, fun and healing participation in placemaking.
  3. Restore people to their community and build energy for collaboration across differences (ethnic, socio-economic, life stage, etc.).



Imaginarium station, inviting the community to draw or write their vision for the area. Community mapping and visioning.  
Photo credits: Andy Cook and Imogen Carr



Sept 2018: community consultation pop up event (150 community members including children).

Produced a short film on placemaking in diverse communities which is available for teaching purposes.

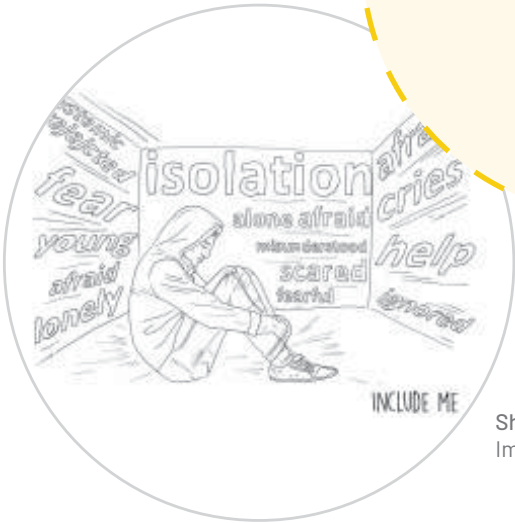
Dec 2018: Presented pedagogical strategies used in this studio during the Emergent Practices in Creating Thriving Places workshop at GASS 2018, NUS.

Presentation to partners.

Led to ongoing 2019 research collaboration amongst partners in a project called Narrating Neighbourhood and featuring stories gathered through the studio

**"Shifting the issue from drug use in public to social isolation was an important transition."**  
  
- Student

Guest panel session exploring drug use, power dynamics and social interaction.



Shifting.  
Image by Jacob Komesaroff and Yunbo Lou



# Performing Landscapes

📍 Ballarat, Victoria

📅 Semester 2, 2018

👥 12 Landscape Architecture students

💡 This studio was led by Tanja Beer in partnership with Angela Cambell from Federation University and the Botanical Gardens Ballarat.



🔗 For more information:  
[unimelb.placeagency.org.au/studio/performing-landscape/](http://unimelb.placeagency.org.au/studio/performing-landscape/)

## How can temporary event spaces be utilised to celebrate place and activate underutilised green spaces?

This project focused on The Ballarat Botanical Gardens, 160-year-old reserve best known for its Victorian style gardens located on the western shore of Lake Wendouree. It responded to the opportunities of the Lake Wendouree Master Plan (2017) which includes the creation of an Indigenous Sculpture Park for the North Garden Wetlands – a proposal that sits in stark contrast to the well-established conventions of Botanical Parks and Gardens to the South. Opportunities existed to explore the potential of the underutilised North Garden spaces that connect the north and south sites.

Students were tasked with designing an event space that celebrated the Ballarat Botanical Gardens as a multi-layered socio-ecological community. The North Garden presented opportunities for both permanent and temporary design features – including a flexible event space that also maintained its open parkland character, and a connecting corridor between the North and South that acknowledged and celebrated the site’s ecological and cultural layers. Part of the brief was for students to design a small-scale temporary ‘event space’ (as part of their larger vision).

Two designs were selected by the community to be combined and created for the Begonia Festival in 2019. The winning design was inhabited by performances created by Federation University theatre students that respond to the socio-ecological stories of the site.

### Intended Place-based change

1. Design an event space celebrating the botanical Gardens.

📍 City tour

Sensory mapping site visit. Creating cartographic representation of the feeling, smells, touches and aesthetic perceptions of the site.

Welcome to Country Smoking Ceremony.  
Photo credit: Tanja Beer



Ariel Songs at the Begoni Festival.  
Photo credit: Zimo Wang

**Mar 2019:** Ariel Songs, a reimagined song cycle taken from Shakespeare’s The Tempest. Performance space created by award-winning students Zongjing Yu and Libin Wang.

**Oct 2018:** Project pitch – presentation design ideas in front of a judging panel.

Two students selected for an internal award:

- Libin Wang  
*\*also awarded an Ellis Stones Memorial Award for excellence in Landscape Architecture for Masters project.*
- Zongjing Yu

Prototyping performance space ideas in situ and engagement with the local gardening group (Friends of the Ballarat Botanical Gardens).



Planting exercise with Friends of Ballarat Botanical Gardens.  
Photo credit: Tanja Beer





# Springvale Laneways

Springvale, Melbourne

Semester 2, 2018

12 Planning students

This studio was led by Derlie Mateo-Babiano, and Kelum Palipane, and supported by Ammon Beyerle from Here Studio and guest lecturer Elek Pafka (UoM) in partnership, in partnership with Grissel Walmaggia from City of Greater Dandenong.



here studio



For more information:  
[unimelb.placeagency.org.au/studio/springvale-laneways/](http://unimelb.placeagency.org.au/studio/springvale-laneways/)

## How can informal placemaking practices activate greater social cohesion and inclusion in highly diverse and changing communities?

This Placemaking project engaged students in reimagining the public realm of Springvale's laneways as one of Melbourne's most culturally diverse suburbs. Springvale is 25 kilometres south-east of Melbourne's CBD and is home to migrants from 91 countries in Asia, the Americas, Europe and Africa. Springvale is well known for its multicultural populace, and therefore is a suitable context for a 'transformative' case study. The project required students to focus on six laneways within Springvale Activity Centre and reimagine these public spaces as inclusive and diverse places.

Using 'multi-modal mapping' as an observation and data collection technique, students generate an on the ground understanding of the community, students aimed to understand the more nuanced multicultural aspect of Springvale and how varying cultural groups utilise public spaces in their day to day life. Then, they designed a tactical urbanism intervention to informally activate the laneways and allow for further and richer community engagement.

Students received helpful and constructive feedback from the City of Greater Dandenong (CGD) Council. This process allowed students to understand the positioning of their projects within planning processes and evaluate risks and communication strategies with local councils. Three out of six projects were selected for implementation.

### Intended Place-based change

1. Design tactical urbanism intervention to reimagine one of six Springvale laneways.

Initial engagement with the City of Greater Dandenong Council to discuss the level of involvement of the Council with the capstone studio.

Independent multi-modal mapping.

**Aug 2018:** Guided multi-modal mapping: students observed people's behaviour and recorded multi-sensory rhythms (8:00am-6:00pm).

**Oct 2018:** Laneway activation (60 community members).

**Sept 2018:** Project pitch to council. Ideas presented for critique and approval.

Precis development.

Informal consultations with land owners.

Tactical urbanism evaluation: students compared walkability of the laneways before and during their installation.

Presentation to City of Greater Dandenong Council (15 council members).

Written reports with findings and recommendations for each of the tactical urbanism interventions.

**"Placemaking is a platform for communication and interaction."**

**- Student**



Vertical garden in the School Laneway.  
Photo credit: Mark Wilson

Connect your life Laneway Network Warwick Road placemaking intervention.  
Photo credit: Mark Wilson

248A Laneway, a sitting and waiting area for customers. Used as a conversation trigger for more feedback and visioning ideas.  
Photo credit: Mark Wilson



# Subjunctive Space: Alternate Histories for 'Other' Spatial Futurity

📍 Badu Mangroves, Sydney

📅 Semester 2, 2018

👥 18 Architecture students

💡 This studio was led by Joanne Kinniburgh and Daniel Beasley in partnership with D'harawal Saltwater Knowledge Keeper Shannon Foster, the Sydney Olympic Park Indigenous Education Program and Tran Dang of the UTS DAB Advanced Fabrication Lab.



🔗 For more information:  
[uts.placeagency.org.au/studio/subjunctive-space/](https://uts.placeagency.org.au/studio/subjunctive-space/)

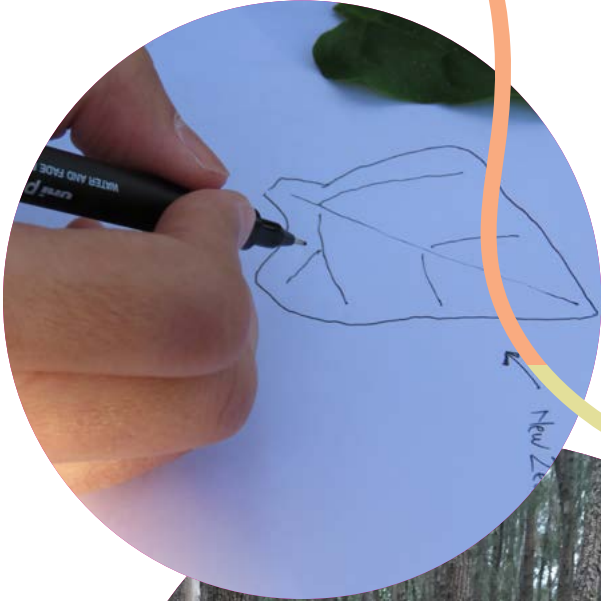
## How can architects rethink the concept of Site through an Indigenous lens of Country?

Traditional architectural methodologies begin with a blank site. A site has boundaries, physical properties and in urban landscapes and architectural conceptions is devoid of Indigenous connection to Country. Australia's urban legacy has consistently overlooked, strategically obscured or destroyed archival evidence of Aboriginal stories, culture and knowledges in urban places. To counter this and listen to Aboriginal (hi) stories we must read between the lines of records and listen to the stories of Knowledge Keepers to look for what is omitted and listen for the whispers of images, stories and drawings.

This project explored strategies for architects to collaborate with Indigenous groups considering strategies to 1) listen to and respect Aboriginal knowledges, 2) Listen to Country and use this knowledge in a respectful design, and 3) collaborate in projects that are Indigenous-led.

The Miluni (mud) Songline challenges the erasure of Sydney's overlooked Aboriginal spatial histories and practices, by valuing and celebrating them. Using robotically 3D printed clay, with UTS Masters of Architecture students, we produced a series of six installations that form a Songline through the Badu Mangroves. The Songline allows participants in the Sydney Olympic Park Indigenous Education program to experience and embody aspects of Aboriginal cultures that they would otherwise only hear, bringing the stories and practices to life for participants in a new way. We were culturally led by D'harawal Saltwater Knowledge Keeper Shannon Foster to develop the Miluni Songline through the Badu Mangroves at Sydney Olympic Park for use in the Park's Indigenous Education program.

- Intended Place-based change**
  1. To challenge the erasure of Sydney's overlooked Aboriginal spatial histories and practices.
  2. Develops decolonising methodologies for architectural engagement with local Indigenous spatial knowledges.
  3. To create an ephemeral art installation through the Badu Mangroves.



(Top) Pen Drawing: hand sketching on site by Tuan Anh Tran.



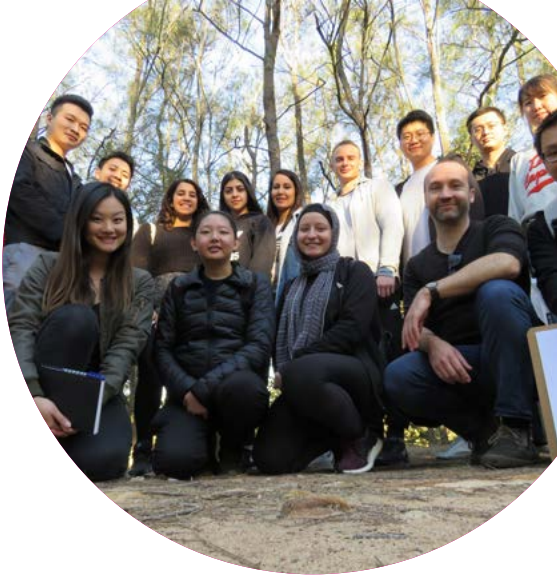
(Bottom) CLAY PIECES IN SITU: Dahl'wah Installation in the Badu Mangroves by Yongliang Chen, Luyiyang Yuan, Zijing Tian.

Photo credits: Joanne Kinniburgh

**Apr 2019:** project presented at the University of Western Sydney (UWS) by Shannon Foster in the Education Visual Arts Lecture series.

**May 2019:** project presented at the University of New South Wales (UNSW) by Shannon Foster in public lecture series.

📍 Four rounds of community consultation with Indigenous Education Officers at Sydney Olympic Park, Badu Mangroves.



Listening to Country - Site visit and community consultation learning through Indigenous storytelling .  
Photo credits: Joanne Kinniburgh

**Dec 2018:** Songline exhibition at Sydney Olympic Park. A series of robotically 3D-printed clay art projects inspired by Indigenous knowledge and cultural stories.

Songline installations used in embodied experience of stories for the Indigenous education program at Sydney Olympic Park.

📍 **Mar 2019:** project presented at Indigenous Design Synergies (Design Language & International Year of Indigenous Languages) Symposium at UTS by Shannon Foster.

📍 **Nov 2019:** studio results documented in the book 'Placemaking Fundamentals for the Built Environment'



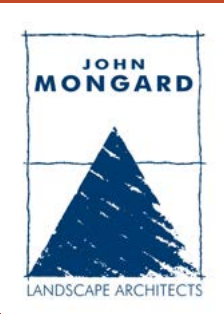
# Plan Making in Woolloongabba

Woolloongabba, Brisbane

Semester 2, 2018

65 Urban Planning students

This studio was led by Seastien Darchen, Dorina Pojani, Warren Rowe and Julie Dawson in partnership with John Mongard.



For more information:  
[uq.placeagency.org.au/studio/plan-making-in-woolloongabba/](http://uq.placeagency.org.au/studio/plan-making-in-woolloongabba/)

## What makes a sustainable building in neighbourhoods experiencing growth, development, and change?

The inner-city suburb of Woolloongabba, Brisbane, like many other inner suburban neighbourhoods in Australia, is experiencing fast growth and development. For residents, concerns exist around the development of large 'eyesore' apartments that undermine existing community character and how these large developments will further exacerbate existing urban challenges such as congestion, mobility, and preservation of urban character.

For this studio, planning students were challenged to create a regeneration planning strategy to develop buildings that are environmentally appropriate, economically viable and socially restorative in its urban context. Placemaking, albeit not the focus of the studio, was integrated to bring a stronger social dimension to the conceptualisation of sustainable buildings and how buildings as places can foster social wellbeing and vitality in their urban environment.

Students in this studio were able to engage a quasi-real-world project, growing their skills practically as planners to support students in bridging theory and practice. With support from the project champion and experienced placemaker, John Mongard, students were encouraged to embrace placemaking and integrate the theory into their work. The design challenge for students focused on planning processes and unpacking the issues around sustainable design implementation within existing planning regulations. They had to conceive of a plan that would address the environmental, social and economic aspects of a sustainable building in a way that enhanced and revitalised the surrounding neighbourhood.

- Intended Place-based change**
  1. Design for improved liveability of a poorly planned development.
  2. Designs to activate the frontage of buildings.

31st Jul 2018:  
site Visit



(Left) Water sensitive boardwalk for relaxation within the Five Ways project.

(Right) Serpentine Square, using Indigenous art installation to link the buildings to the cultural heritage of the site. Concept designs by Alexander Flynn, Jaipae Liang, Lara Neck, Dannie O'Brien, and Gabrielle Toohey.

Design Plan for a sustainable building.

Presenting a regeneration plan for the site (broader planning document).

Students delivered a conceptual plan for the revitalisation of Woolloongabba. What are the narratives of this suburb?

Community engagement workshop aiming to improve the landscapes of the area.

Fieldwork: key challenges towards environmental sustainability.

Placemaking Concepts introduced by John Mongard.




# Bayswater Industrial Area Revitalisation


 Bayswater, Adelaide

 Semester 1, 2019

 46 Urban Planning students

 This studio was led by Courtney Babb in partnership with Future Bayswater, a local resident group.



 For more information:  
[curtin.placeagency.org.au/studio/bayswater-industrial-area-regeneration/](http://curtin.placeagency.org.au/studio/bayswater-industrial-area-regeneration/)

## How can we revitalise declining industrial urban areas into thriving economic, social and environmental places?

Bayswater is an inner suburban area that is set to radically change with the planned upgrade of its train station and new land use plan. The industrial area that is the focus of this studio has been subject to economic and physical decline in recent years. Future Bayswater, a motivated group of Bayswater residents and local business owners want to harness the collective goodwill of the community. They see great potential for Bayswater’s industrial urban area to become a more liveable, vibrant and vital place for all.

Building on an existing collaborative effort between Future Bayswater and Curtin University, this studio continued its exciting work by involving John Di Renzo from Rockforce. John, whose family owns the land and runs a business in the heart of the BIA, was keen to raise awareness of the issues in the BIA and donated a warehouse which transformed into the BIA Living Lab to operate as a temporary classroom during the studio.

The Living Lab provided a forum for students to hear from stakeholders in the BIA and conduct activities to consolidate their own knowledge of the local context. It also provided a home base for students to explore the BIA, conduct analysis, engage with the local community, and experience first-hand some of the issues that were raised in the lectures and guest speaker presentations.

**Intended Place-based change**

1. Produce regeneration plans for a declining inner urban industrial area.

Meeting John Di Renzo, local business and landowner sharing his long history in the area and the issues that have recently contributed to the negative perceptions of the area.

Meeting Jay Hardison, City of Belmont Manager of Property and economic developer talked about the regeneration potential in terms of economic impact and renewal.



Bayswater Eco Industry.  
Concept design by Brent Davern, Taylor Goddard, Paul Ventrice, Jackson Tomich, and Holly Doherty.

### Concept proposals included:

- Catalyst for Change, a proposed streetscape design to restore amenity of the area. By Pernille Olsen, Alayka Balraj, Shania Hunt, Liam Johnson.
- The BIZ, a skills innovation hub for economic development. By Jessica Lisle, Samuel Luckas, Kar Nam Ng, Paul Tang, and Conor Noone.
- Bayswater Eco Industry, an eco-education centre and streetscape design for sustainability. By Brent Davern, Taylor Goddard, Paul Ventrice, Jackson Tomich, and Holly Doherty.

Final student presentation to the community.  
Placed within a local cafe, students presented their final design ideas and invited questions from the community.

*“Very good thinking with ‘small bets’ to make early improvements.”*  
**- Future Bayswater Member**

Catalyst Creator workshop. In collaboration with Dr Anthony Duckworth from Collaborative Place Design students brainstormed on catalyst projects



Meeting Jeremy Maher, City of Bayswater Manager of Sustainability and environment shared the stories of the landscape and its role in stormwater flows.

Students engaging with the models in the Catalyst Creator workshop.  
Photo credit: Courtney Babb 2019; Co-Design & Models by Dr Anthony Duckworth | Collaborative Place Design



# Installations and Happenings

📍 Parkville, Melbourne

📅 Semester 1, 2019

👥 24 Bachelor of Design students

💡 This studio was led by Tanja Beer and Munir Bahanvati from Giant Grass.



📍 For more information:  
[unimelb.placeagency.org.au/studio/installations-and-happenings/](http://unimelb.placeagency.org.au/studio/installations-and-happenings/)

For more information on The Living Pavilion, location for exhibition of art projects:  
[studios.placeagency.org.au/2020/02/05/the-living-pavilion-report/](http://studios.placeagency.org.au/2020/02/05/the-living-pavilion-report/)

## How can we reimagine public spaces through the implementation of small-scale temporary events?

Installations and Happenings explored the potential of small-scale events and temporary spatial interventions to reimagine public spaces. From street art, pop-up parks, temporary installations, guerrilla gardens and street performances, it examined a diversity of political tactics and place-making tools that designer-citizens use to activate and revitalise urban spaces. Students were exposed to a number of hands-on strategies for working across sites and communities to uncover the social, cultural and environmental conditions of place.

This studio provided inspiration for students to realise their own small-scale and temporary spatial interventions that fostered dialogue, built social capital and addressed critical global-to-local issues. Students worked throughout the semester to develop their installations for The Living Pavilion (1 May – 17 May 2019) at the University of Melbourne’s Parkville Campus. The Living Pavilion was a transdisciplinary project connecting Indigenous knowledge, ecological science, sustainable design and participatory arts. The artworks created by the students included responding to the site and context of The Living Pavilion, particularly highlighting ecological themes of climate change and biodiversity.

### Intended Place-based change

1. Delivery of small pop-up installations that respond directly to social, cultural and environmental conditions of place.

(Top Left) Love Letters to Forgotten Plants matches participants with a damaged or unsellable plant, and write a love letter to it in a reflective and intimate space. By Joshua Budgen, Lilie Paxton-White and Monique Hillier.  
Photo credit: Alison Fong



(Top Right) The Living Soundscape invites audience to play and interact with hand-made bamboo instruments. By Nicholas Ng, Kim Huang, Harry Waldron and Grant Cullom.  
Photo credit: Alison Fong



(Bottom Left) Tightly Strung raises awareness on the issue of sustainability and waste management. By Simran Dhilon and Marcel Schloozis.

(Bottom Right) Bouverie Rain is an interactive way to reconnect to Bouverie Creek and the natural water systems that run under and around the site through tactile and auditory play. By Stephanie Lam, Hoi Yu Lo and Hoi Ying Chan.  
Photo credits: Alison Fong



Bamboo donated to Giant Grass to reuse.

**14 May 2019:** Installation Exhibition. Students delivered seven art and engagement activities displayed within The Living Pavilion event.

**Mar 2019:** Patterns of place. A site analysis of the story of Place

Event space proposal. A series of 10 min presentations proposing their preliminary design ideas.

One art structure was donated to The Venny, Kensington Adventure Playground.

New Student Precinct, University of Melbourne interested in purchasing one of the art pieces and installing them within the campus.




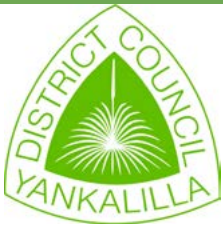
# Myponga Community Hub


 Bayswater, Adelaide

 Semester 1, 2019

 46 Urban Planning students

 This studio was led by James Curry and Katherine Bartsch in partnership with Andy Baker from District Council of Yankalilla.



 For more information:  
[adelaide.placeagency.org.au/studio/myponga-memorial-hub-for-the-21st-ce/](https://adelaide.placeagency.org.au/studio/myponga-memorial-hub-for-the-21st-ce/)

## How do we activate community spaces through a food and culturally-based strategy that celebrates the local community?

Placemaking plays an important role in the Tjilbruke Creation theories of the Kurna people. Nearby Yankalilla is home to the Shrine of Our Lady of Yankalilla which welcomes pilgrims who seek out the miraculous image of Mary, mother of Jesus Christ. Not least, the thriving community continues to attract new residents who are drawn to the Fleurieu. In alignment with this recreational agenda, the District Council of Yankalilla seeks ideas to inform the redevelopment of the community space adjacent to the Reservoir.

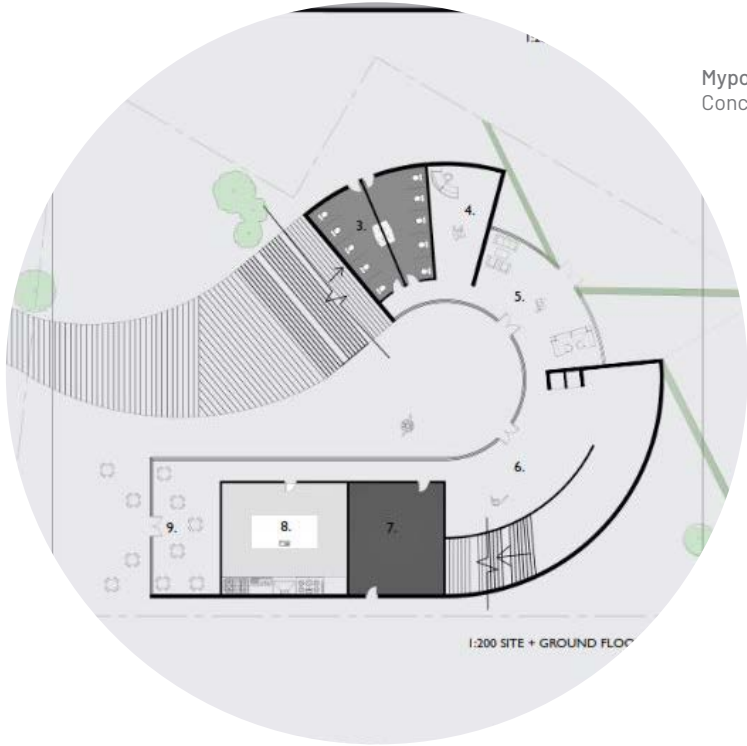
This group of architecture students were challenged to explore design ideas to redevelop the site adjacent to the Myponga Reservoir and the popular Smiling Samoyed Microbrewery. They developed concept design for a new community space to act as a local hub for this thriving local community, from cradle to grave, as well as a gateway to the Fleurieu Peninsula for visitors who will have the opportunity to dine and dwell in this magnificent region. Critical to the project are the topics of Food, Tourism and Sustainable Food Security.

Students presented their conceptual designs through an interactive model and poster exhibition with the local community. Visitors were invited to contribute their ideas via the site models (post-it notes, comments) to capture community ideas in a tangible way that is inspired in part by the community who engaged in the process.

### Intended Place-based change

1. To rehabilitate the existing community hub into a more vibrant and adaptive place for community events to celebrate local food and culture.

Jun 2019: Exhibition at the Myoponga Memorial Hall.



Myponga community hall: three alternative places  
Concept design by Chelsea Young

Future prototype development is expected as the outcome of the second community feedback.

Studio findings embedded within overarching community engagement processes.

A small booklet of the developed concepts is prepared and presented to the community for further feedback.



Myponga community hall: three alternative places  
Concept design by Nicholas Marchesan (Right) and Zoe Spooner (Left)




# Oaklands Crossing Community Connections


 Oaklands, Adelaide

 Semester 1, 2019

 **60** Landscape Architecture students

 This studio was led by James Hayter (Oxygen) and Ehsan Sharifi with assistance from Oliver Johnson and Kiri Bowmer (from Oxygen) and Jessica (City of Marion) in partnership with Grett Grimm from The City of Marion.



 For more information:  
[adelaide.placeagency.org.au/studio/oaklands-crossing-community-connections/](https://adelaide.placeagency.org.au/studio/oaklands-crossing-community-connections/)

## How does placemaking support the development of social cohesion and economic development in newly developed suburbs?

The Oaklands hub is part of a residential and retail precinct straddling the Adelaide to Seaford Rail line at the Oaklands Railway Station.

Students were challenged to explore placemaking as a strategy to integrate the development into the fabric of the community and encourage community use of this major public transport facility. They worked across to phases:

During phase one, students engaged with local community residents, businesses and organisations through a community survey identifying opportunities for safe connections for pedestrians and cyclists on the eastern side of the development, from the Oaklands Railway Station to the nearby Regional Activity Centre. The activity centre to the south of the station includes Westfield Marion, SA Aquatic and Leisure Centre and Marion Cultural Centre and is a key destination from the station. Students will be involved in the planning of and undertaking of the consultation process.

Phase two explores the design of potential placemaking interventions and activations on the north western side of the Oaklands Crossing development specifically around a strip of neighbourhood shops on the corner of Railway Terrace and Diagonal Road, Warradale.

Students' designs addressed the community perceptions gathered during the community engagement event. Each group managed its budget, safety and policies for implementation. These place making proposals are supervised by the teaching team including professional landscape architects, urban designers and local council representatives.

**Intended Place-based change**

1. To attract visitation, socialisation, increased dwell time and to support local small business.



Footpath widening at Railway Terrace to enhance walkability.  
Photo credit: Wittenbury et al., 2019



Placemaking installation at Marion Cultural Centre - "history that can be touched".  
Photo credit: Wittenbury et al., 2019



May 2019: Community survey to identify their needs.

Apr 2019: site visit.

Construction process of placemaking installation at Dwyer Reserve. A participatory and organic installation.  
Photo credit: Wittenbury et al., 2019

Final report edited by Claire Wittenbury, Tianhong Yan, Jia Guo, Sai Luo, Chang Liu, Shan Huang, Chen Bai, Zihan Zhou, Jiayin Song, Linfeng Huang, Rachel Venter and Jianeng Cheng.


May 2019: Pop up Exhibition and community feedback station (30 Community Members Exhibition)




# Preston Market


 Preston, Melbourne

 Winter, 2019

 ~40 Architecture, Landscape Architecture and Planning students

 This studio was led by Derlie Mateo-Babiano, Matt Novacevski, Dominique Hes, Cristina Hernandez Santin and Tanja Beer in partnership with City of Darebin Council.



 For more information: [unimelb.placeagency.org.au/studio/placemaking-strategy-at-preston-market-precinct/](http://unimelb.placeagency.org.au/studio/placemaking-strategy-at-preston-market-precinct/)

**How can we work within the constraints of population growth in our neighbourhoods while retaining affordability, multiculturality and character of existing assets?**

The City of Darebin is currently undergoing an extensive community consultation strategy to inform their draft structure plan for the redevelopment of the Preston Market Precinct, a highly multicultural area that is expected to almost double in size to 68,000 people. The students were invited to learn and contribute their ideas to the placemaking strategy of the future Preston Market Precinct by conducting a place analysis and generating conceptual designs for placemaking interventions for multicultural communities.

This subject was delivered as a 2-week intensive. Rather than delivering a community engagement session, it focused on creating a placemaking process mapping out a vision for the site as well as opportunities for continuous engagement and collaborative re-envisioning as required.

The aim of the project was to understand the unique attributes and identity of Darebin and, to develop an overall vision and placemaking intervention ideas that welcome and improve the lives of the diverse community groups, including migrants, refugees, who reside within the city. Then, it used this information to create new intervention ideas for the site.

At the end of the studio, the final designs were presented to council officers for feedback and reflection providing opportunities to pitch their project and enabling these ideas to be taken forth as part of the City of Darebin's consultation process for the site's new structure plan.

### Intended Place-based change

1. Design a placemaking process.
2. Enhance the identity of Preston Market as a multicultural and welcoming place.
3. Incorporate strategies to welcome and improve the lives of vulnerable or marginalised members of the community including children, women and refugees.

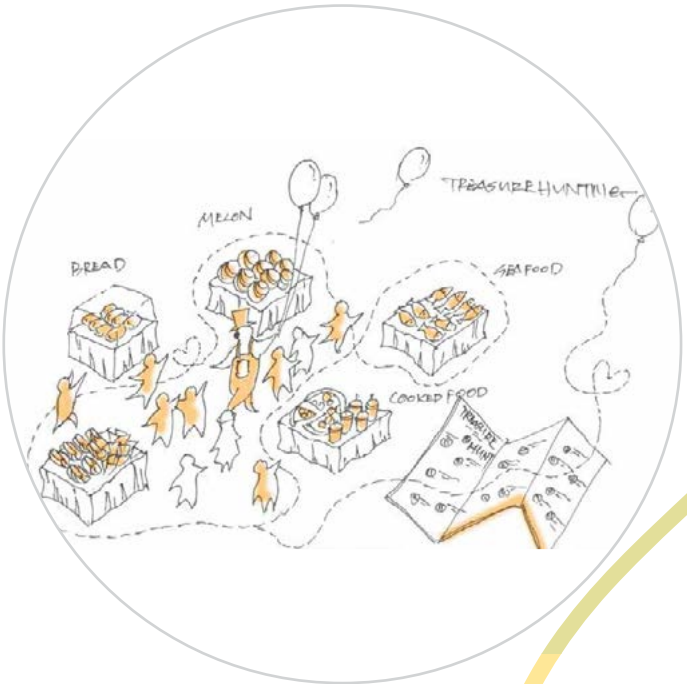
Site Tour. Guided by the local council representatives, students learned about the history of the Market.



Preston Market during opening hours. Photo credits: Euphemia Gannon, Dan Ong, Yipu Wang, Xinyuan Liu, and Jayne Mooney

Mock-up of a community engagement session - using their peers to gain new insights for team projects.

Project pitch to the local council (five judges).



A treasure hunt activity for children as part of the Trading Memories. Image by Claire Lin, Roland van Olphen, Mei Jun Lau, Lexie Fan, Yifan Song and Toni Smith.

*“Place is not achieved through simply just adding in activations, artwork or activities, but rather the deep-rooted connection it has to people, community and the narrative/story.”*

- Student

Final projects shared with council to inform their new structure plan for the area.



# Adelaide Climate Refuge

North Terrace, Adelaide

Semester 2, 2019

20 Architecture and Landscape Architecture students



For more information:  
[adelaide.placeagency.org.au/studio/adelaide-climate-refuge/](https://adelaide.placeagency.org.au/studio/adelaide-climate-refuge/)

## How do we use architecture to create sustainable shelters that provide refuge from climate change?

The Adelaide Climate Refuge is a small scale outdoor shelter to be used in the City of Adelaide and North Terrace Campus of the University of Adelaide. It is a cooling station for hot summer days to reduce heat stress effects.

This studio challenged students to deliver a 1:10 model for these ‘cooling’ stations using the same materials proposed for the large scale refuge. These shadings structures had to be feasible concept designs. Two prototypes were then built at a 1:5 scale to be showcased during a student exhibition.

The studio allowed students to be creative and practice their design and construction skills using real solar panels, screws and other materials and integrated them into their model.

Their designs respond to the community perceptions gathered during the engagement event while providing a product within budget.

- Intended Place-based change
1. To understand the complex dynamics involved in community engagement process.
  2. To design, prototype and construct a climate refuge pop-up structure in the City of Adelaide.
  3. To respond to community feedback.

A case study booklet of temporary shading structures.

Ten conceptual designs built into 1:10 models.

(Top) City Interstice.  
Concept design by City Interstice team

(Bottom) Middle Ground team with their model in exhibition.  
Photo credit: Ehsan Sharifi



Student work exhibited as part of the university expo for prospective students.

The Pentagon and the Middle Ground chosen for further development addressing feedback gathered and built to 1:5 scales.

Emergency preparedness week: Models displayed to stakeholders, feedback gathered (50 community members engaged)

Concept proposals included:

- **The Pentagon:** Fitted solar panels and a system to turn the pentagon into a rectangle for larger groups. Concept by Haobo Liu, Qihui Wang, Shiyao Li, Weisong Gao, Yadi Zhou, Hengchang Li, Ruxuan Shi, Tianfeng Pan, Xintao Zhang, and Yulong Zhu.
- **The Middle Ground:** A bamboo structure covered by climbing vegetation and a thin veil for additional shading. Night light powered by solar panels. Concept by Huy Duc Tran, Zhiyu Liu, Thien Thanh Dang, Zhang Xinyu, Sanjuuthaa Thiruselvan, Junyi Li, Zheyu Wu, Marvin Kwan, Aaron Lee, Yanuo Qu, and Tianyu Ni.
- **City Interstice:** Wooden structure with shaded seating opportunities inside and outside. Concept by Shiyao Li, Zhiyu Liu, and Junyi Li.

The resulting pop-up climate refuge is expected to activate public life in Adelaide CBD during the hot summer days.

Prototypes will be tested and further developed to 1:1 scale in a subsequent studio.



The Pentagon.  
Concept design by Pengatgon team.



# Living Stream: Indigenous Informed Landscape: Addressing Social- environmental Problems in Place

-  Western Australia
-  Semester 2, 2019
-  25 Geography, Planning and Education students
-  This studio was led by Todd Jones in partnership with Marion Kickett and Allyson Mullane.



For more information:  
[curtin.placeagency.org.au/studio/addressing-social-environmental-problems-in-place/](http://curtin.placeagency.org.au/studio/addressing-social-environmental-problems-in-place/)

## How do we listen to the needs of the more-than-human to design and support healthy living environments?

"A practice of other-focused care that orients our attention into the here and now, and focuses it on living beings and environments, on the sacred and damaged places of the world today." Deborah Bird Rose (1999:83), acting upon a space close to the student's daily life, their university.

This studio invited students to use landscape geography to understand the site from an environmental perspective. Specifically, it aimed to nurture an ethic of attentiveness to each other, place, and other species essential for finding ways to address environmental problems that are not themselves destructive. The group engaged in a deep exploration of technical strategies to understand the place through landscape layers and how to integrate data with qualitative and quantitative methods for a holistic and sophisticated understanding of place. This was informed through lectures and guidance from senior Noongar elder Noel Nannup, landscape architect Greg Grabasch, and Curtin University's horticultural team. The final design addressed Aboriginal perspectives, larger scale environmental patterns, and human flows and interactions.

The process culminated with a public planting at the end of semester where attentiveness will be practised as we facilitate a group activity that seeks to draw together through practice geographical knowledge and an ethic of attentiveness.

### Intended Place-based change

1. Engage with Noongar worldviews and knowledge.
2. Undertake environmental projects that engage with cultural ecologies in an Australian context.

Heritage Studio Workshop. Unpacking the layers of Fremantle.



Students learning about Noongar worldview and cultural perspectives.  
Photo credit: Todd Jones

Public talks and Planting. In three consecutive sessions, public talk by various prominent figures were paired with a planting session run by the students to enact an action of care for this place.

The plantings give new life to Curtin University's Bentley Campus Landscape.



Public talks to student community.  
Photo credit: Todd Jones

Human flows in space-time workshop.

Right to Curtin Workshop, land ownership, access regions and networks.

More-than-human interactions workshop, species assemblages.



# Antarctica 2.0

Sydney

Semester 2, 2019

12 Architecture students

This studio was led by Louisa King in partnership with University of Tasmania Institute for Maritime and Antarctic Studies (IMAS), City of Sydney.



## What is the role of architecture in Antarctica and how does it help us think about our impacts in the city?

For climate scientists, Antarctica is conceived as the ‘motor’ of the earth’s systems. As global warming causes Antarctic ice to continue melting, our cities will be adversely affected as climate patterns shift. However, this issue remains seemingly invisible to most urban inhabitants who are unaware of how their urban environment affects other environments beyond the city.

To address this challenge, a three year research project involving six consecutive studios has been designed to consider the roles of architects in supporting scientific research and in turn communicating that research.

The students in this studio were challenged to engage, support and communicate scientific research to the general public. They had to produce three elements:

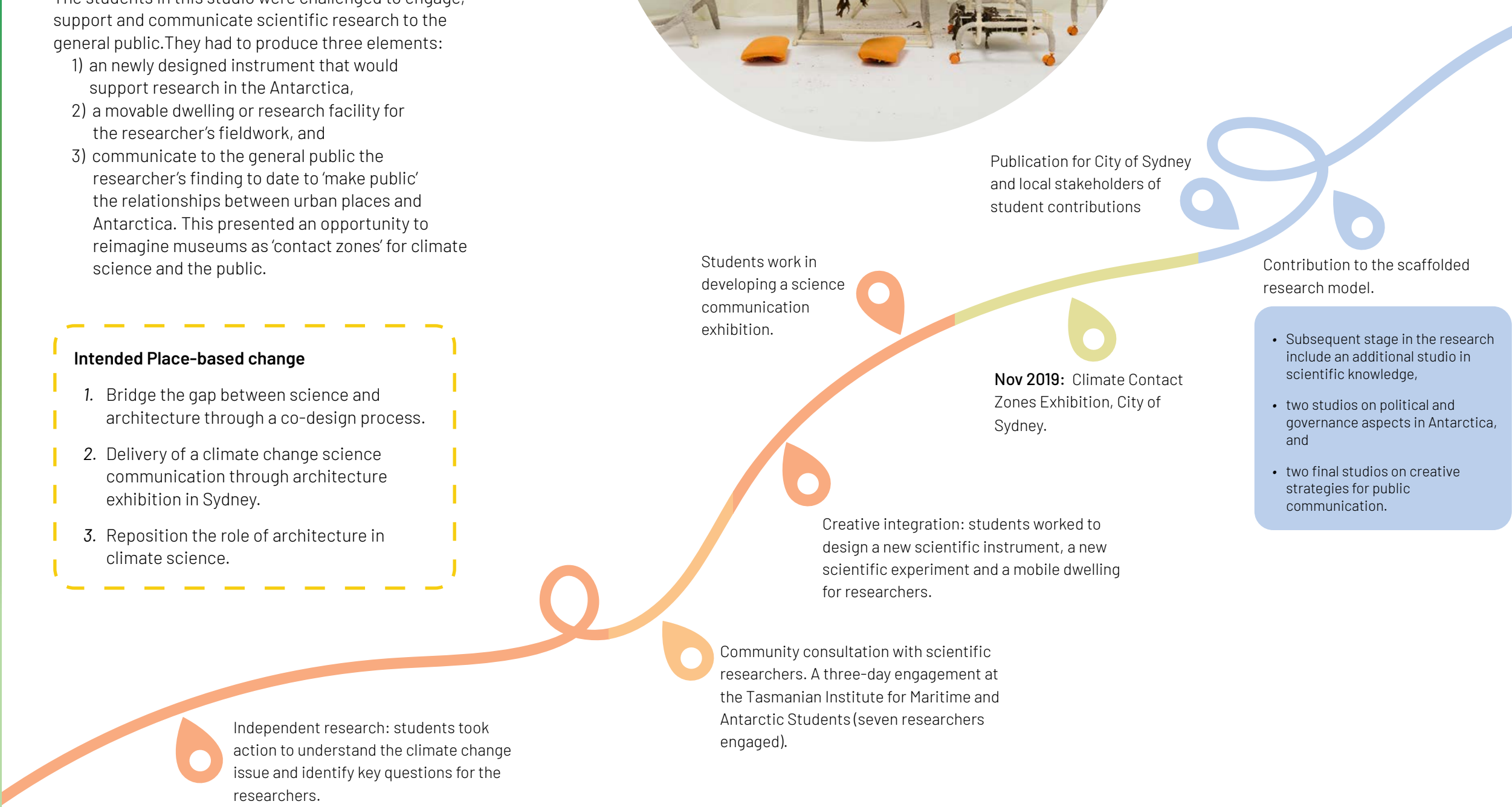
- 1) an newly designed instrument that would support research in the Antarctica,
- 2) a movable dwelling or research facility for the researcher’s fieldwork, and
- 3) communicate to the general public the researcher’s finding to date to ‘make public’ the relationships between urban places and Antarctica. This presented an opportunity to reimagine museums as ‘contact zones’ for climate science and the public.

**Intended Place-based change**

1. Bridge the gap between science and architecture through a co-design process.
2. Delivery of a climate change science communication through architecture exhibition in Sydney.
3. Reposition the role of architecture in climate science.



Student’s work in engagement with Ice Core Chemist Mark Curran at the Institute for Marine and Antarctic Studies, Hobart  
Photo credit: Louisa King





# Regenerative Placemaking

Point Cook, Melbourne

Semester 2, 2019

~70 Architecture, Landscape Architecture, Planning and Master of Environment students

This studio was led by Tanja Beer, Jane Toner, Elena Pereyra, Ash Buchanan, Cristina Hernandez Santin in partnership with Sara Mitchell and Susan McIntyre from CoLocal.



For more information: [unimelb.placeagency.org.au/studio/regenerative-placemaking-in-point-cook/](http://unimelb.placeagency.org.au/studio/regenerative-placemaking-in-point-cook/)

## How can we use placemaking to foster and support socio-ecological connection?

Point Cook is one of the fastest-growing areas in Australia and is home to over 60,000 people from 160 different ethnicities and 1/3 of its population is under 14 years of age with many young families moving into the suburb.

Interestingly, it is also the online shopping capital in Australia according to Australia Post. In 2017, a group of enthusiastic community members created a small placemaking practice and delivered the first Point Cook Pop-up park to support a sense of community and infuse new life to the local economy.

This studio contributed to the third iteration of the Pop-up park (Feb 2020) and aimed to bring fresh ideas into the space. In particular, students were tasked with developing a pop-up idea to socio-ecological resilience within the community as well as pitch a concept for the 2020 pop-up park.

Part of the brief was to think in two temporal scales, the long term regenerative vision for Point Cook as well as a small-scale temporary Pop-Up Park that could initiate said vision. All proposals competed in a studio-wide competition to gain the opportunity of bringing their ideas to life during the actual Pop-up Park intervention.

The project presents opportunities for students to explore both permanent and temporary design features and programming strategies that celebrate the site's ecological and cultural layers.

### Intended Place-based change

1. Deliver a community design session.
2. Propose a long-term place-based, regenerative design for Point Cook.
3. Design a small-scale temporary intervention to trial their long-term ideas. This installation should be integrated into the 2020 pop-up park.

Learning from Indigenous weaving practice at the Footscray Community Arts Centre.



(Left) Cookie the Orange Bellied Parrot Performance, 'humanising' a local and endangered species through an environmental education performance. Photo credit: Reanna Willis



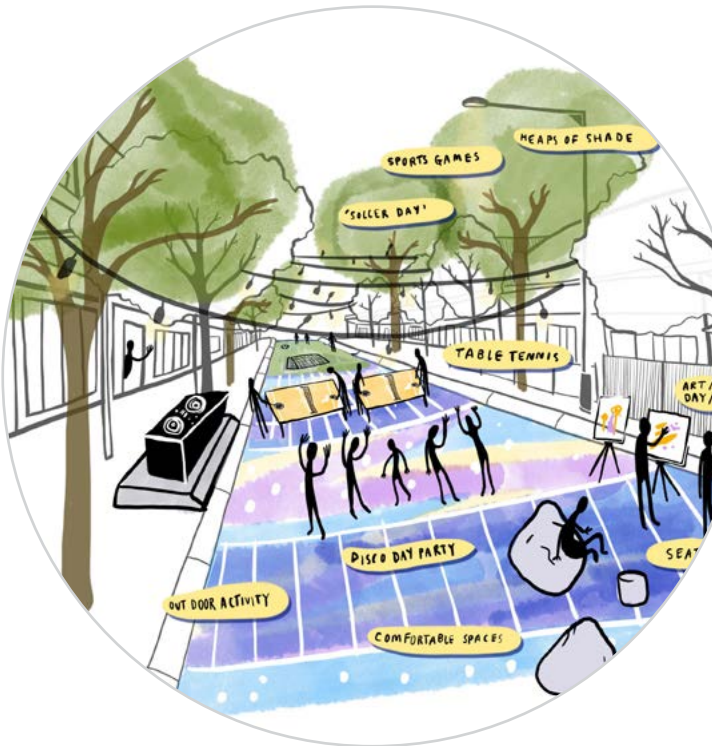
One team selected to bring their ideas to life. They created five regenerative placemaking initiatives. (Over 150 community members engaged).

(Right) Participatory art mural. The mural represents the local native fauna valued by the community as inspired by engagement session, love letters and regenerative placemaking activities. Design credits: CEJ <https://clareellisonjakes.com> Photo credit: David Mullins

Project pitch to the local council and poster Exhibition (20 Council and CoLocal members engaged).

Community engagement session - six student-led activities asked community to re-envision Point-cook, identify priorities (20 community members) and ideas that could be implemented in the 2020 Pop-up park.

Site Tour and spontaneous engagement. Guided by Sara Mitchell, students were taken through the area and shown little snippets of legacy from previous iterations.



Visioning, it is 2050, and the Queen has scheduled a visit, what neighbourhood would you like to present forward? Image by students within Jane Toner's tutorial



# Co-designing Urban Landscapes


 GreenWay, Sydney

 Term 3, 2019

 7 Landscape Architecture, Urban Planning and Urban Design students

 This studio was led by Elisa Palazzo in partnership with Nick Chapman, Greenway Place Management and Sally Kidall (Environmental Artist).



 For more information: [unsw.placeagency.org.au/studio/codesigning-urban-landscapes/](https://unsw.placeagency.org.au/studio/codesigning-urban-landscapes/)

Watch highlights of the project: [youtu.be/82CRMaTZeTg](https://youtu.be/82CRMaTZeTg)

## How might co-designing with the community in growing suburbs enhance thriveability of places for people and natural landscapes?

The GreenWay is a 5.8 kilometre environmental and sustainable transport corridor through Sydney’s Inner West. What is now a major redevelopment and walkability project, started out as a small community-led initiative working with local councils to introduce bike paths, heritage sites, cafes among other services and connecting several inner-city growth precincts. The future development of the area expects 8-12,000 new dwellings over the next 20 years posing a severe stress on transport infrastructure.

Through a tactical urbanism approach, a select group of landscape architecture students aimed to improve passersby’s experience along the Cooks River to Iron Cove GreenWay.

Applying an adaptive design framework, students engaged in various iterations of their design. Targeting the public spaces around the light rail stop, students began through a behaviour analysis of ephemeral art installations followed by three iterations of active community engagement and negotiation. The community voted for their favourite design and the studio delivered a class-wide temporary art installation re-envisioning a new, activated and authentic urban landscape.

### Intended Place-based change

1. Deliver co-design sessions with students, community, local governments.
2. Implement tactical urbanism installation in Lewisham West, IWC

**30th Oct 2019:** learning from the Council. Reflecting on public space constraints and regulations.

**16th Oct 2019:** seven micro installations of ephemeral art were placed in different areas. Students documented the public’s reaction to said installations.



*“Students may create a space where people want to come out to and hang out in, meet their neighbours.... It makes a stronger security community and maybe they’ll also care for their space better.”*

- Sally Kidall,  
Environmental Artist

Audience during the project pitch and negotiation session.  
Photo credit: Elisa Palazzo

**30th Nov 2019:** project pitch and negotiation. Each student presented their conceptual design for a tactical urbanism installation in front of a community (30 community members engaged).

**7th Dec 2019:** Traces of Landscapes. A temporary art installation re-envisioning the space to enhance passerby’s experience of place. (40 community members engaged).  
[Click here to watch the video]

Traces of Landscapes - A burnt trail traces the movement of people and animals that pass by.  
Photo credit: Elisa Palazzo



**20th Nov 2019:** co-designing with different Cultures.

**6th Nov 2019:** co-designing with Nature. Students engaged with the local environmental group (Nature Keepers) to think through their designs from an environmental perspective.

Engagement session with the local environmental group (Nature Keepers).  
Photo credit: Elisa Palazzo





# Hyperdensities

📍 China Town, Sydney

📅 Semester 2, 2019

👥 28 Landscape Architecture students

💡 This studio was led by Andrew Toland and Penny Allan in partnership with ASPECT Studios (practice), Tyrell Studio (practice), University of Hong Kong, Sydney's Chinatown communities.



🔗 For more information:  
[uts.placeagency.org.au/studio/hyperdensity-beyond-the-human/](https://uts.placeagency.org.au/studio/hyperdensity-beyond-the-human/)

## How will we plan and design for nature in growing hyperdense cities?

With a lens to the future, this landscape architecture studio imagined nature's place in growing high-density urban areas. Specifically, this studio examined Sydney's rapidly developing Chinatown district and explored the intersection between novel public spaces and ecologies. To understand and conceptualise urban landscapes in high-density living, the studio involved a two-week field trip to Hong Kong, (with additional funding secured from the Australian Government's New Colombo Plan), serving as an existing case study of high-density living and where surprisingly nature finds ways to survive and thrive in unexpected tiny pockets of the city. For students, this was an opportunity to creatively speculate and critically pragmatise strategies to enhance ecological systems and nature's place in Sydney's densifying urban landscape.

This studio challenged students to consider the future of landscape architecture in growing high-density cities. Lessons from Hong Kong sought to challenge preconceived notions of nature in cities where surprisingly ecosystems continue to exist behind the scenes. This was an important case study for the subject and learning opportunity to understand the challenges of hyperdense living in Hong Kong that Sydney planning will face in the future. As increasingly complex high-density cities emerge and evolve, understanding where and how novel ecosystems can thrive in these places will be vital to the future of liveable and healthy cities.

### Intended Place-based change

1. To explore novel ecologies and novel public spaces in high-density environments.
2. Present students work in an art exhibition.

📍 12-26th Jul 2019: Hong Kong Field trip. Observing ecologies emerging in a hyper-dense city.



(Left) Gate to the Third Kingdom. Concept design by Ella Farley



(Right) Hyper vacancy. Concept design by Daniel Rooke

Final proposals shared with project partners.

### Proposals included:

- Hyper vacancy by Daniel Rooke. Taking a tree as a metaphor. This student was inspired by the observation that trees harbour microcosms of other life in and around a tree.
- Gate to the Third Kingdom by Ella Farley. Partnering with fungi for waste management in our cities.
- Rewilding Chinatown by Georgia Hopkins. Finding opportunities to integrate more wild ecology in Sydney.

Peer-reviewed publication from Hong Kong Field Trip on informal micro-public space in Hong Kong.

28th Nov – 2nd Dec 2019: exhibition in "Intensely local" city community venue. ChinaTown, Sydney.

Oct 2019: Tyrell Studio and ASPECT Studio industry consultation and feedback.

Aug 2019: Presentations to local stakeholders and experts in Hong Kong.

Moss, lichen and fungi thriving from the dripping water residue of air conditioners. Photo credit: Zoe Hapin







# Inglewood Speakout


 Inglewood, Perth

 Semester 2, 2019

 **40** Participatory Planning students

 This studio was led by Courtney Babb in partnership with Inglewood On Beaufort and City of Stirling.



 For more information:  
[curtin.placeagency.org.au/studio/inglewood-on-beaufort-town-square-speakout/](http://curtin.placeagency.org.au/studio/inglewood-on-beaufort-town-square-speakout/)

## What do communities need from public squares now?

Curtin University Participatory Planning students partnered with Inglewood on Beaufort to plan and run a Speakout workshop at the Inglewood Night Markets, to capture community and visitor ideas about how to upgrade the Inglewood Town Square into a vibrant, community space. In small groups, the Curtin University students conducted a series of three workshops in the lead up to the main Speakout Workshop, to gain background knowledge and develop an ideas bank on how to use the budget to effectively engage with the community. The workshops collectively action a participatory planning program, representing a combination of different engagement workshop events working towards a common objective.

### Intended Place-based change

1. Deliver a community engagement workshop at the Inglewood Night Markets.

Speakout workshop engaging the community at Inglewood Night Market.  
Photo credits: Courtney Babb



Speakout Workshop, engaging the community at Inglewood Night Markets.



Debriefing meeting with Inglewood on Beaufort. Presenting community insight to improve the Town Square through placemaking interventions and built environment improvements



Project briefing meeting with Inglewood on Beaufort and City of Stirling.  
Photo credits: Courtney Babb

Three Practice community engagement workshop.

Meeting Inglewood on Beaufort for project briefing.



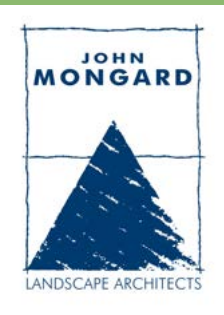
# Plan Making in West End

West End, Brisbane

Semester 2, 2019

60 Urban Planning students

This studio was led by Sebastien Darchen and Julie Dawson in partnership with John Mongard and Kurlipa Futures.



For more information:  
[uq.placeagency.org.au/studio/plan-making-in-west-end/](http://uq.placeagency.org.au/studio/plan-making-in-west-end/)

Watch highlights of the project:  
[youtu.be/XS7\\_rIDoMEA](https://youtu.be/XS7_rIDoMEA)

## How do we intentionally maintain and improve the culture, resilience and vibrancy of an area undergoing change?

Otherwise known as urban regeneration, the challenge posed by this question is one that urban professionals grapple with on an ongoing basis.

West End is an eclectic neighbourhood in Brisbane best known for its nightlife, good food, live music, rich culture and underground movements. However, as many suburbs it is currently facing densification at the cost of the eclectic vibe of the suburb. Kurlipa Futures, a local resident's network is a well-organised group that opposes development 'without heart' - that is to say, to prevent large-scale developments that don't place people and the environment at the centre of the design.

This studio embedded students into a larger community engagement process to explore engagement strategies as well as conceptual designs to maintain Boundary Street's shopping street, West End active, eclectic, historically significant and resilient.

Students were specifically tasked to develop a regeneration plan and design proposal that is commercially viable for a chosen site within Boundary Street and responds to priority needs raised through the community engagement process. Given the constraints of a university environment, certain assumptions were made including land ownership, planning provisions, and commercial considerations

- Intended Place-based change
1. Engage local residents through a community consultation session.

2. Create a marketable and feasible proposal for an urban regeneration plan in Boundary Street.



Crime prevention through environmental design and passive vigilance a sustainable site regeneration. Concept design by Thomas Bissett, Kai Blackmore, Emily Hewitt, Helise Ho, Caroline Milne, Tara Nunn and Henry Venus

Consultation process mimicked during the 'Shifting Climate/ Shifting Places' summit at UQ.

Final Presentation to studio leaders and partners.

Results from community and conference engagement to be used by John Mongard to deliver an actionable plan for West End to be brought forward to Brisbane City Council.

5th Aug 2018: co-design workshop with West End Residents and Traders: *What can we do to create a better street?* (50 Community members engaged).

29th Jul 2019: Site tour guided by community representatives.

Students and West End residents working together to inform regeneration plans for the neighbourhood. Photo credit: Sebastien Darchen





# Wingara'ba'miya

West End, Brisbane

Semester 2, 2019

16 Architecture students

This studio was led by Joanne Kinniburgh in partnership with D'harawal Saltwater Knowledge Keeper Shannon Foster, with support from AIATSIS and the Museum of Sydney.



For more information:  
[uts.placeagency.org.au/studio/wingarabamiya/](https://uts.placeagency.org.au/studio/wingarabamiya/)

## How might architectural practices work with Indigenous knowledge and people to reconnect to Country in urban landscapes?

Wingara'ba'miya was a studio about exploring the relationship between architectural and place-making practice and Indigenous knowledges of Country in urban Sydney. In Australia, architecture has been a mechanism for a white European, predominantly male; colonisation that has systematically erased local Aboriginality. Early colonial policies forced Indigenous peoples to relocate beyond urban areas, creating an illusion of 'empty landscapes' to support the Bourke Proclamation terra nullius - the artifice of a land belonging to nobody. This remains the context for contemporary architectural practice in Sydney in 2019.

Wingara'ba'miya is a Sydney D'harawal language word that has layered meanings. It addresses a group of people to say "You will understand" but also means "You will foretell or imagine." It is used as a provocation to the students, as they foretell or imagine future city spaces and relationships with Indigenous community on Country in Sydney. We foretell an alternative spatial future, one in which architects challenge practices of erasure and marginalisation. By encountering global Indigenous thinking and 'right of reply' to colonial archives, our architectural methodologies are challenged to evolve.

### Intended Place-based change

1. Delivery of exhibition at the Museum of Sydney.
2. To develop decolonising methodologies for architectural engagement with local Indigenous spatial methodologies.

Positioning: students first placed themselves in a discourse and delved into personal narratives and their own relationship to colonisation.



Wingara'ba'miya exhibition at Museum of Sydney during Sydney Open Festival.  
Photo credit: Shannon Foster

1-4th Nov 2019:  
students work exhibited in the Museum of Sydney as part of the Sydney Open Festival.

Working to publish findings from this process.

Critical cartographies: students charted their challenges to the architecture discipline, producing physical maps, artefacts and/or books of the stories challenging the idea of what it is to be an architect in Australia.

Right of reply: Students engaged with nine different scholars and archivists to find evidence (9 Experts engaged).



(Left) Smoking Ceremony and ceremonial performance at Hyde Park, Sydney  
Photo credit: Joanne Kinniburgh

(Right) Gibba Wadi Warura installation by Shannon Foster and the students at Eden Unearthed exhibition, September 2019.  
Photo credit: Shannon Foster






# University Campus as place in a post-COVID world


 Parkville, Melbourne

 Winter Intensive, 2020

 **67** Architecture, Landscape  
Architecture, Construction and  
Planning students

 This studio was led by  
Derlie Mateo-Babiano, Matt  
Novacevski, Elissa Mcmillan and  
Cristina Hernandez Santin.



 **For more information:**  
[unimelb.placeagency.org.au/  
studio/university-campus-as-  
place-in-a-post-covid-world/](http://unimelb.placeagency.org.au/studio/university-campus-as-place-in-a-post-covid-world/)

## How can universities adapt to the Post-Covid reality while maintaining a cohesive learning community?

During the COVID-19 crisis, universities around the world faced enormous economic impact. In particular, the University of Melbourne estimates a loss of over 1 billion dollars across three years in response to student decline. Furthermore, it is no surprise that the mental health of the community as a whole was also severely impacted in response to physical distancing restrictions.

The COVID-19 crisis as well as other public health threats will only increase as climate change continues thus universities [and businesses and people] will need to adapt to these conditions. While some green spaces have enjoyed an influx of activity with people seeking walking pathways to remain active, public and semi-public spaces will need to engage perceptions of safety and health. How will people feel safe to be out and how can we keep engagement up even during physical restrictions and lockdown phases?

This brave group of students designed a series of placemaking processes to support the University of Melbourne. This subject was delivered as a two-week intensive subject thus, it used the other students as the pilot community to engage with throughout a series of the learning activities and used this information to guide their placemaking process.

At the end of the studio, the final designs were presented to a select judging panel and chosen for one of two awards available.

### Intended Place-based change

1. Design a placemaking process.
2. Explore the University of Melbourne as a Place in a Post-Covid reality.
3. Develop explicable strategies to reactivate campus and provide a sense of safety.

Biodiversity within the University booklet. As part of the Nature in Place reflection, students created a booklet of 58 animals sighted within the university.



*"Success doesn't necessarily  
have to be physically seen,  
it can also be felt within  
or induce insightful  
learnings."*

- Student

Winner of the Australian Raven Award - Tin Alley Connects.  
Concept design by Gemma Border, Xinfu Liu, Anabelle  
Roper, Maria Yanez and Wenqi Xu

The winning team of the Australian Raven  
Award currently working in bringing an element  
of their ideas to life.

Best projects shared with the University's  
Chancellory team, New Student Precinct and  
Melbourne School of Design.

Booklet shared with the  
University's biodiversity team.

### Two project selected for an internal award:

**The Covie Best Place Award - Projects with a 'viral' capacity and holistic place-based design.**

- Tin Alley redesign by Yilan Zhao, Viya Zhang, Yueyuan Wang and Sam Shaw. Recognised for their deep-thinking place analysis and data-driven design.

**The Australian Raven Award - Resourceful, adaptable and highly practical projects that are immediately realisable.**

- Winner: Tin Alley Connects by Gemma Border, Xinfu Liu, Anabelle Roper, Maria Yanez and Wenqi Xu

Project pitch to a judging  
panel. 15 placemaking  
processes designed.  
Students recorded a project  
pitch of their design ideas.

Digital community  
engagement session  
- using their peers  
to gain new student  
insights for team  
projects

Winner of the Covie Best Place Award  
- Tin Alley redesign.  
Concept design by Yilan Zhao, Viya  
Zhang, Yueyuan Wang and Sam Shaw






# Water and Places


 Randwick, Sydney

 Term 2, 2020 - in progress

 23 Landscape Architecture students

 This studio was led by Elisa Palazzo in partnership with Stella Agagiotis, Randwick Council Strategic Planner and with Shirley Shirleyana, UNSW.



 For more information: [unsw.placeagency.org.au/studio/water-and-places/](https://unsw.placeagency.org.au/studio/water-and-places/)

## How do we design water sensitive places in a post-COVID world?

Kingsford intersection in Randwick is an area undergoing rapid urban transformations. The council is seeking ideas for a place reactivation intervention in proximity of the intersection. As a result of the construction of the new light rail line, several 'left-over' spaces have been generated that still do not have a clear role in the new spatial asset of the area.

Students were challenged to propose uses of these 'left-over' spaces by considering the perspectives of different stakeholders: the residents, the developers, the environmentalists and the council's planners. With competing priorities, the students' task is to listen to and negotiate uses for public benefit. For example, the community is interested in more public spaces while developers propose additional highrise developments and council was considering parking spaces. In addition, the area is particularly vulnerable to flood due to the proximity of the hydrologic system and preexisting marshlands.

A Tactical Urbanism approach was used as a device to foreshadow and anticipate possible futures for the busy intersection.

Furthermore, the proposals must address reactivation in a post-COVID world and water management issues through water sensitive urban design (WSUD).

### Intended Place-based change

1. Re-design the open public spaces and green areas around Kingsford through WSUD.
2. Bring together sustainable, public transport and WSUD.
3. Create a tactical urbanism installation to showcase conceptual design.

**PHASE 1:** Understanding Kingsford by learning from the urban waterscape.

**PHASE 2:** Tactical Urbanism as a tool for urban analysis and anticipation of possible futures. Developing proposals for Tactical Urbanism interventions.



(Left) Phase 1: Tactical urbanism installation for Kingsford intersection.



(Right) Phase 2: WSUD and wet lands for Kingsford intersection. Concept designs by Yudi Li

**PHASE 6:** Engaging the community in the implementation of the Tactical Urbanism intervention.

**PHASE 4:** Managing water places. WSUD for urban reactivation in between people and places.

**PHASE 3:** Meeting and discussing Tactical Urbanism interventions proposals with the council's planners.

**PHASE 5:** Designing Water and Places. Students present their final designed proposals from Tactical Urbanism to future possibilities.



Tactical urbanism installation and WSUD for Kingsford intersection. Concept design by Ruijia Gan



# STRATCO Pop-up Venue

North Terrace Campus, Adelaide

Winter, 2020

20 Architecture students

This studio was led by David Kroll, Ehsan Sharifi and Carlos Bartesaghi Koc in partnership with Michael Stenhouse from STRATCO and with BlueScope Steel.



## How can we use steel innovatively to develop a pop-up venue?

In this intensive and experiential studio, students were invited to play with materiality and deliver a pop-up venue in public space. The venue should provide an immersive and interactive environment for a medium sized group (25-35 people) to share a meal.

To match this challenge, students will engage with STRATCO and BlueScoop Steel to learn about the materials and products available and explore the extent of current opportunities. This studio provided an opportunity for students to learn from a full immersive experience in a live project, working with practitioners and building material suppliers and engaging in construction of the Pop-up Venue.

The studio was delivered across three weeks working through a quick design process developing feasible concepts, engaging in a mini-competition, prototyping project for construction and creating a detailed design for the pop-up venues.

**Intended Place-based change**

1. Explore product range, manufacturing capabilities and potential application of construction materials available at STRATCO.
2. Create an innovative way of using STRATCO and Colorbond Steel.

**Week 1:** students develop and present conceptual designs in small groups of three.

**Week 1:** visiting the STRATCO and Blue Scoop Steel warehouse exposing students to an array of products available for their use.



Staff and industry experts evaluating students concepts in a blended studio.  
Photo credit: Ehsan Sharifi

**Week 3:** Final projects presented to SABE and stakeholders including members of SABE, STRATCO and BLUESCOPE STEEL.

**Week 3:** Detail design workshops with industry project partners.

**Week 2:** Prototyping. In groups of 10, students work with project partners to develop a working prototype of selected projects. .

**Week 1:** mini-competition: students present conceptual designs. Two projects selected for prototyping stage .



(Left) STRATCO warehouse visit to improve the quality of pop-up venue material choices.  
Photo credit: David Kroll

(Right) It is a moving structure but for the first time we set it up in Queens Theatre Adelaide.  
Photo credit: Carlos Bartesaghi Koc





# Design Studio in Salisbury

Salisbury, Brisbane

Semester 2, 2020

32 Urban Planning students

This studio was led by Sebastien Darchen in collaboration with Ethos Urban.



## How do we revitalise an industrial area to create a vibrant mixed-use 'place'?

Currently an Industrial Zone, this project explores urban growth and land use change. The project area is bordered by Evans Road, Tarragindi Road, Davies St and Industries Road.

Students were challenged to prepare a vision, design and implementation plan for the next 15 years of this area.

The intention would be to transform the project area into a vibrant mixed-used 'place' reflecting the character of Salisbury. This 'place' will be unique in the city of Brisbane. The project area can be seen as a catalyst site ripped for regeneration and could serve as a model for regenerating industrial suburbs in the Queensland context.

Their project included:

- The project vision
- A mobility plan
- Land use map
- Cross sections of proposed mixed-use approach

It also incorporates an engagement process led by Ethos Urban with business owners and community members will inform the strategies. Community values and local business interests are seen essential in framing the regeneration plan.

**Intended Place-based change**

1. Create a vibrant mixed-use place.
2. Preserve the industrial heritage of the place.

*"Salisbury is the new West End: space and opportunities for new businesses to settle there but the challenge is preserve the industrial heritage of the place."*

**- Sebastien Darchen**

A professional report will be compiled with the best students' ideas and presented to Brisbane City Council and made available to the community.

Creation of mobility plans and proposed land use mapping.

Students delivered a conceptual plan for the revitalisation of Salisbury.

Community engagement workshop led by Ethos Urban.

Presenting a 15-year regeneration plan for Salisbury (broader planning document).

Understanding the site, opportunities and challenges.



Industrial character of Salisbury and emerging art. Photo credits: Sebastien Darchen



## Why work with Place Agency academics?

A university-industry partnership comes with its own set of challenges. Matching timelines and time commitment, competing priorities, ensuring that the curriculum meets institutional requirements, the wide array of capacity that the students arrive with are just some of these.

While the road can be bumpy, it also brings forward huge rewards for all involved (the students, studio leaders, project champions and communities).

**The next pages include things that you can look forward to by working with academia.**



### MULTIPLE IDEAS AND DESIGNS

Classes and studios vary in terms of number of students. While some studios have had as little as 12 students, others have up to 70 students each of them working individually or in groups to create new ideas for your project. Our project champions have appreciated the fresh ideas provided by students.



### PLACEMAKING IS NOT JUST ABOUT THE BUILT FORM – AND STUDENTS WILL TELL YOU

Our placemaking approach starts with an aim and general direction but allows a flexible journey. When your brief asks for a new building, you will get a new building but when you are asking for a 'sense of place' you may realise that you don't need to build anything at all. Students are not trying to actively 'sell' you a project but will bring together compelling narratives on their understandings of place. You may realise that what you thought the place needed was not it at all.



Students exploring opportunities for Bayswater town center at the Future Bayswater Studio.  
Photo credit: Robyn Creagh





"Fishway" by Lucy Yu Hong Wang, Yiran Dong, ZhiFei Yao from Subjunctive Space studio.  
Photo credit: Joanne Kinniburgh



## CULTURE AND FIRST NATIONS

Places are layered with stories from the distant, recent and emerging times, Place Agency supports the integration of these ideas and multiple studios have explored the concept of Country as a basis for site understanding and community engagement.



## NATURE AND REGENERATION

Nature is critical to the wellbeing of the community. Our education program has explored strategies to reintegrate nature in placemaking practice and work on an irresistible narrative for your place.



## TRANSFORMING FOR POSITIVE CHANGE

Placemaking supports have potential health of the community, its economy and its environment, it brings energy, purpose to projects through focusing on creating relationships between people, place and the environment.



## SUPPORTING PLACEMAKING IN YOUR COMMUNITY

Place Agency has a process through which you can get a group of students (usually 10-20) involved with your project, read the case studies and connect with your local university. This aligns the project with a university, increases capacity to do engagement plus it will give you access to a pool of talent while not raising community expectation.



Lightbox project Launch at Newport Paine reserve (16-25th Nov, 2019).  
Photo credit: Dominique Hes



## Where do I begin?

1. Find an academic who works in the topics that you are interested in. The academics that have worked in any of the studios in this booklet are a good place to start.
2. Connect with the academic of your choice and flesh out your project of interest, needs and ideas.
3. Flesh out a plan that works for you and the academic both. Be clear about the expectations and the extent of the student's involvement in your project and ensure that this is achievable within the timeline of a single semester of study term.

The next pages include things that you should know before engaging in this partnership.

Munir Bahamati working with student to build bamboo art installations during the Installations and Happenings Studio. Photo credit: Alison Fong



### HOW IS AN ACADEMIC'S PERFORMANCE IS REVIEWED?

In our professional development reports, academics are evaluated in a range of criteria that may differ from one institution to the next. However, in general terms, we, as academics must spend a percentage of our time teaching and the rest researching. We are always interested in projects that can lead to research topics and publications. If you are willing to act as research participant, the academics will be able to spend more of their time working with you.



### THE TIMELINE

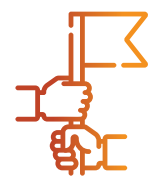
While most projects can have a fluid timeline, semesters or study terms are generally well set. Again, situations may change for each institution, but a term will generally occur throughout ~12 weeks in which the students delve into theoretical concepts and design concepts. Because of this, it is important to have open dialogue and specifically identify how the student's work can contribute to a longer-term project that the community is involved in. The students cannot be expected to take a project all the way to completion but can provide fresh ideas for an area through an outsider's lens as they simultaneously develop their own skills.





(Left) Conceptual image for the Winning design Living with Time – Tree Memorial Park by Libin Wang.

(Right) Performance space at the 2019 Begonia Festival. Temporary installation design and built by Zongjing Yu and Libing Wang in collaboration with the Botanical Gardens. Photo credit: Zimo Wang



## CLARIFYING EXPECTATIONS

Expanding on the previous point, the studios described in this booklet focused mostly on one element of the design timeline (the start).

In general, studios focused on either:

1. designing and delivering a community engagement session and gather ideas and local knowledge insights,
2. creating a tactical or temporary intervention and,
3. delivering conceptual proposals to move forward.

Some studios offered internships to produce formal reports or deliver one of the concepts to life. These activities fell outside of the semester timeline and required further support from the project champions who took the students under their wing and gave them further experience in the professional world.



## WHAT THE STUDENTS NEED OUT OF A SUBJECT

These changes depending on the discipline, but each discipline has a series of competency requirements. Studios are the pathway that students have to build their project portfolio, thus, the end objective of the studio must help them build up on their industry-relevant skills. The academic's first priority is to ensure that the students learn and have a positive experience within that, they will be willing to work so that the studio outcomes are useful to you as well.



## BE AWARE OF WHAT FUNDS ARE NEEDED

Practice-led studios such as these ones need a 'seed-funding' that allows the students to deliver the practical elements portrayed in the studio. Funds were used to hire venues, buy food for community events, plan place-immersive experiences, or to get materials for student's exhibitions, tactical urbanism implementations, etc. The price of the studios varied widely depending on the in-kind support available. Some project champions secured cost-free venues suitable for the project or provided organisational support.





## Want to learn more about the project?

This project has led to multiple publications for different audiences. Please refer to this list below to identify other documents or publications that you might be interested in:

### On placemaking theory

- Hes, D., Mateo-Babiano, I., & Lee, G. (2020). Fundamentals of Placemaking for the Built Environment: An Introduction. In *Placemaking Fundamentals for the Built Environment* (pp. 1-13). Palgrave Macmillan, Singapore.
- Hernandez-Santin, C., Hes, D., Beer, T., Lo, L., (forthcoming), Regenerative Placemaking: creating a new model for place development by bringing together regenerative and placemaking processes. In Roggema, R. *Smart and sustainable built environments*, Palgrave.
- Dyke, R. (2020). *Regenerative Placemaking as a tool for (re)igniting environmental connection and stewardship*. Master Research Project, University of Melbourne.

### On placemaking pedagogy

- Mateo-Babiano, I., & Palipane, K. (2020). Reimagining Place Through the Sandbox Studio Pedagogy: An Introduction. In *Placemaking Sandbox* (pp. 1-14). Palgrave Pivot, Singapore.
- Hes, D. and C. Hernandez-Santin (2018) Increasing the capacity for built environment students to connect community to decision making on space in P. Rajagopalan (eds.), *Engaging Architectural Science: Meeting the Challenges of Higher Density: 52nd International Conference of the Architectural Science Association 2018*, pp. 1-10. ©2018, The Architectural Science Association and RMIT University, Australia.
- Costa Cruzato, G., Hernandez-Santin, C., Macintosh, L. & I. Mateo-Babiano (2020). *What we learned about placemaking pedagogy and the placemaking teaching guide*.
- Streatfield, A. (2020). *The understanding of Placemaking*. Master Research Project, University of Melbourne



Wishing tree as a participatory action placemaking process at 2020 Point Cook Pop-up Park (bottom). Community's 'love letters to Point Cook' used as inspiration for participatory glass mural designed by emerging artist CEJ (top).

Photo credit: Cris Hernandez-Santin (bottom) and David Mullins (top)



## Acknowledgments

We give our deepest thanks to everyone that has been involved in this project. There have been over 50 people and organisations involved at different levels of the project and it would be impossible to name them all.

We first thank The Myer Foundation, who provided the funding for our consortium to add to the voice of placemaking theory and practice. It was through their vision and initiative that this project came to be. In that process, we also want to acknowledge the role that CoDesign had as a catalyst of this project. It is through their work with Myer Foundation (The Neighbourhood Project) that they first highlighted the need for capacity building in placemaking. The Myer Foundation listened to you and immediately sought ways to create long-lasting impact through education.

Then, we give our gratitude to the universities in the consortium and all the academics who worked alongside this project. The consortium includes the University of Adelaide, Curtin University, University of Notre Dame, The University of Melbourne, The University of Queensland, University of New South Wales and The University of Technology of Sydney. We acknowledge that it is difficult to work collaboratively and even more so when that collaboration is multi-institutional. The institutions allowed us to work in a different way and the academics involved in the project showed enormous passion throughout the challenges faced. You have all given your heart and sweat to each of the projects present in this booklet and it does not go unnoticed.

To guide the placemaking capabilities and content needed, the consortium was supported by seventeen highly skilled placemaking practitioners who have provided their input at various stages of the project development. These practitioners represent the following Australian organisations: Place Leaders Asia Pacific, CoDesign Studio, Village Well, Here Studio, 226 Strategic, Place Design Studio, John Mongard Landscape Architects, ASPECT Studios, City Collective, Oxigen, PIDCOCK - Architecture + Sustainability, Place SA, TPG + Place Match, MRA, Jensen + and EcoUrban. The level of involvement varied in a case by case basis but each of your institutions was instrumental in setting the direction of your project and without you this project would have looked very different.

Lastly, we would like to acknowledge all the people and institutions that partnered specifically with each of the sandbox studios present in this booklet. Naming each of the institutions would create a long list of collaborators and undoubtedly lead to accidentally missing one or two of your institutions. For the readers, we invite you to look within each of the studios where you can find the names and institutions involved. To our project champions, it is through your hard work that the studios have achieved a form of long-lasting legacy within the local community.





Imagine.  
Inspire.  
Connect.  
Create.

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Engage with us: [placeagency.org.au](https://placeagency.org.au)