

# STONE & STORY

*Place Making for The Built Environment Final Report*



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# Story of Place Analysis

## *I. Introduction*

A good project requires a deep understanding of the project site in the early stage of the project, which will have a profound impact on the subsequent development of the project. The location of the project is Mark's Country Place in the town of Kyneton owned by Stuart and Sue Colvin. According to Stuart and Sue Colvin, they found that there was a lack of recreational facilities for people with intellectual disabilities, and this is the origin of the idea of creating this project (Mateo-Babiano, n.d.). In this project, they want to create a garden sanctuary suitable for people of all ages and abilities to enjoy, rest, learn, and communicate. In the following report, we will explain in detail our ideas for this project.

## ***II. Sensitivity to Nature: Project Mascot***

A good project should not only consider humans but also non-human beings. After investigation and research, we found that two plants, kidney weed, and apple berry, are very suitable for planting in this project.

Kidney weed is a perennial herb common in Australia(*PlantNET - FloraOnline*, n.d.). It has a creeping habit and is resistant to being trampled(*Dichondra Repens*, n.d.). Therefore, it is very suitable for planting on the paths of the project, making the roads in the project look more beautiful. At the same time, Kidney weed can grow very densely, which can provide shelter for local insects, thereby improving the biodiversity of the project site.



Apple berry is a small shrub with a common height of 0.5m (*Billardiera Scandens Sm.*, 2024). Apple berry usually blooms bright yellow flowers in summer (*Billardiera Scandens Sm.*, 2024), so this plant can provide good aesthetics for the project. What's more, the fruit of apple berries can be eaten, which can attract a large number of birds, small mammals, and insects, thus greatly improving the local biodiversity.



### ***III. Listening to and Learning from Country***

Country is a term commonly used by Aboriginal people to describe the lands, waterways, and oceans they inhabit. The term Country encompasses a range of complex concepts relating to law, language, spirituality, cultural practices, material life, family, and identity (Australian Institute of Aboriginal and Torres Strait Islander Studies, 2021). Therefore, it is important to understand the concept of a country and to respect it at the outset of design.

In order to understand and learn from the country, it will be important to work with the local indigenous communities, who are the original owners of the land and who have lived on the land for thousands of years. Therefore, dialogue with them will reveal their deep cultural knowledge of the land and its history and stories that have been accumulated over thousands of years. It is important to note, however, that the people chosen for dialogue need to be representative of the local area to ensure that the knowledge gained from them is representative of the local indigenous community. The use of this knowledge will help the project to be better designed and

to create more culturally significant spaces. For example, we plan to include galleries that can be used to display Indigenous culture and artifacts to show visitors and local people the core of their cultures and to make these Indigenous voices more widely known.

At the same time, care for the country will be crucial. We plan to make extensive use of locally sourced materials such as bluestone in the project. This is because choosing to use local materials for the construction of the project will reduce the carbon footprint of transporting the materials. Also, the use of building materials that are commonly used by the local community creates a good cultural continuity in the community, so that the architectural style of the project will not be out of place in the neighborhood.

#### ***IV. Site Analysis***

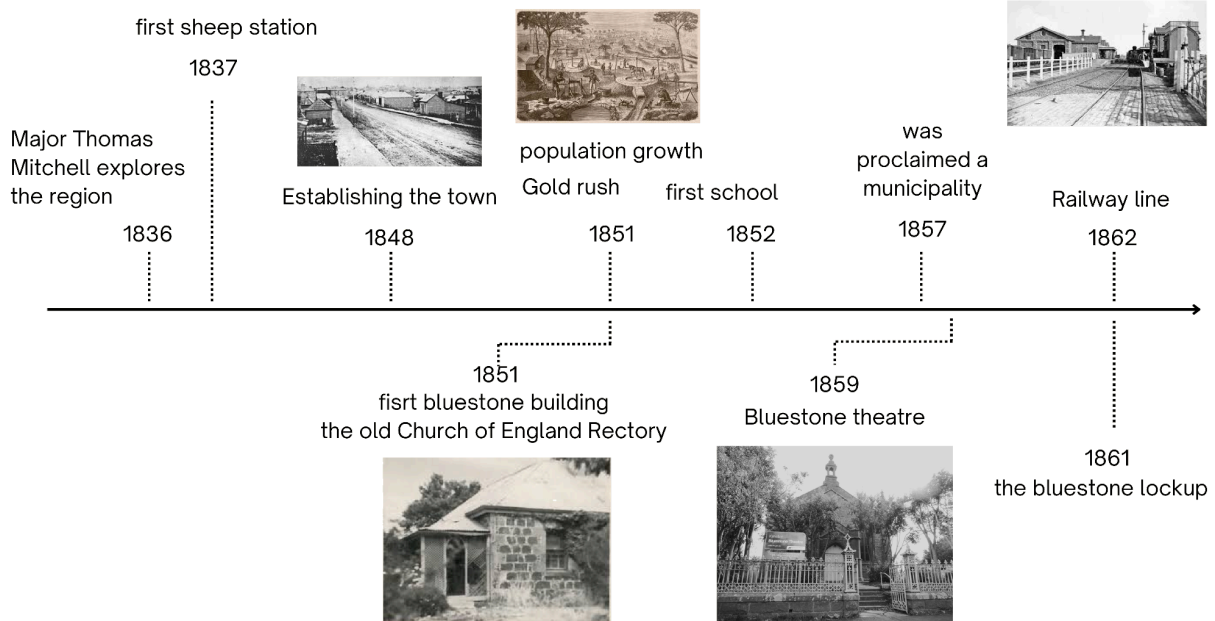
Whether the project can be successfully implemented and whether it can succeed is inseparable from the analysis of the project site.

The project site has certain limitations in various aspects. First of all, the project site has great restrictions in terms of transportation. The project is located at Lot 1 Deep Lead Lane in Kyneton. After an investigation (Google Maps, 2019), it was found that there is no public transportation that can directly reach the site. The only way to conveniently access the area is to drive. Secondly, the project site is also restricted in terms of land nature. The land nature of the project site is agricultural land (Vicplan, 2024), which means that building houses in the area requires strict review to ensure that the existence of the building will not affect the land.

There are also many interesting elements worth using in the current project site. There are currently a large number of plants on the site, which can be selectively retained to reduce the damage to the local ecological environment that has reached a balance. There are also trains passing around the site, and when the trains pass, they will produce interesting driving sounds and whistles. These sounds can attract many tourists who like trains to the project. What's more, there are still a lot of stones on the site, which brings us questions about how to reuse these stones.



After an investigation (History of Kyneton, n.d.), we found that the town where the project is located, called Kyneton, has a very long history. As the town developed, a large number of bluestone buildings were built, which became a feature of Kyneton. Therefore, we believe that combining the project with Kyneton's bluestone building history can give local residents a sense of belonging and attract more tourists to visit.



Although the project site is located in a remote area, there are still a large number of companies that can cooperate with it in the surrounding area. First, we found that there is a training center called Kyneton Dry Stone Walling Centre in the surrounding area, which involves training in the construction technology of traditional stone walls. This also coincides with the idea of the project to combine with bluestone buildings. Secondly, it is worth noting that there is a resource recycling plant around the project. The project can cooperate with this company to reuse resources by transforming some waste, thereby reducing the waste of resources. Finally, there are many other companies around the project, such as driving schools, auction houses, supermarkets, etc. These companies can bring a large amount of passenger traffic to the local area, allowing the project to attract more tourists.





## ***V. Engaging With Diverse Stakeholders***

In a project, it is crucial to involve different stakeholders, as these different stakeholder groups will have different perspectives and needs. This diverse participation ensures the comprehensiveness, sustainability, and success of the project. Potential stakeholders of the project will include local community residents, local businesses, artists, government agencies, tourists, and school organizations.

The local community will be the first stakeholder to be considered. The project will provide a place for leisure and communication for local residents, which will greatly improve their quality of life. This improvement in quality of life will continue to attract them to the site, which will bring a large and continuous expenditure to the project, which will be used for maintenance, which will create a positive cycle for the project over time.

Then local businesses will also be important stakeholders. As mentioned in the site analysis, there are various businesses around the project that are worth cooperating with. These businesses can bring various benefits to the project. For example, cooperating with supermarkets can buy cheaper food and supplies from supermarkets, thereby saving a lot of money needed for project operations. At the same time, the existence of the project will also bring benefits to local businesses. For example, the project can attract more tourists to the local area, and these tourists also have a great ability to help stimulate the development of the local economy, thereby bringing more turnover to local businesses.

Since the project hopes to create an exhibition hall to showcase local culture and history, it is also very important to cooperate with local artists. The project will choose local Aboriginal artists and bluestone artists to cooperate. Aboriginal artists can attract tourists who are interested in Aboriginal culture and history to visit the project, and these tourists will have an excellent promotion effect on local Aboriginal culture. Bluestone artists can help the project attract tourists who are interested in local bluestone culture, which can help the project get more promotion and financial support.

Government agencies will also be important stakeholders in the project. Government agencies will have a huge impact on the construction, maintenance, and operation of the project. This is because government agencies need to ensure that all actions taken by the project comply with relevant laws and regulations, so as not to have any adverse impact on the local economy and

environment. Therefore, the project needs to work closely with government agencies to ensure that all plans for the project can be approved by the government and implemented.

Tourists are an indispensable and important part of the project. Tourists will bring financial support to the project through consumption. These funds will be used for the maintenance and operation of the project, so as to ensure that the project is in good operation for a long time. Therefore, this can help the project attract more tourists and form a virtuous circle.

School institutions will also have a similar effect on the project. School institutions will bring students into the project, thereby bringing some funds to the project. But at the same time, school institutions can also bring some academic support to the project. For example, the History Institute can provide a more convincing history of Kyneton for the project, so as to ensure that all the stories and historical processes stated in the project are supported by factual data.

## **VI. Issue**

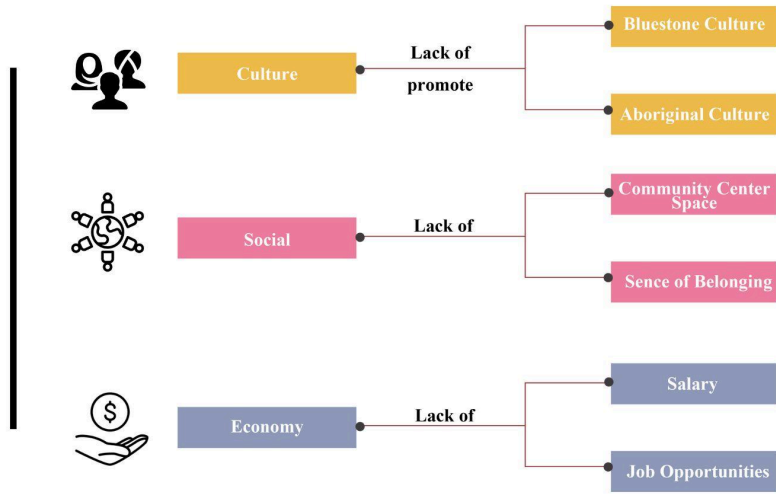
Based on the research, we have summarised three main problems currently facing the project area.

From a cultural perspective, the traditional culture of the Kyneton area lacks publicity. These traditional cultures include not only the local Aboriginal culture but also the local traditional bluestone architectural culture. First of all, the local Aboriginal culture, since there is no popular place in the area that can attract a large number of tourists, few outsiders can notice the town, which makes it difficult to promote the local Aboriginal culture to people outside the town. Then for the bluestone culture, previous research (Midland Express, 2024) shows that bluestone, as a global heritage stone resource, is gradually buried in Australia. Modern basic cultural heritage protection measures protect some existing buildings but do not recognize the existence of bluestone. This also leads to the fact that the local bluestone culture is now little known.

From a social perspective, the project site is on the edge of Melbourne and lacks social infrastructure. For example, there is a lack of communication centers for residents to communicate with each other, which leads to low accessibility of residents to participate in community activities and public communication spaces, thereby greatly reducing the sense of belonging of local residents to the area.

Economically, the average household income in the Kyneton area is slightly lower than the Melbourne average, and there are fewer job opportunities. For local residents, it is very important to have an opportunity to increase local salary income and employment opportunities.

# ISSUES



# **Place Strategy, Principles and Place Outcomes**

## ***I. Introduction***

Placemaking is like an agency that builds the relationship between people and space to enhance social cohesion (Victoria, 2019). The strategic guideline of this project is how to turn space into a place, understand its social and cultural context, and give it positive social and economic impacts. This chapter will develop four strategies and four principles applicable to this project based on social surveys and policy analysis. At the same time, questionnaires and interviews will be used as place outcomes to gain a deeper understanding of people's needs and ideas.

## ***II. Cultural Representation and Perspectives***

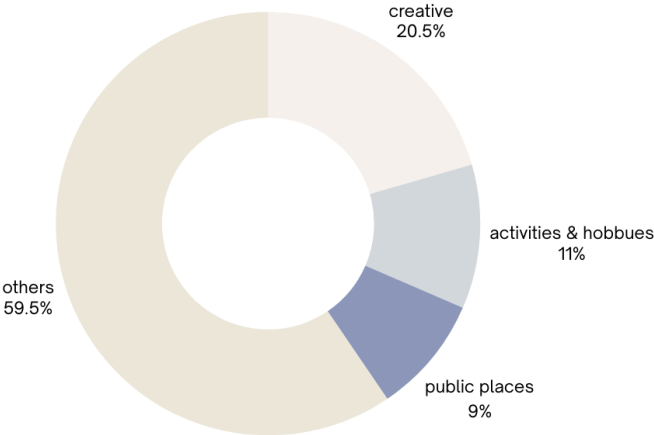
In the post-epidemic era, urban economic and social development is slow, and people communicate less and less. This has sounded the alarm for contemporary society's lack of cultural exchange and social cohesion. In order to promote people's solidarity and cohesion, especially in disadvantaged communities that continue to face economic transformation and social recovery, the Australian Government has proposed to implement and invest in creative participation as a priority for promoting humanities and history and promoting social connection to support multicultural development and Victoria's economic and social recovery (Australian Government, 2023). At the same time, based on the analysis of the site issues of this project, we will focus on the social theme of Cultural representation and perspectives, maintain and promote bluestone culture and local art so that more people can hear Kyneton's historical stories, and enhance the sense of connection between people through the interaction of creative places.

## ***III. Community Needs Assessment / Placemaking Engagement:***

### ***Research: Lifestyle Values In Kyneton***

The difference between place and space is that place is a dynamic word that involves the living habits, social issues, and daily deep needs of residents. Meaningful community activities can enhance the happiness and sense of belonging of residents.

These two basic human psychological needs determine society's harmony and sustainable development (Andrea, 2023). Therefore, the project analyses people's hobbies and needs by investigating the living habits of Kyneton residents in the early stages and creating the most suitable community space for them. The survey found that the residents' creative hobbies accounted for up to 20.5%, such as painting, tattoos, and street art. Secondly, they tend to participate in activities such as fashion, music, cars and home décor. Next is residents' demand for public space, accounting for 9%. In summary, the project should provide people with a public communication space based on creation, art, and culture to enhance cultural exchanges and social cohesion.



Lifestyle Values In Kyneton

**Policy**

Melbourne currently has two major policies to encourage cultural promotion: "The Australian Government's National Cultural Policy" and "Creative State 2025."

The strategic goal of the Australian Government's National Cultural Policy clearly states that places should be used as a medium to reflect stories and history, reflect the contributions of Australian cultural creators, and build high-quality cultural infrastructure, including libraries, galleries, museums, etc. to attract local residents and foreign tourists, thereby causing cultural resonance and inheritance. In addition, the ten principles of the policy also mention that the government will focus on investing in students' education and creative talent training culture and creativity in the next five years. At the same time, creativity and culture should be both generative and preservative (Australian Government, 2023).

Creative State 2025 is the Victorian government's four-year creative industry strategy, which aims to revive and develop the creative industry in the post-epidemic era and stimulate the industry development of creative workers. The Victorian government believes that the vigorous development of the creative industry is closely related to future economic prosperity and social well-being. Policy Action: 18 clearly states enhance regional Victoria's creative infrastructure by delivering projects, including a new exhibition space in Kyneton, upgrades to Benalla Art Gallery, and further investment in the Castlemaine Goods Shed, Geelong Arts Centre, Shepparton Art Museum, and Latrobe Creative Precinct (Victoria government, 2022).

#### ***IV. Strategy***

##### ***1.1 Archive Museum/Gallery***

**Reason:** Kyneton is known as a bluestone community, and that stone axe serves as a powerful symbol of the long and intimate relationship between the natural and cultural worlds (Stephanie, 2021). Malmesbury Bluestone became the first Australian stone to be recognized as a global heritage stone resource. However, basic cultural heritage protection measures protect some existing buildings but do not recognize the existence of bluestone (Midland, 2024). According to the survey, Victoria's creative industry urgently needs recovery in the post-epidemic era. At the same time, in response to the goal of building a gallery in the Kyneton area mentioned in Creative State 2025 Action 18, we will establish an archive gallery/museum in the first step.

**Action:** When visitors enter the site, they will pass through an archive museum/gallery, which displays the history and origin of bluestone and why bluestone culture gives the city emotional value. The gallery will display the bluestone history and culture of the Kyneton area and the culture of the Aboriginal people.

**Purpose:** This strategy aims to promote and inherit historical culture while attracting tourists. It uses small scene interventions to change tourists' tour routes and the design approach of incremental transformation to improve the quality of places in a long-term and gradual way (Mark, 2019). The goal is to deepen the bluestone culture in people's hearts.

##### ***1.2 Bluestone Cultural Artwork Workshop***

**Reason:** Educational and cultural teaching is one of the ways the Victorian government stimulated the creative industry and promoted culture. Creative State 2025 states, "We will support schools, students, and teachers across the state to participate in meaningful and exciting creative experiences. We will invest in creative opportunities, content, and partnerships to ensure that our regions and metropolitan peripheral development areas are not left behind and that we can play a leading role in identifying the issues and outcomes that are most important to them. We are transforming Melbourne's art district into one of the world's best creative and cultural destinations for Victorians and tourists to enjoy." (Victoria government, 2022). Research shows that participating in meaningful community activities helps enhance people's social cohesion and sense of connection (McMillan, 1996). From the economic perspective, the average household income level in the Kyneton area is slightly lower than the Melbourne average, with fewer job opportunities.

**Action:** The workshop will invite tourists to make artwork about bluestone, and local shops will provide the materials. Second-hand activities can also be carried out between tourists and shops.

**Purpose:** The production of bluestone artworks is intended to promote and pass on culture, and tourists can learn more about bluestone while making artwork. At the same time, the process of making artwork together can create the feeling of people working together to complete an item. This strategy aims to inherit the bluestone culture while increasing people's social connection through collaboration. According to Holly Whyte's theory, the triangle chain theory is that when some external factors stimulate people, a link will be generated between people, and such a link can allow strangers to communicate like acquaintances. In public spaces, such a triangle chain effect can be generated by arranging different elements reasonably to strengthen the connection between people (Holly Whyte, 1980). Second-hand commodity transactions can promote a sustainable economy. At the same time, the cooperation between local artists and local shops and the project will also form a two-way promotion and achieve a win-win situation. At the same time, the interaction between tourists and the culture of the area where the venue is located gives the venue a social level of meaning and enhances the emotional connection between users and the place (Hernandez, 2021).

### ***1.3 Art Shop-Development and Sustainability***



**Reason:** Placemaking should create a network for place. From a horizontal perspective, this network connects various activities within the project, and from a vertical perspective, the project should also have a strong connection with the external society. How can people seem to be doing different things, but the message they convey to society, happiness, and harmony, is a question that needs attention?

**Action:** We will set up a cultural art gallery. The store will place and sell artworks made by tourists and works by local artists.

**Purpose:** The gallery is used to place artworks or souvenirs made by tourists. Culture gives souvenirs unique characteristics and cultural connotations. "Souvenirs" are tangible objects and powerful conveyors of meaning, allowing individuals to maintain a material connection with precious past experiences and convey personal and cultural meanings while enhancing a sense of connection and belonging to the place. These objects are souvenirs and representatives of acquired cultural capital, allowing tourists to preserve memories and share experiences with others. In addition, souvenirs capture intangible travel experiences tangibly and trigger memories of past collective experiences as souvenirs (Liping Qiu, 2024).

#### ***1.4 Future Community Center -Long Term***

**Reason:** In the post-epidemic era, more and more people are accustomed to working from home due to fear of infection with the new coronavirus, but the new coronavirus era is over. Our city is in a period of low social development. Social connection, as part of human daily psychological needs, is closely related to the common well-being of society. Contemporary society urgently needs to enhance communication between neighbours and strengthen their sense of social connection.

**Action:** As a goal of long-term development, the main body of the project's workshop will evolve into a community space to create a natural space for residents and tourists to move freely and communicate.

**Purpose:** A complete and healthy community space can establish stronger connections between individuals and others, cultivating a sense of identity and shared values among members. Understanding and participating in cultural history can make people feel they are

essential to this world (Samantha, 2023). In addition, the community space will serve as a medium to connect marginalised people with a better society, providing marginalised people with the necessary sense of belonging.

### ***V. Principle***

These four principles guide the project's strategies and actions.

- All residents and visitors, regardless of religion, language, education, or gender, have equal rights to participate in the project.
- Artists and residents have more and more sustainable job opportunities and industry development.
- Cultural infrastructure has a strong power to reflect local history, culture, and art so that culture can be effectively inherited and carried forward.
- Active and meaningful community activities are guided by enhancing residents' sense of connection and improving social cohesion.

### ***VI. Place outcome***

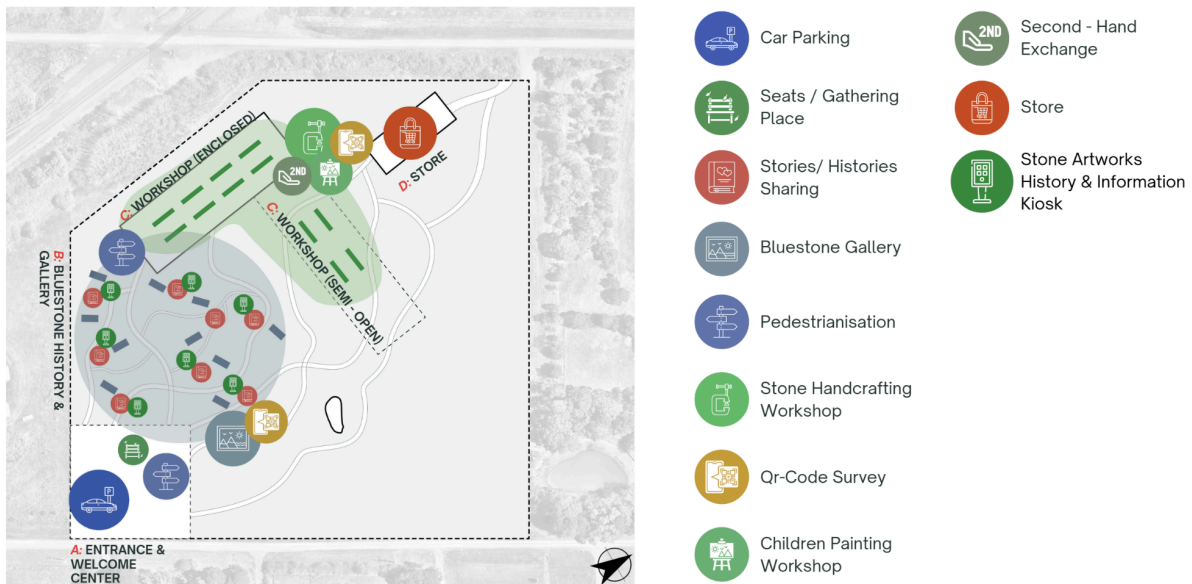
We will collect data through in-depth semi-structured interviews and group discussions with key stakeholders, such as urban residents and activists, urban planners, policymakers, and local merchants. Interviews and focus groups will be used to reveal the interviewees' different views, ideologies, and decisions on the creation of the site and how these spaces are developed and used in terms of the participants' experience. The focus will be on increasing the sense of community belonging and cultural heritage of local residents, and finding challenges and opportunities through a series of initiatives on bluestone exhibitions and craft production. Through stakeholder visits, we will gain a deep understanding of the benefits that stakeholders want to get. In order to better promote the two-way interests of the project and stakeholders and achieve a win-win situation. During the project, visitors can also leave their valuable opinions, and we will continue to improve the project based on these opinions and suggestions to make it sustainable.

# Place Activation Plan, Tactical Placemaking Project and Evaluation

## I. Short-term (Six Months)

### Overall:

The short-term place activation plan aims to establish a strong, compelling initial starting point for the project, ensuring the key elements and facilities begin to run smoothly to enhance the success and reduce risks for mid and long-term development. The initial stage would mainly focus on the entrance & welcome centre, the bluestone history & gallery, and the workshop and souvenir store, which would be the key linear journey for our project. To reinforce the promotion of the bluestone history, collaborate with local artists and encourage community storytelling.



### Detail Descriptions:

#### 1.1 Welcome Centre & Car Park

First of all, a welcome centre is one of the essential keys to bringing the audience into the whole placemaking project; it helps people to transition between thresholds between the community into the bluestone gallery, bringing them an initial introduction to the project. The overall atmosphere would be a semi-open shelter with maximum natural light, which gives the visitor a sense of enclosure without closing off the space. This design would provide both shade and

airflow, creating a welcoming and transitional environment. An example would be the Herzog & de Meuron's Blavatnik Building at Tate Modern (2016), which utilises semi-open spaces to transition between thresholds. The space features some little introductions, illustrations or posters exhibition spaces that illustrate the overall ambitions of the projects, introducing the mid-term and long-term goals, staff introductions, video screens and most importantly, a large digital map that shows the current site map. The site map not only acts as a navigator for the visitor but also eventually changes based on the goal of the later stages, which is to provide them with a sense of development journey. Furthermore, an open car park would also required to be utilise since driving is one of the major ways to get to the place; during the development of the car park, universal access should be well-considered, according to AS/NZS 2890 (Standards Australia, 2004), to fulfil the requirements for both ambulant and non-ambulant car parking users group to ensure safety and efficiency.

### **1.2 Bluestone History & Gallery - Initial**

Secondly, entering and leaving the welcome centre, the pedestrianisation continues to the gallery spaces. Our intent for the gallery space is to create an open, non-formal space that promotes the culture of Bluestone. Therefore, the space would be fully outdoor with paving that integrates with the plantations we choose—kidney weed to enhance both aesthetics and biodiversity (Gardenia.net, n.d.; The Illawarra Flame, n.d.). In order to enhance the experience, we decided to have some free-directed pavement to bring the journey for the visitors, from large to small-width pathways, the target is to enhance the playful experience of the storytelling. The artworks from the local artists would initially be placed within the spaces alongside the pathways so visitors could easily go through and interact with the artworks. Moreover, in between artworks, there would be some kiosks to visually and digitally introduce both artworks or the history of how bluestone was used within the context of Kyneton using methods such as voice-overs and interviews with the artists to communicate the ideas to the visitors easily. Secondly, the arrangement of the art pieces would be in a free form instead of a really neat arrangement. As Jeffers (2010) stated, a free-form, informal exhibition layout encourages visitors to explore the spaces to enhance social interaction freely.

### **1.3 Bluestone Cultural Artwork Workshop - Initial**

Connecting with the outdoor Gallery space is the bluestone workshop, which is one of the key elements of the whole placemaking project. The spaces here would be separated into two parts: one enclosed warehouse-type building and a semi-open shelter to visually connect space to the

outdoors. In terms of the layout of the workshop, it would be a free plan layout with flexible tables to enhance flexibility and adapt to different bluestone crating based on the sizes and types of usage. These features also encourage visitors to join the workshop freely. Although it is designed as a free form layout, it is still required to contain required amenities spaces such as the bluestone storage, toolshed and, most importantly, a first aid station to deal with any accident during the crafting (Natural Stone Institute, n.d.; Carve Stone, n.d.). During the initial stage, both parts of the workshop would act as one function, which would mainly focus on workshop events; events would be arranged by schedules and within small groups of sessions to ensure the activities are being supervised by professional staff to have the best outcome both in aesthetic for handcrafting and safety considerations. Besides that, since children would have safety concerns when operating the tools, we additionally introduce other activities for them, such as drawing sessions, to enhance the age diversity within the place.

#### **1.4 Souvenir Store**

The souvenir store would act as a final stop for the placemaking project, similar to the souvenir shop from Tokyo at the National Art Center. It can act as a memorable final touchpoint for visitors, reinforcing the thematic narrative of the placemaking project (Torafu Architects, 2014). The store would continue the design features of the previous welcome centre to create an open, environmentally connected environment. Overall, there would also be an atmosphere of grocery stores or archives-like placement to enhance the culture of craftsmanship.

## II. Mid-term (Six months - 1 year)

### Overall:

The mid-term place activation plan aims to extend the exhibition spaces toward the right undeveloped spaces to start introducing the next stage of our placemaking strategy - artworks, story sharing, and exchange for artists and visitors. Increased the sense of belonging for bluestone cultures. During this stage, the initial linear journey would still be a key experience for the visitors but with an additional layer of exhibitions to enhance the journey further.



### Detail Descriptions:

#### 2.1 Bluestone History & Gallery - Second Stage

The exhibition layout would continue as the initial stages but with an extension to the right part of the site to start sharing some of the artworks created by visitors during the workshop sessions; those artworks would have the same approach to exhibition methods as the original gallery to value the handcrafts for visitors, enhancing the purpose of every person could create their own art and have stories about it. This could foster engagement in participants' creative efforts, aligning with community art principles that enrich lives and nurture creativity (Nonsuch Foundation, n.d.). Moreover, the new extension spaces would also contribute to enhancing the community diversity by inviting Aboriginal artists to share their artworks here blended together with the bluestone artworks, which is also one of the essential to align with the care for the country. Another features that enhance our storytelling and sharing approach is to introduce the

use of drawing tablets installed alongside the exhibition area, which is one way to further reinforce the interaction between visitors and the artwork by inviting them to share, drawing for their impression regarding the place or the artworks that they have seen. For example, the ARTLENS studio at the Cleveland Museum of Art allows visitors to use digital tools to create and interact with art, which helps foster a personal connection to the museums, connections (Cleveland Museum of Art, n.d.). On the other hand, the spaces would start integrating some extended stay areas with the introduction of some seats, benches, and tables to initially create some small gathering areas that would turn out to be some community activity areas for the next stages. This approach also helps blend both exhibitions and urban furniture for gathering to create unique hybrid space experiences.

## **2.2 Bluestone Cultural Artwork Workshop - Second Stage**

The workshop would start to transform some parts of the area, especially the semi-open shelter part, into other functions rather than handcrafting activities. It would act as a blend using a mode that would change accordingly from handcrafts to extending some of the adjacent exhibition features into the shelter. During this stage, the purpose is to allow visitors to feel the sense of the spaces that could seamlessly associate with handcrafting and exhibitions, which also enhances their experience and enthusiasm towards the bluestone handcrafting culture. In terms of the enclosed part of the workshop warehouse, it would continue to act as the original intent, but the majority of the handcraft would move from the shelter to the back of the enclosed warehouse to allow more dynamic activities to happen from the shelter space.

### III. Long-term (1 - 2 year ongoing)

#### Overall:

The long-term place activation plan aims to have a completed integrated placemaking project that includes observing, sharing, and gathering spaces. Ultimately, we aim to create a space that celebrates the value of bluestone cultures and serves as an anchor for gathering places that intend to establish a community hub. The complexity layer of these functional elements, to creates a landmark within the community of Kyneton.



#### Detail Descriptions:

##### 3.1 Artwork Exhibitions & Exchanges - Final Stage

The final stage of the exhibition area would be the outcome of the evaluation from the second stage, but it appeared to be even more comprehensive. The target spatial experience would be a full combination of gathering spaces and exhibition spaces. Using the Boulder Risk-Play Parks as an example (Mamma Knows Melbourne, n.d.), we aim to turn some of the stoneworks created from the workshop into site features such as stone benches or some amusements for children to interact with. During this stage, the pedestrianisation would also extend from the original gallery space into the new exhibition space to create a more seamless experience for the overall visitor. Stoneworks can be used to form a series of small resting areas that allow potential use for different types of community gathering places. Furthermore, after completing all the handcrafting and exhibition programs, the exhibition will use seasonal changes to ensure



the artworks are dynamically refreshing. Those artworks that finish the exhibiting period could ask the creator to take them back or sell them within the souvenir shops or as a chance to recycle them back to the workshop as reclaimed materials to recreate new artworks, enhancing the environmental sustainability for ongoing operations.

### **3.1 Community Center - Final Stage**

During the long-term goal, we ultimately want to provide a community hub within the context of Kyneton, which could help enhance the community's cohesion by holding different events and especially focusing on our main purpose - storytelling. The community hub is used to provide a shelter for community members to share their stories. The original semi-open shelter would now turn into the dynamic stage, a platform for communities that could be multi-purposing to enhance flexibility. In contrast, the shelter spaces could hold richer activities that are not limited to bluestone, with the adjacent workshops visually and functionally operating, which help foster and promote the bluestone cultures to more different groups. One of the examples that could be referenced is the High Line in New York (High Line, n.d.). This project focuses on how to create flexible spaces for public art, performances, and community events, which enhance the connectivity of cultural identity and social cohesion.

### ***Schedule of Spaces***

Welcome Centre & Car Park

- Areas: 2500 square meters

Bluestone Cultural Artwork Workshop

- Areas: 1800 square meters

Community Center

- Areas: 2000 square meters

Artwork Museum, Exhibitions & Exchanges (Outdoor)

- Areas: 18000 square meters

Souvenir Store

- Areas: 600 square meters

**Total Construction Area: 4500 square meters**

**Total Outdoor Artificial Space: 20000 square meters**

## ***IV. Digital placemaking strategy***

### **Overall:**

We are implementing digital placemaking strategies to enhance the overall experience and interaction between the exhibitions and storytelling. Digital placemaking acts as one of the catalysts to invite more visitors to share their thoughts much more easily and also helps to create large digital archives for the whole journey of this placemaking project.

### **4.1 Kiosks**

Kiosks are installed alongside the gallery and exhibition spaces and act as digital media for sharing the behind stories of each of the artworks in different ways, such as little vignettes, interviews, or even voice-overs for artists and visitors to interact with. It could also promote history and information. One unique feature of this strategy is that visitors can leave the artwork they create in the workshop behind and share their personal stories alongside it via the kiosk. Instead of using traditional physical approaches, the Kiosks could provide flexibility as the artworks could be changed based on a routine. It is also beneficial for environmental sustainability. (Mvix Digital Signage, n.d.).

### **4.2 QR codes & Portable Device**

In addition to kiosks, QR codes and portable devices add depth to the visitor experience in that they create an accessible, digital overlay of the exhibition experience. Visitors can pick up their own device and, with the QR codes rather oddly but conveniently appearing next to artworks, easily save stories, artwork details, and personalised experiences to their account on the website. The access via mobile means they can revisit and reflect on their journey at any time, creating a longer-term benefit from the visit. Providing visitors with a flexible and modern way of connecting. Further, sharing these curated experiences on social media will cultivate community engagement, encouraging others to participate in the exhibition.

# Place Activation Plan Business Case

## *I. Introduction*

The Stone & Story project aims to create a public space for culture, arts and community engagement by utilising the unique bluestone resources of the Kyneton region. By using bluestone as a core element, the project embraces the preservation of historical heritage and promotes the vitality of the local economy and community.

Through these strategies, the project aspires to create a culturally valuable and socially cohesive public place for the Kyneton area that will attract the active participation of residents and visitors alike.

This section will focus on analysing the feasibility of the project, covering the following aspects: the cost control strategy of the project, the core elements under the 5P framework, and possible risk factors. These aspects will be assessed in detail to ensure that the project will be sustainable in terms of economic and social benefits while meeting the needs of the community.

## *II. case study*

The Brookland-Edgewood project encompasses a number of community arts spaces that form an arts corridor called the 8th St Arts Corridor. Located at the intersection of the Brookland and Edgewood neighbourhoods in Washington, D.C., and in close proximity to Catholic University, the Brookland-Edgewood project combines residential, retail, art studios, and public spaces that are designed to provide a platform for a diverse group of people to interact, learn, and socialise. Story project have many similarities. Both use creative activities to enhance community cohesion and contribute to the local economy. At the same time, the Brookland-Edgewood project is based on the use of the building as the main component. The building is constructed to provide a community function and therefore can be referenced in terms of cost.

For Monroe Street Market, which includes 720 residential units, 7,710 square metres of retail space, seven artists' studios and a 279 square metre community arts centre, the cost of construction for this large portion of the development is estimated at \$250 million.(The Kresge Foundation, 2017)

Another case study is the Salisbury Community Hub (3,900 sqm) in Salisbury, Australia, which provides multi-purpose community space for local residents, municipal office space (43% of the site), and outdoor recreation areas. Pre-construction costs included demolition, site foundations and building works. The construction and fit-out costs are estimated to be A\$36.2 million. (City of Salisbury, 2017)

## ***II. The business case section***

The Stone & Story project has three main costs: construction, running, and maintenance. First, the initial cost includes the cost of leasing or purchasing the property, as well as architectural design and building costs. With a floor size of 4,500 square metres, the project's entire initial cost is expected to be roughly A\$40 million, based on comparable projects. This cost includes the purchase of the property, building design, and construction costs to guarantee that the project meets the functional criteria of an arts workshop and community centre.

The operating costs cover the day-to-day operations of the project, including material and human expenditures. bluestone, the project's principal material, must be sufficiently provided for the workshops, along with carving equipment and other art production materials. In terms of staffing expenditures, the project will hire artists, lecturers, and a management team, particularly during the initial phase when experienced lapis artisans will be required to guide participants. To cut expenses, the project intends to collaborate with a neighbouring training school for bluestone wall production, employing external artisans rather than full-time employees, to meet instructional demands in a more cost-effective manner.

In terms of maintenance expenditures, the project is projected to include regular repair and replacement of equipment and infrastructure. The specialised equipment necessary for bluestone processing is vulnerable to wear and tear over time, therefore frequent maintenance is a fixed investment to guarantee that it remains safe and efficient. These designs are meant to ensure that the Stone & Story project is long-term sustainable and inexpensive, while also providing the community with lasting artistic and cultural value.

### III. 5p



#### Site

- The project is located at Mark's Country Place in Kyneton, specifically Lot 1 Deep Lead Lane.

#### People

- **Community Lead (bottom up)** : The project adopts a community-led approach (bottom-up), encouraging the participation of local residents to ensure that the project meets the needs of the community and increases the residents' sense of participation and belonging.

#### Process

- **Asset-Based**: Projects are based on local resources and knowledge, emphasising an asset-based approach and utilising resources already available in the community.
- **Partnership** : Co-design is used to plan and design the project with the community and stakeholders, increasing the adaptability and recognition of the project.

- **Place Leadership** : The project is led by local leaders, which enhances the project's community identity.
- **Iterative Process** : There are three phases - short, medium and long term - to progressively realise the ultimate goal of serving the community. The long-term goal is to create a fully community-driven public space that becomes a centre for residents to organise and interact with themselves. This process culminates in the development of the project into a fully community-serving venue for residents' self-initiated activities.

#### Product

- **Large** : The project is a large (e.g. regional level) community centre designed to provide a permanent and stable cultural and arts space for local residents. The overall scale is 20,000 square metres
- **Permanent** : the project is permanent and its primary function is as an event space that supports community narratives and storytelling, helping to build a sense of community identity.

#### Program

- **Culture workshop** : The project includes cultural workshops, offering activities such as bluestone carving and art creation to enhance the cultural atmosphere of the community.
- **Community Events** : Regular community events are organised to encourage resident participation and increase interaction.
- **Interactive Art Installation** : Through kiosk, everyone involved can interact with each other during and after the process. Everyone becomes a storyteller.
- **Community-Led Maintenance** : Adopting a community-led maintenance model increases resident participation and reduces management costs.
- **Adaptive Programming** : A management team is set up to carry out the day-to-day operations, and adaptive planning is used to adjust the content of the programme in response to changes in demand, ensuring the longevity of the programme as well as its professionalism.

#### Place Evaluation

- **Sense of Belonging** : The project empowers residents to participate in and manage their own affairs and enhances their sense of belonging through **\*\*self-community\*\***.By

encouraging residents to co-organise and participate in activities, the project enables community members to build deep connections through spontaneous interaction and collaboration, thereby enhancing their sense of identity and belonging to the community.

- **Place attachment**: strengthening residents' ties to the community and increasing their sense of identity through place-community (place attachment).

#### ***IV. Limitation and Risk***

In the case of Stone & Story, resource, time, cultural acceptance, financial and operational constraints, and hazards must all be carefully examined to ensure the project's long-term viability and success.

To begin with, access to bluestone material may be limited, particularly as the project grows in size. The supply of bluestone is determined by the number of suppliers, the distance to the quarry, and the cost of shipping the stone, and any disruption in the supply chain could have an influence on the project. Furthermore, there are just a few local artisans and artists with experience in bluestone processing, which will limit the workshops' operation and development, especially as the need for qualified individuals grows.

Second, the project faces timing restrictions. bluestone carving and craft production often takes a long time to finish, however some participants may like to be able to experience and complete the production in a shorter period of time. This discrepancy in time may affect some participants' pleasure, thus a balance between craft time and participant expectations must be established while structuring the workshop experience.

Finally, the project faces financial and operational risks. The project could be at risk of disruption if there is insufficient funding, so it is crucial to secure diverse financing sources and stable funding sources. In addition, as bluestone is relatively hard, safety needs to be considered in its use and fabrication to ensure the safety of participants and staff. At the same time, the selection of the operating team is also critical, and an experienced management team is needed to ensure the smooth running of the project.

## **Acknowledgment**

Finally, I would like to thank the Croak Chirp Croak team members who supported the final presentation and final report of the project.

Thank you Haiming Wang for completing the "Place Strategy, Principles and Place Outcomes" section of the final report and finding a lot of reliable information to support the project ideas during the research process.

Thank you Jieqi Lin for completing the "Place Activation Plan Business Case" section of the final report and proposing a lot of future feasibility ideas during the research process.

Thank you Weng Chong Lam for completing the "Place Activation Plan, Tactical Placemaking Project and Evaluation" section of the final report and helping to draw a lot of idea presentation diagrams in the final presentation.

Thank you Zongxin Xu for completing the "Story of Place analysis" section of the final report and providing a lot of decisive ideas for the project during the research process



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