



CAMPUS *to* COUNTRY

POSITIONING STRATEGY

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*Aboriginal and Torres Strait Islander people are advised that
this publication contains images of deceased persons.*

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Acknowledgment of Country

The QUT community acknowledges that our university stands on Aboriginal lands, the Country of the Turrbal and Yugara people, lands that were never ceded.

We pay our respects to their Elders—past, present and emerging—and thank them for their wisdom, forbearance and spirit of sharing. We respectfully recognise the role that Aboriginal and Torres Strait Islander people play within the university and in the wider community. We celebrate that the lands on which we study and work have always been places of learning, research and engagement.

The meaning of Country

LAND IS CENTRAL TO THE CULTURE, IDENTITY AND SPIRITUALITY OF ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLE. IT IS INTERTWINED WITH FAMILY, KINSHIP, LORES, CUSTOMS, STORIES, SONG AND DANCE, LANGUAGE, ART, CEREMONY AND HEALING. THE DEEP RELATIONSHIP BETWEEN INDIGENOUS AUSTRALIANS AND LAND IS OFTEN DESCRIBED AS ‘CONNECTION TO COUNTRY’.

Land is very important to and underpins all aspects of life for Indigenous Australians.

The relationship Aboriginal and Torres Strait Islanders have with the land is one of interdependence, reciprocity and respect. As custodians, Indigenous Australians are entrusted with the cultural knowledge and responsibility to care for the land through their kinship system where traditional knowledges and practices are passed down from generation to generation.

Today, despite the impact of colonisation, this relationship between Indigenous Australians and land remains fundamental to their identity and culture. Indigenous Australians still maintain a strong sense of belonging to their Country.

For Indigenous Australians, the historical significance of the land on which QUT sits is much more than its current bricks and mortar. QUT’s Gardens Point and Kelvin Grove campuses are located on the Country of the Turrbal and Yugara people.

As the original inhabitants and custodians, the Turrbal and Yugara people have a strong connection and sense of belonging to the land and waterways of QUT campuses.

QUT Elder-in-Residence and proud Yugara man, Uncle Gregory ‘Cheg’ Egert, explains that ‘the Brisbane River surrounding Meanjin is the life blood of this Country and it has a very important role in Yugara and Turrbal connection to land’.

Many Aboriginal and Torres Strait Islander people who study, work or engage with QUT bring with them diverse relationships to Country. QUT’s built environment reflects Indigenous Australian heritage in ways that sometimes we fail to see. For instance, the sandstone walls of Old Government House, which sits prominently on the Gardens Point campus of QUT, demonstrates the dispossession of land from Indigenous Australians. The sandstone used to construct the walls was punted down the Brisbane River from a quarry on Jagera, Yuggera and Ugarapul Country at Goodna.

A significant part of this strategy is about fostering a deeper understanding and recognition of Indigenous Australians’ connection to Country, particularly with respect to the significance of the land QUT inhabits.



PROFESSOR MARGARET SHEIL AO
VICE-CHANCELLOR AND PRESIDENT

I am delighted to introduce this innovative initiative—*QUT Campus to Country: Positioning Strategy*. This initiative is a key element to QUT’s approach to advancing our commitment to Indigenous Australian Engagement, Success and Empowerment. QUT is committed to embedding Indigenous Australian cultures, knowledges and perspectives across everything we do—and this includes the transformation of our campuses.

This strategy provides a framework to guide and embed Indigenous Australian narratives into our infrastructure design and the fabric of our campuses. It will transform our campuses in a way that will foster a greater recognition and understanding of Australia’s First Nations People and the historic and cultural significance of the land QUT inhabits. Our ongoing consultation and engagement with Indigenous Australian stakeholders, particularly the Turrbal and Yugara people, will be vital to ensure Indigenous Australian perspectives are meaningfully considered during the implementation phase.



ANGELA BARNEY-LEITCH
PRO VICE-CHANCELLOR
(INDIGENOUS STRATEGY)

When I first commenced in my role as Pro Vice-Chancellor (Indigenous Strategy), one of my first observations of QUT was that, despite it having one of the largest populations of Indigenous Australian students in the country, the campuses did not visibly reflect or recognise Indigenous Australian cultures in a way that was welcoming or engaging.

QUT has moved swiftly to address this situation through the development of this strategy. Its implementation will help shape the physical environments of both QUT campuses to reflect the culture and history of Indigenous Australians. In doing so, it will not only create a sense of belonging and place for Indigenous Australian students, staff and community, but will also enable the entire QUT community to experience and appreciate Indigenous Australian cultures and history. I acknowledge and congratulate the various collaborators who have worked to bring this initiative to fruition so quickly and look forward to its future implementation.



GREGORY EGERT (UNCLE CHEG)
QUT ELDER-IN-RESIDENCE

As a proud Yugara and Gorenpul man, I have had the great pleasure of being involved in the development of this important initiative. Central to the development of this strategy is the importance of our connection, as the sovereign owners, to our lands. Our relationship with Country is fundamental to our existence—identity, language, family, lores, place and culture.

QUT stands on the lands of the Turrbal and Yugara people, lands that were never ceded. My involvement in this initiative has given me the opportunity to provide a valuable link and knowledge base about the land, my culture and people. As a result of this work QUT campuses will reflect the culture and history of the Yugara and Turrbal people in a way that will grow relationships and benefit the whole QUT community.

The background is a dark blue topographic map with white contour lines. A large, semi-transparent '01' is overlaid in the center-right. The text 'PART ONE: INTRODUCTION AND CONTEXT' is positioned over the '0' and '1' respectively.

PART ONE: INTRODUCTION AND CONTEXT

Part one provides an overview of this document and summarises the context and background to provide an understanding of the issues and drivers underpinning this strategy. It outlines the vision and overarching principles which will guide future development and form the foundation for the spatial framework.

Strategy overview

05-BOONDALL/NUDGE
MANGROVES

THE STRATEGY

Campus to Country: Positioning Strategy is a framework for making decisions that seek to celebrate and grow the relationship between QUT’s built environment, Aboriginal people and place legacies. It’s a tool for shaping the university’s physical estate to reflect, respond to, and respect the past and present culture embedded in place.

Identified as a key strategy within QUT’s Academic Plan 2020–2022, it will inform future engagement, decision making, project delivery and built environment outcomes including significant public realm works, new facilities, planned upgrades and changes to the campus experience.

The strategy provides guidelines for planning and designing culturally sensitive buildings, spaces and places that reflect local context and respond to current needs of the campus community.

It contains a physical plan for both the Gardens Point and Kelvin Grove campuses, identifying locations for future projects. These sites are part of a network that will enhance overall student and staff experiences both for Indigenous Australians and non-Indigenous Australians, and deliver meaningful representation of culture and Country on campus.

STRATEGY PURPOSE

The strategy outlines the importance of connecting to Country and how each campus can be a reflection of place both physically and through its engagement with Indigenous Australians. It establishes the university’s strategic position and spatial frameworks for ensuring the underlying stories and local cultures are embedded in the campus environments and become an integral part of everyday life.

It has been created to ensure the campuses and people’s experiences encourage a deeper connection to, appreciation of and engagement with Aboriginal culture and knowledge systems. Its intention is to foster a greater understanding of the significance of the land QUT inhabits and to ensure acknowledgment and visibility of this in the built environment.

A key purpose of the strategy is to ensure that engagement, consultation and enquiry by design processes form key components in the delivery of projects. This, in turn, will ensure the campus environment becomes a place designed by and for community through a shared and iterative process.

OUTLINE

The strategy will be developed in two stages to accommodate learnings from pilot projects, monitoring, evaluation and other findings.

Stage one of the strategy is this document which contains three parts:

- › PART ONE
The introduction and context including an overview of the strategy and objectives, drivers for change, background research, spatial prompts and overarching principles
- › PART TWO
The spatial framework including a summary of tracks and sites of cultural significance, campus framework plans and a typology toolkit for responses in the built environment
- › PART THREE
Next steps, including the campus palette and design guidance, upcoming projects, implementation, engagement and governance platform.

Stage two (the second iteration of this document) will demonstrate the strategy’s refined application based on project learnings and ongoing monitoring and evaluation outcomes. It will outline the thematic principles and provide detailed strategies with specific design outcomes and recommendations. Further direction will be incorporated to assist QUT in the strategy’s successful delivery; this will include advice on engagement methods, project procurement, and design and project management processes. An extensive implementation framework will also be established that outlines governance and project delivery responsibilities.

HOW IT WILL BE USED

The strategy is intended as an informative and practical document to be used as a point of reference when planning and designing campus infrastructure.

Guidance will be relevant for everyday use on maintenance works, campus interventions, internal refurbishments, specific renewal sites, new demonstration projects, and temporary installations and events.

WHO IT IS INTENDED FOR

This document will assist QUT in its delivery of estate infrastructure and provide a starting point for wider engagement with staff, students, local community, Turrbal and Yugara peoples, external stakeholders, future design consultants and contractors.

Opportunities exist to further utilise this as an education piece to help build cultural competency within the campus communities and design industry, as well as through teaching practices and learning experiences at QUT.

Strategy objectives

A SERIES OF OBJECTIVES HAVE BEEN IDENTIFIED RELATING TO CULTURE, COUNTRY, AGENCY AND PROCESS. THESE AMBITIONS DEMONSTRATE QUT'S COMMITMENT TO BECOMING A GENUINE REFLECTION OF PLACE BOTH PHYSICALLY AND THROUGH THE WAY IN WHICH IT ENGAGES WITH COMMUNITY.

This strategy sets out a clear approach to thinking about how the built environment can engage with Aboriginal heritage, primarily based on discussions with Traditional Owners and research from a non-Aboriginal historical and academic perspective.

IMPORTANCE OF INDIGENOUS AUSTRALIAN CULTURE

- › Acknowledge and support Indigenous Australians on campus.
- › Demonstrate awareness and appreciation of Indigenous Australian culture.
- › Show value for diverse communities and understanding of life on this land.
- › Reflect both past and present cultures and their future needs.
- › Develop a human-centred approach to place, embracing traditions and identity.
- › Respect and better understand the complex and intrinsic values of Country and spirituality.
- › Sensitively and respectfully integrate the deep connections and knowledge of Turrbal and Yugara people.
- › Help develop cultural competency to make it an integral part of life on campus and in design processes.

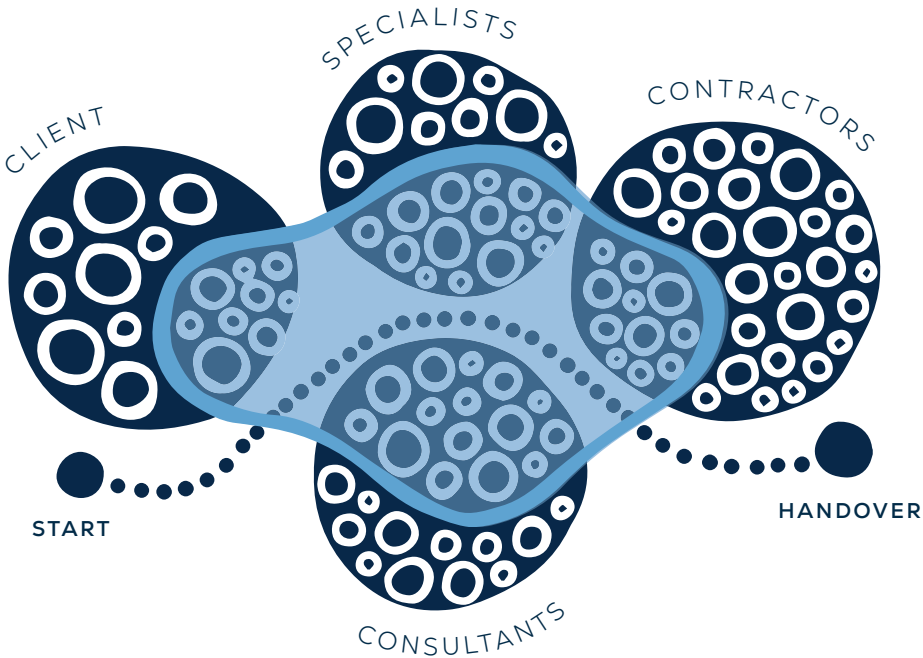
RELATIONSHIP TO COUNTRY OVERLAY

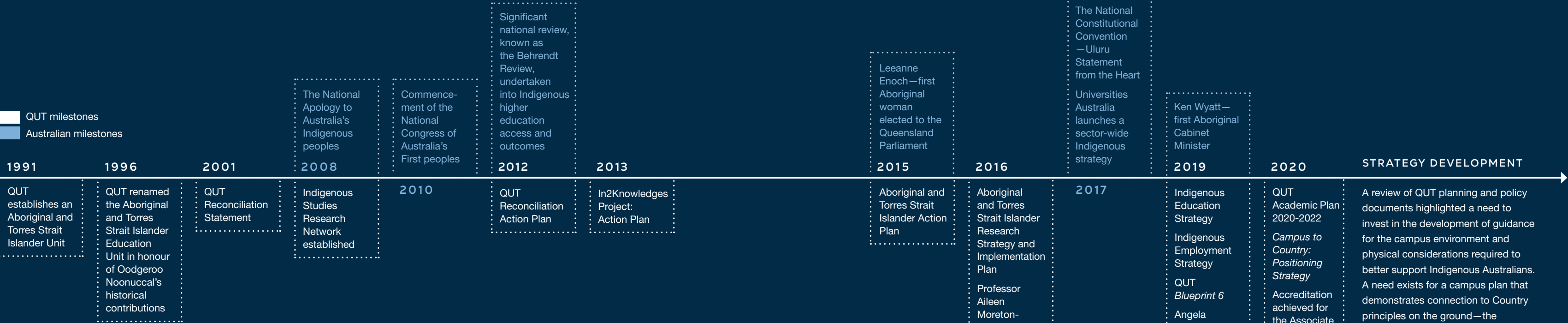
- › Be conscious of, informed by and connected to the layered stories embedded in Country.
- › Adopt a back-to-basics approach by responding to local context and environment.
- › Connect people and place to the land on which each campus stands.
- › Acknowledge and learn from the way the native landscape was historically used and managed.
- › Showcase, highlight and celebrate an understanding of the history and significance of place.

AGENCY AND PROCESS

- › Shift beyond the Western lens and interpretation of place to create a genuine campus environment.
- › Broaden the frame of reference in which Indigenous Australian perspectives are considered in design practice, and partner it with ongoing community engagement.
- › Use this process to recognise Aboriginal peoples' knowledge of place and also provide authentic opportunities for new inspirations, narratives and expressions in the design realm.
- › Continuously negotiate and test the current document approach with the inclusion and agency of Indigenous Australian voices and perspectives.
- › Embed agency throughout the design process as a critical element for the success of this endeavour.

- › Ensure both cultural and economic engagement with the involvement of and leadership by Indigenous Australians as stakeholders, consultants, contractors, suppliers and specialists.
- › Use the promotion of agency to position a sense of authenticity and cultural relevance as being essential to good practice.





1.3

The journey so far

EXISTING POLICY, GUIDANCE AND MILESTONES.

Key milestones and institutional changes over the last three decades demonstrate a shift in how QUT, Queensland and Australia more broadly, acknowledges Indigenous Australians.

During the past 20 years, QUT developed a series of documents that outlined key priorities and actions for the university. Each strategy or plan has primarily focused on learning, teaching, process and opportunities for Indigenous Australians at QUT.

Blueprint 6 was developed in 2019 to formalise QUT's ambitions and future direction as the university for the real world and provide a framework in delivering education and research relevant to its communities. It targets Indigenous Australian Engagement, Success and Empowerment as one of seven strategic priorities for QUT. *Blueprint 6* outlines the university's commitment to supporting Indigenous Australians through professional accountability and leadership, curriculum, community engagement, employment, research and the physical environment.

A review of QUT planning and policy documents highlighted a need to invest in the development of guidance for the campus environment and physical considerations required to better support Indigenous Australians. A need exists for a campus plan that demonstrates connection to Country principles on the ground—the spaces, places and buildings that shape life on campus.

So far the Office of the Pro Vice-Chancellor (Indigenous Strategy) and the Facilities Management team have been working closely with a range of internal stakeholders and external consultants to develop a spatial framework for both the Gardens Point and Kelvin Grove campuses. The research and plans developed as part of this work have helped to define QUT's response and forms the foundation for the dedicated *Campus to Country: Positioning Strategy*.

1.4

Drivers for change

THE NEED FOR A DEDICATED STRATEGY HAS EMERGED FROM A RANGE OF CONTRIBUTING FACTORS INTERNALLY AT QUT AND—MORE BROADLY—FROM WITHIN THE HIGHER EDUCATION SECTOR AND THROUGH A NEED TO ADDRESS CULTURAL RECOGNITION, AWARENESS, EQUALITY AND JUSTICE ISSUES AS A NATION.



SHIFTING TO OUTCOME FOCUSED

The focus of Indigenous Australian strategies and policies in tertiary education facilities often relate predominantly to process, procedures, courses, support and equal opportunity. Little has been done in relation to the Indigenous Australian campus experience and how that manifests in physical design. Universities throughout Australia are undergoing a significant shift to better acknowledge and reflect Indigenous Australians and their needs in the campus environment. Opportunities exist to expand on this and identify very specific principles, concepts and physical campus outcomes to address the gap and inform the trajectory of development.



LEADING BEST PRACTICE

The Australian design industry is also turning its eye to design, acknowledgment and engagement with Indigenous Australians. Affiliations such as the Australian Institute of Landscape Architects have recently released a ‘Connection to Country’ statement recognising their responsibility in design.

It is important for QUT as an institution to establish its own commitments—to ensure it is on the forefront of change and aligning upcoming projects with best practice.



REFLECTING USER NEEDS

Consultation sessions with the various stakeholders, including Traditional Owners and Indigenous Australian staff, revealed a misalignment between their needs and how the university campus reflects them. Opportunities exist to alter the process for engagement and campus environment curation to better reflect user needs.



RESPECT, IDENTITY AND ACKNOWLEDGMENT

There is general recognition of the concurrent QUT and Aboriginal history, and its historical journey. Although there are actions identified for addressing this, there continues to be a physical campus environment that fails to acknowledge, respect, reference, respond to and recognise the Aboriginal identity and value embedded in place. QUT needs to incorporate elements of context, Country and history in the built environment to curate culturally responsive and welcoming places.



06-BOONDALL/NUDGE
MANGROVES

1.5

Background research summary

OVERVIEW

Research was undertaken for each campus looking at the natural landscape, local context, past occupation and campus evolution. By understanding the relationships between geology, hydrology, flora and fauna it is then possible to better understand how Aboriginal people have occupied this Country. This research revealed elements of culture and Country, and how they can be used to inform campus development including inspiration for the material and colour palette, physical layout and references in design.

A summary of the geographical, historical and environmental context provides a snapshot of significant elements underpinning the campuses. This information provides a foundation to draw from and will be used to inform future development, ensuring QUT is a university reflective of its place.

The basis of the research for this document has been drawn from readily available material predominately from State Library of Queensland and Museum of Brisbane.

It must be acknowledged that much of this information has historically been documented from the perspective of colonial and non-Aboriginal witnesses and researchers. With that in mind, it goes to this document's intention that any and all information herein must be discussed, reviewed, corrected and added to in collaboration with the Aboriginal community and those representatives who shall guide the development of this framework.

Kelvin Grove campus

KELVIN GROVE HAS A RICH NATURAL AND CULTURAL NARRATIVE. UNDERSTANDING THE RELATIONSHIP BETWEEN THE LOCAL GEOLOGY, HYDROLOGY, FLORA, FAUNA AND ABORIGINAL NARRATIVE IS KEY TO ENSURING THE CAMPUS IS A REFLECTION OF THIS COUNTRY.

LANDSCAPE

The campus is located on Country of the Turrbal and Yugara people. The rich natural landscape where the Kelvin Grove campus stands today once supported a large Aboriginal community. Many local tribes were attracted to the large swamp area known at the time as York’s Hollow, which provided an abundance of water, food and resources¹. Undulating ridges contained dense woodlands used for firewood, permitted distant views and caught the breezes, inspiring the Aboriginal name for the area—*Barrambin*, meaning ‘windy place’².

ABORIGINAL NARRATIVE

This part of the city was home to local camps and was aligned with north-south walking tracks which connected wider Aboriginal communities across Brisbane¹. A bora ring once stood along this path as a tribal ceremonial ground integral to the cultural rituals of Aboriginal people.

York’s Hollow (now Victoria Park) was known as a local area for congregating and was used by the Turrbal and Yugara people for ceremonies, corroborees and battles¹. It also became a meeting place where music, dance, songs and knowledge were shared with tribes from surrounding areas³.

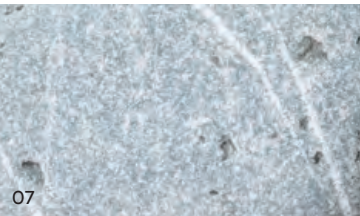
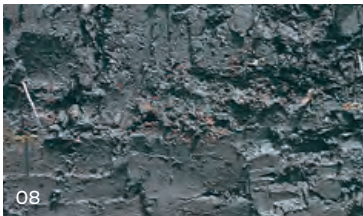













Although the Aboriginal community in Brisbane was reduced to about six camps, *Barrambin* was maintained until the 1950s as a gathering site for families³.

OPPORTUNITIES

There is an opportunity to demonstrate greater recognition by respecting the former walking tracks, camp sites and—most importantly—the bora ring within the Kelvin Grove Urban Village by uncovering the site and celebrating its significance in Aboriginal culture.

Significant opportunities exist to create an environment that feels shared. Drawing on the adjacent natural landscape context and softening the physical environment can help to foster a campus that supports, engages and welcomes people on Country.

¹ Klaebe, Helen (2006) *Sharing Stories: A Social History of The Kelvin Grove Urban Village*
² Kerkhove, Ray (2015) *Aboriginal campsites of greater Brisbane, An Historical Guide*. Boolarong Press
³ Kerkhove, Ray (2018) *Aboriginal camps as urban foundations? Evidence from southern Queensland. Aboriginal History Journal*, vol. 42

Geology				07 Greywacke 08 Intertidal hydrosol 09 Argillite (mudstone) mineral isolated on white
Hydrology				10 Swamp at Kelvin Grove, Brisbane, ca. 1892 11 Map of the Environs of Brisbane situate in the County of Stanley, by Henry Wade in 1844 12 View of Kelvin Grove, Brisbane, ca. 1929
Flora				13 Honeysuckle oak 14 Brisbane wattle 15 Sarsaparilla vine
Fauna				16 Scaly-breasted lorikeet 17 Hairstreak—jalmenus evagorus 18 Black swan—used to inhabit York's Hollow when the lagoons were still present
Aboriginal history				19 York's Hollow, Brisbane, 1864 20 Performers at the Brisbane Exhibition Grounds, ca. 1900 21 Housing Commission camp, Victoria Park, Spring Hill Brisbane, October 1955

Gardens Point campus

THE STRONG LANDSCAPE FEATURES SURROUNDING GARDENS POINT INCLUDE THE TOPOGRAPHICAL FORMATIONS AND LOCAL SPECIES UNIQUE TO THIS AREA. WHEN COMBINED WITH THE ABORIGINAL NARRATIVE, THESE ELEMENTS FORM THE UNDERLYING FOUNDATIONS THAT SHOULD SHAPE AND IDENTIFY THE CITY CAMPUS, DEFINING ITS EMBEDDED CHARACTER AND AMENITY INTO THE FUTURE.

LANDSCAPE

The campus is located on Country of the Turrbal and Yugara people. The name Turrbal comes from the word for stones and is said to be derived from the geological nature of the area—most of which is entirely Neranleigh-fernvale, Brisbane’s oldest bedrock dating back 420 million years¹.

Historically, vegetation dominated the landscape and inspired the Aboriginal name for Brisbane—*Maginnchin* meaning ‘tulip-wood’—an abundant species which once occupied this peninsular in the city.² Dense scrub, hoop pines, fig trees, rainforest and ferns were plentiful and formed a major region where people foraged for food³. The low-lying alluvial plains along the river’s edge were a source of life and part of daily rituals including hunting, gathering, fishing and fern root farming⁴. The river itself was sacred and instilled a sense of belonging as a place where people had strong spiritual connections to the land⁵.

The campus today is still bordered by the serpentine river and edged by abundant riverine species including mangroves and melaleucas, highlighting opportunities to re-establish a relationship with water as the soul of Country and place for connection.

ABORIGINAL NARRATIVE

Prior to colonisation, the Brisbane area was home to a vibrant and active Aboriginal community with at least 100 known camps, each with well-defined living, ceremonial and public spaces⁵. Traditional settlements,

burial sites and walking tracks traversed the city peninsular between areas known as *Meanjin* and *Binbilla*.

A sacred site formed part of the area now occupied by the university, Parliamentary Annexe, Old Government House and the Botanic Gardens. Men were forbidden on this site as this was a place only for Aboriginal women’s business including initiation ceremonies⁶. Despite western changes to the physical environment, Turrbal and Yugara people still have a strong connection to this land and feel a sense of belonging given its historical use and significance in Aboriginal culture.

OPPORTUNITIES

Future campus design development should not only recognise the Turrbal and Yugara people, but also find ways to reinforce this land’s past and present use as a place for living, life and community.

¹ Colliver, F.S and Woolston, F.P (1978) *Aboriginals in the Brisbane Area*. Brisbane: Archaeology Branch, Dept. of Community Services, Queensland

² Meston, Archibald (1923) *The Lost Tribes Of Moreton Bay, Brisbane Courier*. (Qld:1864-1933), 25 August, p.19. <http://nla.gov.au/nla.news-article20649740>

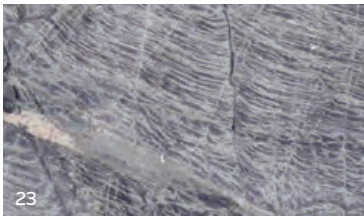
³ Steele, J.G (1976) *Foundations of Brisbane*, Brisbane Retrospect Eight Aspects of Brisbane History

⁴ Mackaness, George (1979) *The discovery and exploration of Moreton Bay and the Brisbane River, 1799-1823*, Review Publications, Dubbo, N.S.W

⁵ Kerkhove, Ray (2015) *Aboriginal campsites of greater Brisbane, An Historical Guide*. Boolarong Press

⁶ Kirk, Uncle Joe (Elder) (2012) *Turrbal Man*, BushTV Channel, <https://www.youtube.com/watch?v=jgXOTiunNog>

Geology



Hydrology



Flora



Fauna



Aboriginal history



- 22 Sandy alluvium
© Copyright
CSIRO Australia
- 23 Neranleigh fernvale
formation
- 24 Red podzolic soil
© Copyright
CSIRO Australia
- 25 Curator’s residence
swamped by flood
waters in the Botanic
Gardens in Brisbane,
1893
- 26 Greater Brisbane area
inundated in the flood
of 1893
- 27 Paluma (ship) aground
at the Botanic Gardens,
Brisbane after the
1893 flood
- 28 Tulip wood
- 29 Love flower
- 30 Forest red gum
- 31 Blue-faced Honeyeater
- 32 Varied eggfly butterfly
- 33 Grey-headed
flying-fox
- 34 Men sitting outside their
bush camp
- 35 Brisbane (from South
Brisbane)
- 36 Studio portrait of men
holding spears and
women from the
Brisbane District,
ca. 1868

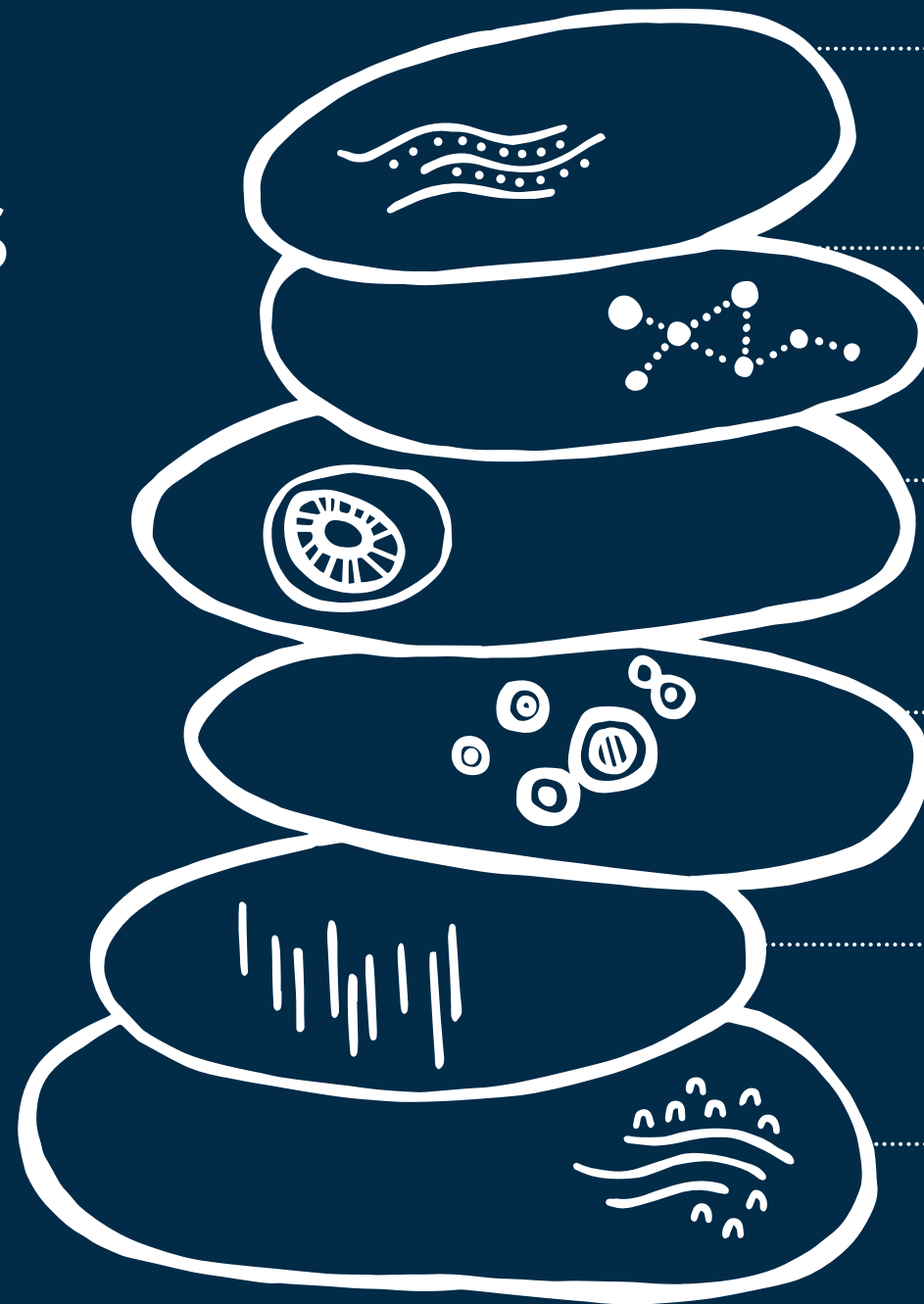
1.6

Spatial prompts

LOOKING TO COUNTRY IS THE FOUNDATION LAYER TO BE CONSIDERED WHEN PLANNING FUTURE CAMPUS DEVELOPMENT. THE MULTI-LAYERED AND SYMBIOTIC NATURE OF THE CONTEXT IN WHICH PROJECTS SIT RAISES CERTAIN QUESTIONS WHICH MUST BE CONSIDERED HOLISTICALLY.

At each stage, it is important to question, acknowledge and embed the story of place and people to inform the siting, articulation and design of built environment projects.

If this understanding of place is the starting point, then the next question must be, 'what is the processes of engagement to facilitate Indigenous Australian agency?' Seeking out and promoting these voices throughout the process is fundamental for the success of these projects.



THE GLOBAL LAYER

How does this project sit within a global context?
How can we connect across land, sea and sky?

THE TECHNOLOGICAL LAYER

How can technology be embedded into projects to help occupants and end-users connect with place?

THE CAMPUS AS THE PROJECT

How can the built environment be reflective of place and the layers that make up its unique context? What is the story to be told here?

THE MULTICULTURAL LAYER

How does culture intersect with the built environment? How do we reflect the diversity of voices?

THE COLONIAL LAYER

How does this project sit within the colonial structure? How does it sit against it?

THE ABORIGINAL LAYER

What can be distilled from Aboriginal peoples' relationships with Country? How do we embed the Aboriginal voices of this Country and the Indigenous Australian voices of the wider community?

THE CONFLUENCE OF
CULTURE,
IDENTITY,
PEOPLE
AND PLACE
IN THE BUILT
ENVIRONMENT

Principles

QUT ASPIRES TO BE ‘A UNIVERSITY OF ITS PLACE—REFLECTIVE OF CULTURE BOTH PAST AND PRESENT, EMBEDDED IN COUNTRY AND CURATED BY AND FOR ITS COMMUNITY’.

Six principles underpin this vision and have been developed to address the strategy’s objectives and provide guidance for the delivery of future campus projects. They capture the emerging direction and range of opportunities, concerns and priorities raised throughout the engagement process to date. These principles frame the high-level strategic intent of QUT’s *Campus to Country: Positioning Strategy*:

1. Grounding people in Country
2. Shared knowledge embedded in place
3. Supporting Indigenous Australian culture
4. A responsive physical environment
5. Expanding integration and community
6. Sharing campus engagement.



GROUNDING PEOPLE
IN COUNTRY

Provide opportunities for people to connect physically, emotionally, visually and spiritually to the natural external environment.

- › Incorporate visual connectivity to Country through sight-lines, building adjacencies and views of landscape.
- › Support traditional ways of experiencing, being with and working with nature.
- › Deliver innovative building and landscape works that maintain the spirit of place and a connection to Country.
- › Embrace the South East Queensland lifestyle with strong physical connections to the outdoors.
- › Use nature for all its tangible supportive benefits including shade, medicinal purposes, edible qualities, sustainable systems and habitat.
- › Draw on the embedded qualities of Country as a source of learning, teaching, wellbeing and healing in everyday life.
- › Recognise the role of Country in providing a sense of belonging.
- › Reflect and respond to the local climate, ensuring environments are cool, shaded, comfortable, usable and welcoming.
- › Maximise opportunities to interact with the natural elements of earth, wind, fire, sun and water as sources for life, growth and energy.



SHARED KNOWLEDGE
EMBEDDED IN PLACE

Use place as a physical resource for communicating, sharing knowledge and educating about history and culture in everyday life on campus.

- › Foster a campus environment that contains elements, gestures and references which resonate with Indigenous Australians.
- › Demonstrate QUT's pride by showcasing Aboriginal cultural and ecological knowledge in both practice and the physical environment.
- › Integrate storytelling as a way of communicating shared history, information and knowledge held by Aboriginal ancestors, Elders and people.
- › Provide opportunities for methods of learning to reflect Aboriginal methods of teaching and passing down of cultural practices through generations.
- › Embed narratives into the public realm experience to reveal and evoke memories that reside in place, encouraging debate and truth-telling about the history, culture and experiences of Indigenous Australians.
- › Highlight and celebrate the sophisticated ancient knowledge systems of land and waters to foster greater understanding and care of the landscape.
- › Integrate contemporary Indigenous Australian knowledge and expression both within university practices and campus environments.



SUPPORTING INDIGENOUS
AUSTRALIAN CULTURE

Create an inviting, supportive and inclusive campus addressing Indigenous Australians and their cultural needs both in dedicated spaces and as part of the wider campus environment.

- › Incorporate culturally sensitive design to ensure campus staff and students—as well as the wider community—feel accepted, comfortable and welcome.
- › Integrate well-considered, fit-for-purpose, dedicated support spaces which address specific Indigenous Australian needs.
- › Introduce culturally safe spaces which support, nurture, sustain and help people develop their sense of self.
- › Ensure cultural needs are considered upfront in the planning of all campus development to ensure proper integration, delivery and functionality upon completion.
- › Embed references to culture in design by utilising indirect interventions and cues that foster a positive sense of place and mimic the subtleties evident in Country.
- › Increase opportunities for indoor and outdoor spaces designed by and for Indigenous Australians, prioritising their needs and aspirations on campus.
- › Provide a range of well-integrated, easy-to-find spaces which support interactions with students and their families.



A RESPONSIVE PHYSICAL
ENVIRONMENT

Utilise the physical campus realm as a place to support daily life needs and community vitality in addition to the educational, residential and teaching role it plays.

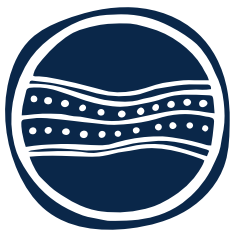
- › Incorporate elements of 'the third place' that support people's needs outside of study and employment such as flexible communal spaces, entertainment, and a tailored food and beverage offer.
- › Foster opportunities to occupy indoor-outdoor transitional spaces for daily life, respite and casual interactions.
- › Create places people are drawn to—where people want to linger, meet and socialise.
- › Ensure public spaces are functional, enabled, fit-for-purpose and flexible in their use to encourage occupation, increased utilisation and provide for a range of activities.
- › Soften the campus landscape to generate an outdoor environment which is comfortable, inviting and engaging.
- › Embed a high level of interactivity in spaces through both technology and the senses to reimagine how people experience place.



EXPANDING INTEGRATION
AND COMMUNITY

Seamlessly integrate the university as part of the broader inner-city area, extending considerations beyond the physical campus boundaries to benefit the wider community.

- › Establish a strong level of connectivity with adjacent uses to encourage movement through this part of the city.
- › Invite the local community and general public in, sharing the campus as a wider-community asset.
- › Break down boundaries and blur edges to demonstrate openness and inclusivity, reflecting nature's organic transition from place to place.
- › Explore opportunities for alignment with Brisbane City Council's *Aboriginal Aspirations Strategy* and shared use of public land.
- › Develop QUT as a hub for education, learning and community, by aiding Indigenous Australian support groups and small businesses, the Turrbal and Yugara people, Elders and Indigenous Australian partners on campus.



SHARING CAMPUS
ENGAGEMENT

Focus on design by the users and for the users, ensuring Indigenous Australian voices and knowledge systems help shape QUT places, spaces, buildings and experiences.

- › Create equal opportunities for involvement and ongoing participation in project design, execution, occupation and review stages to enable Indigenous Australians and ensure their voices are heard.
- › Actively engage staff and students in the design—fostering a sense of ownership and encouraging people to take pride in the campus.
- › Incorporate genuine consultation processes and mechanisms for carrying through community input and feedback.
- › Involve the broader Aboriginal community in the design process to encourage knowledge exchange and the sharing of stories.
- › Ensure the curation process is known, accessible and appealing with regular points of engagement in environments which encourage participation.
- › Explore opportunities for a greater Indigenous Australian focus across the extended supply chain to enable Indigenous Australian businesses, support community wellbeing, and foster greater involvement and ownership.



PART TWO: SPATIAL FRAMEWORK

Part two demonstrates the application of *Campus to Country: Positioning Strategy* principles. It describes the tracks and sites of cultural significance, includes framework plans for each campus, and provides guidance for future projects. Four typologies outline potential physical interventions and are described using exemplar projects to illustrate successful physical outcomes.

Spatial framework overview

TRACKS AND SITES OF CULTURAL SIGNIFICANCE

- QUT's inner-city campuses sit on Country rich with Aboriginal history and embedded culture. Layers of settlement patterns, points of significance and pathways provide insight as to where and how these areas were occupied for generations prior to colonisation.

settlements together.

FRAMEWORK PLANS

Each plan is based on the concept of tracks and seeks to commemorate the stories, journeys and history of the Turrbal and Yugara people. The physical framework suggests alternative ways to experience the cultural nature unique to each campus context. Opportunities for different forms of spatial interventions are highlighted where tracks intersect with moments of cultural significance.

- MAIN TRACKS
- OTHER WALKING TRACKS
- BORA RING
- ABORIGINAL CAMPS
- BURIAL SITES
- CORROBOREE
- FIGHTING GROUNDS
- SWAMP AREAS
- QUT CAMPUSES
- BRISBANE RIVER
- FLOODING
- CONTOURS

NOTE: This image is adapted from the work of Dr Ray Kerkhove

2.2

Kelvin Grove campus framework plan



KELVIN GROVE CAMPUS

- MAIN TRACKS
- OTHER TRACKS
- PEDESTRIAN PATHWAYS
- ABORIGINAL CAMPS
- SWAMP AREAS
- BORA RING
- HISTORICAL CREEKS
- BUSWAY/FUTURE METRO
- OPEN SPACE
- CULTURAL INTERVENTIONS
- PUBLIC REALM FOCUS AREA
- ARCHITECTURAL INTERVENTIONS
- LINEAL INSERTIONS
- FEATURED INSERTIONS
- LINEAL INCISIONS
- FEATURED INCISIONS
- PUBLIC ART

The framework plan for Kelvin Grove strongly references the embedded history in the area, by recognising, aligning with and providing views to, significant cultural elements. The plan extends beyond the campus boundary intentionally, to incorporate its surroundings and encourage more holistic thinking. Consideration has been given to the wider context including the Urban Village, Victoria Park, Herston Health Precinct and adjacent residential community, broadening integration of the campus.

KEY MOVES

The journey through the site seeks to align with previous walking tracks and reflect the meandering way in which lands were once traversed. Sites for new built form are identified along the cultural path as anchor points which provide significant opportunity for intervention.

Opportunities for smaller interventions are shown as capturing views to elements of cultural significance including the bora ring site, adjacent burial sites, past water sources and Aboriginal campsites. Connections to Victoria Park—previously known as York’s Hollow and a major part of Aboriginal history—are maximised with outward facing elements providing physical connections to Country.

Landscape interventions are shown as the organic connective tissue between the alternating built elements and provide opportunities to ground people in Country both through subtle and more purposeful designs.

The ways in which these moves may manifest physically are described in the following typologies section with exemplar projects that demonstrate best practice.

2.3

Gardens Point campus framework plan

The framework plan for the QUT campus at Gardens Point is a direct reflection of its cultural overlay. Considerations—although more confined to the campus (compared to Kelvin Grove)—seek to strongly reference and acknowledge significant cultural elements both within the site and on adjacent land. This encourages broader thinking and supports greater integration between the university and its surroundings including the Botanic Gardens, the Brisbane River frontage and the future Queen's Wharf Brisbane precinct.

KEY MOVES

The main movement axis through the campus aligns with the historical track and crossing place between the north and south side of the river where the ferry terminal now stands. Other alignments seek to utilise existing campus amenity and draw people through the core of the campus.

Sites for new built form are identified as bookends to the cultural path, providing opportunities to strongly integrate with the land known as *Binbilla*.

Smaller interventions are shown as having strong connections to elements of cultural significance within the city peninsular. These include integrating with the river as a key source of life, belonging and resources, and referencing sacred adjacent burial grounds and land that once formed part of a large Aboriginal community.

Lineal connections are shown as meandering routes in landscape and through buildings which provide an alternative path through the campus not defined by the remnant external environment. These moves and their potential physical execution are guided by the following typologies section and examples of best practice.

GARDENS POINT CAMPUS

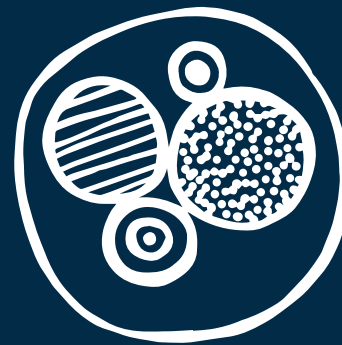
- MAIN TRACKS
- OTHER TRACKS
- PEDESTRIAN PATHWAYS
- ABORIGINAL CAMPS
- SWAMP AREAS
- BORA RING
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- OPEN SPACE
- CULTURAL INTERVENTIONS
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- ARCHITECTURAL INTERVENTIONS
- LINEAL INSERTIONS
- FEATURED INSERTIONS
- LINEAL INCISIONS
- FEATURED INCISIONS
- PUBLIC ART



2.4

Typologies

THE ELEMENTS IDENTIFIED IN THE FRAMEWORK PLANS DEMONSTRATE LOCATIONS FOR DIFFERENT TYPES OF SPATIAL INTERVENTIONS WHERE CULTURALLY SIGNIFICANT FEATURES ALIGN WITH THE CAMPUS TRACK. FOUR TYPOLOGIES DESCRIBE THE PHYSICAL EXPRESSION OF THESE INTERVENTIONS AND ENABLE CATALYTIC PROJECTS WITHIN THE CAMPUS.



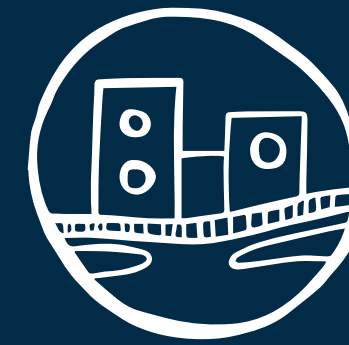
INSERTIONS

Integrated urban scaled and dedicated public spaces for campus activation.



INCISIONS

The cutting away or removal of elements inhibiting connectivity to the greater campus.



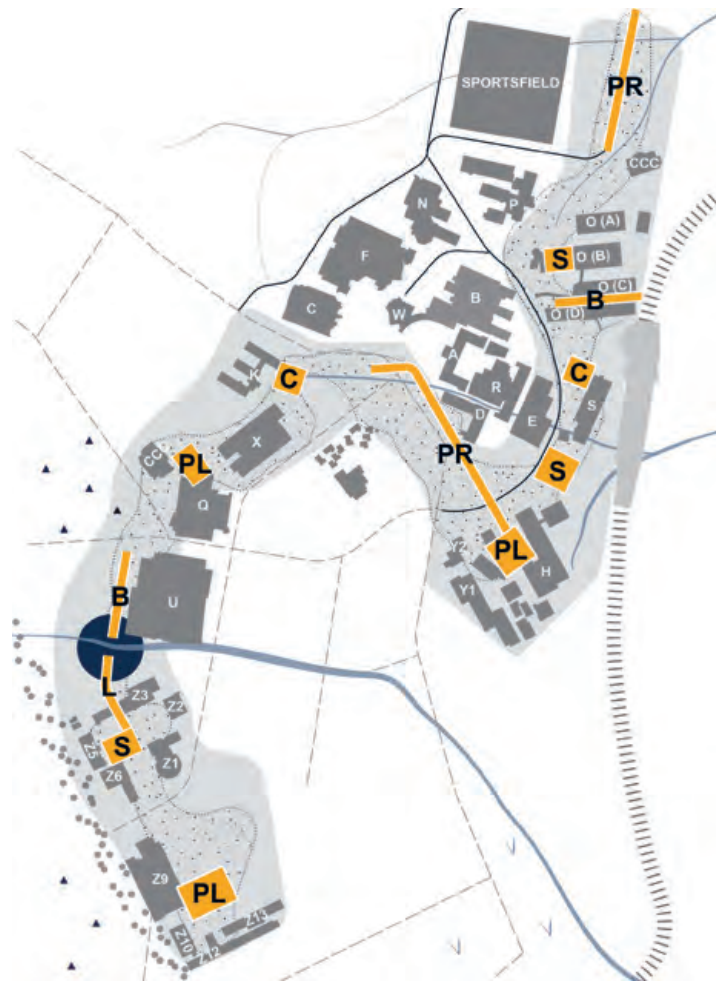
BUILDINGS

The kinds of architectural spaces and the respective relationships to Country.

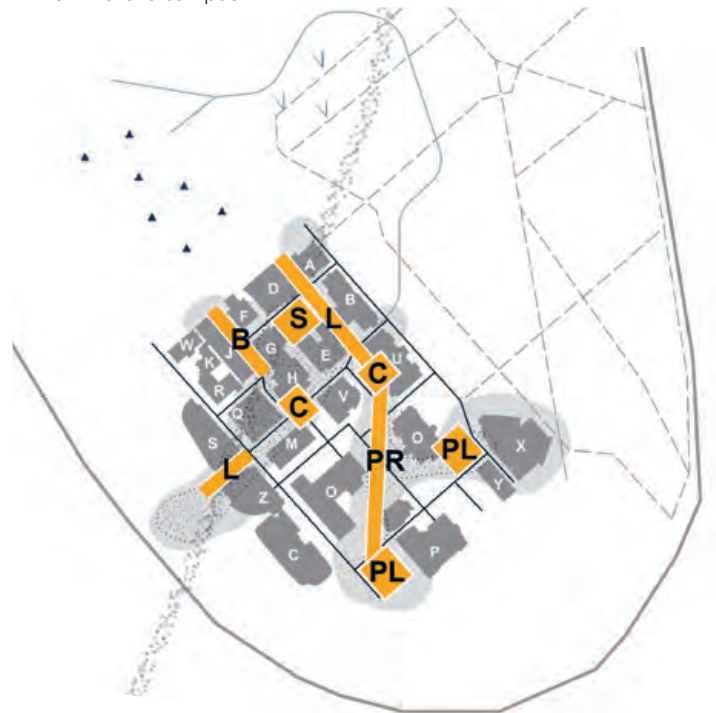


PUBLIC ART

Works of art in the public realm enabling connections to concepts of Country, people and place.



Kelvin Grove campus



Gardens Point campus

Insertions

SQUARES, PLAZAS, PROMENADES, BOULEVARDS, COURTYARDS AND LANEWAYS ARE SPATIAL TOOLS THAT GATHER AND CONNECT PEOPLE AT AN URBAN SCALE ACROSS THE TRACK.

Urban scale spaces may be inserted or articulated into a setting and can provide varied ways to use, occupy and engage with the campus. Insertions should incorporate different cultural needs, encourage socialisation, foster vitality and support daily life on campus in its many forms.

SPACE TYPES

Insertions can include lineal gathering places such as pedestrian promenades, green boulevards and integrated laneways for creating cool, shaded activity spines and amenity-rich public environments.

More structured and defined spaces can include public squares, urban plazas and courtyards. These can break up the built form mass, become breathing spaces in the campus, provide places to gather, and help activate building edges.

All spaces should be equipped with the necessary supporting infrastructure and have services incorporated into the design to facilitate activation and programmed events, including (where relevant) enabled areas for temporary pop-up installations.

Best practice exemplar projects are given to demonstrate the six forms of insertions and how they can be successfully implemented.



SQUARE (S)
MEETING HOUSE SQUARE, Dublin, Ireland (Shane O'Toole + Michael Kelly– Group 91 Architects)
The building adjoining Meeting House Square was reorientated to front and open up onto a key piece of public space. This significantly changed the way in which the square was used, encouraging greater occupation and activation.



PROMENADE (PR)
THE GOODS LINE, Sydney (Aspect Studios)
The Goods Line transforms a disused rail line into a new civic spine, revealing the site's history and establishing a new identity for the precinct. The promenade is embedded with places to pause and gather encouraging people to inhabit the space as a key piece of public realm.



PLAZA (PL)
FREYBURG PLACE, Auckland, New Zealand (Isthmus)
Set within a network of laneways, this plaza functions as a habitable breathing space between buildings. As a public space it explores the intersections between history, architecture, landscape and public art, while providing a place to gather, pause and reflect.



BOULEVARD (B)
MAIN DRIVE, QUT Gardens Point campus, Brisbane
The wide, tree-lined pedestrian boulevard is clearly identifiable as the main axis for the campus. It draws people in and encourages activation with edge seating, adjacent green space and natural amenity.



COURTYARD (C)
CHELMSFORD LANE COURTYARD, QUT Gardens Point campus, Brisbane (RPS Group)
Chelmsford Lane is a revitalised courtyard space providing amenity to adjacent buildings and quiet breakout spaces for students and staff. It draws the natural landscape in and offers relief within a highly urbanised university precinct.



LANEWAY (L)
HOLYROOD NORTH CAMPUS, Edinburgh Scotland (Harrison Stevens)
The small-scale laneway at Holyrood North establishes a new movement corridor with places to meet and linger, to encourage occupation and activation in a more intimate setting.

Incisions

ALTERATIONS, GARDENS, WATER, THRESHOLDS, LINKS AND BRIDGES CAN REMOVE BARRIERS TO ENABLE MOVEMENT ALONG THE TRACK AND HELP FACILITATE DESIRED PEDESTRIAN ROUTES.

Incisions can influence how people consciously and subconsciously move through the campus and can lead to different ways of experiencing and engaging with the physical environment.

Incisions are considered more localised, site-specific interventions that can be utilised to enable connections between places and through buildings. These moves can address gaps in the track and stitch together disconnected campus elements, helping to complete the wider movement network.

SPACE TYPES

Incisions can take the form of natural features and environmental cues including building, landscape or infrastructure thresholds and alterations, gardens and water features in the public realm. These elements may be elevated from their natural form or integrated in design as a way of connecting people to Country and through place. Importantly they can also be routes through buildings that connect the campus in new ways—increasing permeability, accessibility and publicness.

Linkages and bridges can be built as connecting elements which provide missing links in the movement network and overcome blockages along the intuitive track identified for each campus. In creating a more permeable environment, these interventions can contribute to the journey and enhance the everyday experience of movement across campus.

Best practice exemplar projects are provided to demonstrate the six forms of incisions and how they can be successfully implemented.

Kelvin Grove campus



Gardens Point campus



ALTERATION (A)
FENCE REMOVAL, QUT Gardens Point campus and the Botanic Gardens, Brisbane
Removal of the boundary fence between QUT and the Brisbane Botanic Gardens created a more public, permeable and inviting university environment. It encouraged increased movement and activity, and shared the amenity of the gardens with the campus community.



GARDEN (G)
YERRABINGIN, Sydney (Christian Hampson and Clarence Stockee)
Yerrabingin is a garden dedicated to Indigenous Australian species. It contains edible and medicinal plants that are both educational and used for practical purposes. The cultural space is clearly identifiable as a piece of natural amenity cut into an existing roof top.



WATER (W)
FREYBURG PLACE, Auckland, New Zealand (Isthmus)
The water feature carved into the public realm references a stream that once ran through Freyburg Place. It provides an understanding of the geological and hydrological history of the site, evoking a sense of place and connection to Country.



THRESHOLD (T)
KIMBERWALLI CENTRE, WHALAN, Sydney (BVN)
The new verandah structure involved the removal of a campus obstacle to better engage with Country. Its unique design creates a strong identity for the building and marks a threshold point in the campus environment. Its form establishes a sense of arrival and differentiated place amongst the existing built form.



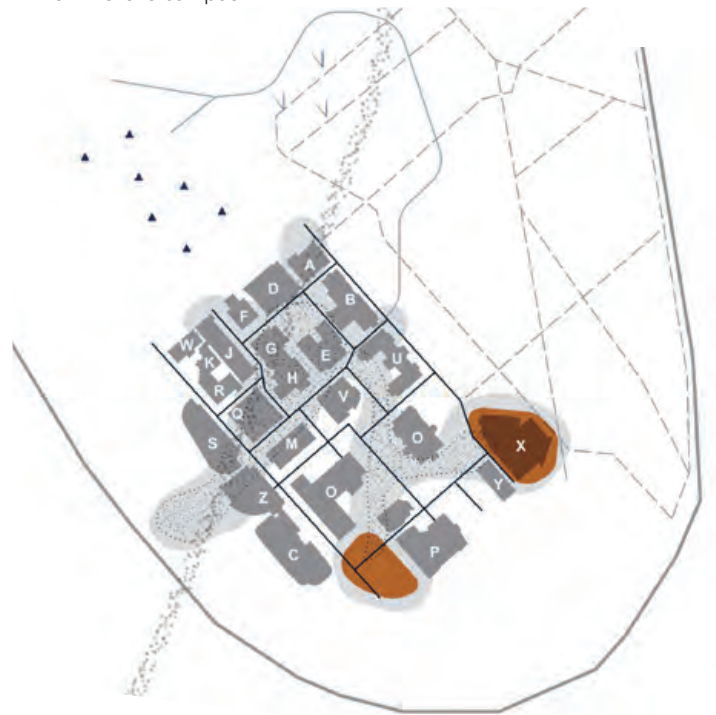
LINK (L)
PEDESTRIAN ARCHWAY, Dublin, Ireland (Shane O'Toole + Michael Kelly – Group 91 Architects)
A new pedestrian link to Meeting House Square was created by cutting through the existing built form. This established a new through route into the heart of the precinct as an extension of the adjacent Curved Street alignment.



BRIDGE (B)
BUSWAY LINK, QUT Kelvin Grove campus, Brisbane (Wilson Architects)
The pedestrian overpass connects people directly into the heart of the university campus from the busway station in the precinct's lower realm. The linkage mitigates topographical constraints by establishing a new desirable route through Country.



Kelvin Grove campus



Gardens Point campus

Buildings

BUILDING ELEMENTS INCLUDING INDOOR AND OUTDOOR ROOMS, VERANDAHS, ENGAGED ROUTES, HABITABLE EDGES AND ROOMS WITH A VIEW CAN ENCOURAGE ACTIVATION AND SUPPORT CONNECTIONS TO COUNTRY.

As QUT continues to evolve, additional infrastructure will be required for renewal, modernisation, and to accommodate growth. New buildings and facilities provide an opportunity to bring together urban, architectural and cultural intentions through spatial and material consideration. They provide the greatest opportunity for acknowledging and responding to the needs of Indigenous Australians through well-executed design processes.

Consideration should be given to the positioning of buildings, location of spaces within them, opportunities to visually connect to Country and provision of physical connections to the outdoors.

Buildings should draw on the cues, behaviours and palette embedded in the landscape. Grounding buildings in Country requires an appropriate reflection of context including the application of natural materials and colours, and use of passive design and sustainable resources for cooling, powering, lighting, shading and ventilating.

SPACE TYPES

New facilities must ensure campus to Country is a common reflection in day-to-day practices. Greater consideration should be given to the occupation of spaces and how they can be aligned with Country. The incorporation of outdoor rooms, verandahs, rooms with a view and habitable edges provides a setting and experience orientated to Country both in terms of the immediate locale as well as to distant landscape features of cultural significance. Other elements such as indoor rooms can draw the landscape in while engaged routes provide opportunities to externalise movements and direct people through the landscape itself.

Best practice exemplar projects are given to demonstrate these different building elements and how they can be successfully implemented.



OUTDOOR ROOM
TRANSLATIONAL RESEARCH INSTITUTE (TRI), PA Hospital, Brisbane (Donovan Hill/ Wilson Architects)
The outdoor room at TRI is one of significant scale. It allows the building to directly engage with Country both visually and with the use of natural light, landscaping and breezes. It is an identifiable public space for the precinct and drives the civic aspect of the building's program.



ENGAGED ROUTE
SCIENCE AND ENGINEERING CENTRE, QUT Gardens Point campus, Brisbane (Donovan Hill Architects)
The stair circulation on the building's exterior facade provides an external route which engages people with the immediate landscape of Country. It functions as a connection between building spaces while encouraging engagement and occasional moments of connection to both the adjacent and distant landscape.



INDOOR ROOM
THE PETER COALDRAKE EDUCATION PRECINCT, QUT Kelvin Grove campus, Brisbane (Wilson Architects)
QUT's Education Precinct encompasses a large indoor room that allows the building to indirectly borrow from the adjacent Country and draw amenity in. It enables large-scale gatherings in a more formal setting where users can be connected to the external environment.



HABITABLE EDGE
CREATIVE INDUSTRIES PRECINCT 2, QUT Kelvin Grove campus, Brisbane (Richard Kirk Architect and Hassell)
The ground-level colonnade space provides a habitable edge allowing the occupation of the building's perimeter. It enables engagement with the immediate landscape of Country by providing covered walkways and external seating spaces which in turn activate the building's facade.



ROOM WITH A VIEW
OWEN J. WORDSWORTH ROOM—S BLOCK, QUT Gardens Point campus, Brisbane (Conrad Gargett)
This room draws from the general program of the building and establishes a visual connection to both the immediate and distant landscape of Country. The space allows natural light in and enables small-scale, informal gatherings with a strong connection to the outdoors.



VERANDAH
LIBRARY, Tecnologico de Monterrey, Mexico (Sasaki)
The library's open-air space enables engagement with Country both through immediate adjacencies and distant landscape views. The elevated space provides a sheltered external breakout area for the building and can be used as an informal setting as well as for occasional or social gatherings.



Kelvin Grove campus



Gardens Point campus

Public art

CARVE, INTERPRET, INTERACT, EMBED, APPLY AND IMMERSE ARE ALL WAYS INTO UNDERSTANDING HOW PUBLIC ART PRESENTS AN INTRINSIC CONTRIBUTION TO THE GREATER IDEA OF EXPERIENCING THE TRACK.

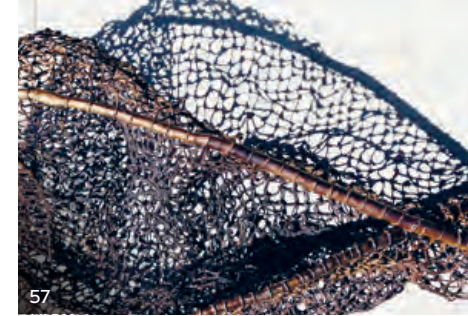
Public art is a type of intervention, highlighted for installation at key points along the cultural track through each campus. It can be a form of expression, communication or identity, and can be experienced or resonate in different ways depending on the person, group or culture.

Installations should seek to draw on the concept of Country, evoke the senses, create a focal point, encourage interaction and contribute to the life and culture on campus. Public art should engage with other insertions, incisions and or buildings as holistically considered works that do not exist in isolation of their context.

Six best practice examples illustrate how public art can evoke a deep connection to Country.



CARVE
 'ERAN', National Gallery of Australia, Canberra (Thancoupie)
 The piece depicts creative legends from stories of the tribes along the rivers of Weipa. The technique of carving—or the removal of material to make the work—illustrates a specific way into the recovery of culture.



INTERPRET
 'TOW ROW', Queensland Art Gallery | Gallery of Modern Art, Brisbane (Judy Watson)
 'Tow Row' responds to local context by referencing woven nets used by Aboriginal people of the area, acknowledging their everyday fishing activities on the Brisbane River.



INTERACT
 'BIBLES AND BULLETS', Redfern Park, Sydney (Fiona Foley)
 'Bibles and Bullets' holds historical significance, reflecting the site's Indigenous Australian social and political history in an interactive and integrated form. It was inspired by the natural forms of local native plants and includes an intuitive playscape, skate park and water play environment.



EMBED
 'WEELAM NGALUT' (Our Place), Monash University Clayton Campus, Melbourne (Megan Cope)
 'Our Place' welcomes students and visitors of Monash University to learn and speak languages of the First Nations Peoples of Australia's east coast. It demonstrates the seamless incorporation of art into the materials used to create the space.



APPLY
 'ALWAYS WAS ALWAYS WILL BE', Sydney (Reko Rennie)
 This prominent building fronting Taylor Square in Darlinghurst was given a new 'skin'—reclaiming space on Gadigal land. The bold artwork explored tribal shield patterns through painted media, referencing the artist's connection to the Kamilaroi people of north-western New South Wales.



IMMERSE
 'VIDEO WORKS', Carriageworks, Sydney (Daniel Boyd)
 'Video Works' is an abstracted journey through time and space. It combines three major video installations to locate visitors inside a completely immersive experience of sound and light.

The background is a dark blue topographic map with white contour lines. A large, semi-transparent '03' is overlaid in the center-right. The text 'PART THREE: IMPLEMENTATION' is positioned over the '0' and '3'.

PART THREE: IMPLEMENTATION

How the university responds to and addresses the principles identified for development will be crucial for executing the desired outcomes in *Campus to Country: Positioning Strategy*. The future provision or redevelopment of the public realm, campus infrastructure and buildings at QUT requires additional guidance, a strong governance framework and an integrated holistic engagement process. Part three provides a brief summary introducing the work to be included in the second iteration of this document. It outlines what is required to enact change, support initiatives and successfully execute the strategy over time.



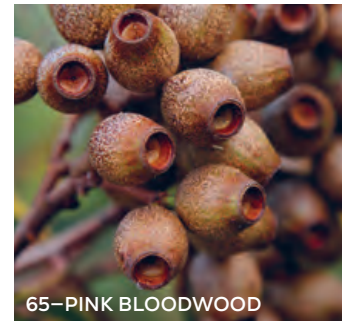
62-PYTHON WOOD



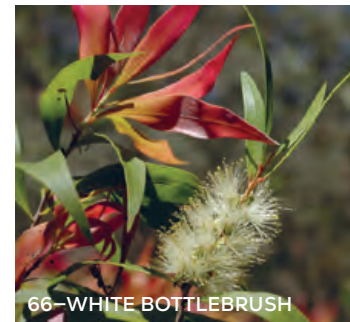
63-KANGAROO GRASS



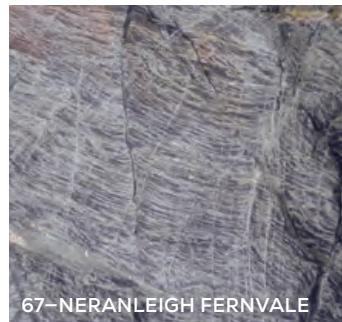
64-#9ABF96



65-PINK BLOODWOOD



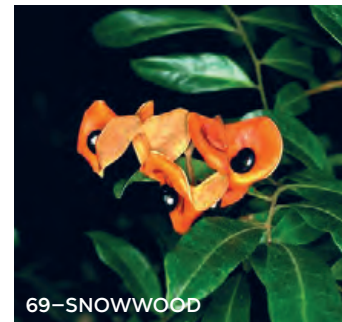
66-WHITE BOTTLEBRUSH



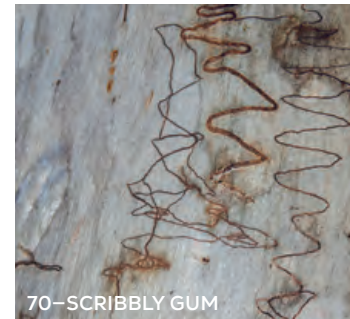
67-NERANLEIGH FERNALE



68-HICKORY WATTLE



69-SNOWWOOD



70-SCRIBBLY GUM



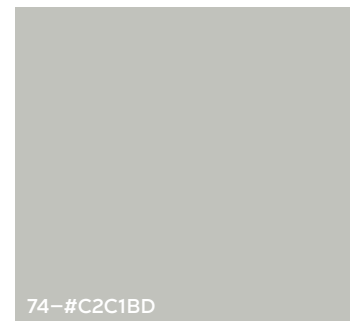
71-#A05558



72-SMALL-LEAVED TUCKEROO



73-#D9CA91



74-#C2C1BD



75-FOREST RED GUM



76-#C16C36



77-NATIVE GINGER

3.1

Engaging culture and Country

FUTURE BUILT ENVIRONMENT PROJECTS AT QUT REQUIRE FURTHER GUIDANCE FOR THEIR PHYSICAL DESIGN AND HOW THEY MANIFEST ON EACH CAMPUS.

CAMPUS PALETTE OVERVIEW

The purpose of a campus palette is to outline a selection of colours and materials from Country that work together to provide a coherent identity and meaning. It is intended to reflect the background research relating to the local context and geographical overlays for each campus. Elements including the landscape, geology, hydrology, flora and fauna have been used to inform the proposed campus palette as a reflection of place.

The intention is not to be overtly prescriptive but to demonstrate a set of colours, public realm materials and planting selections that could be adopted. This provides a flexible tool allowing for varied interpretations and implementation while ensuring all selections reflect local Country.

The palette is intended for the delivery of future projects and for everyday use in the public realm and internal publicly accessible areas, as well as spaces used specifically for academic, research and administrative purposes.

They can be applied to all projects—be they maintenance, refurbishment, alteration or new buildings and public realm works.

FURTHER DESIGN GUIDANCE

Additional design guidance will be developed over time with a range of stakeholders to reflect user needs and ensure the outcomes are fit-for-purpose. The intention would be to develop this during the next iteration of this strategy to ensure alignment of ideas as the projects evolve.

A series of other university design guidelines will complement *Campus to Country: Positioning Strategy* and build on the initial direction set in the emerging campus palette. These may include wayfinding guidelines and a master plan for landscape, public realm and campus experience. These documents will formalise the QUT palette with refined colour, material and species selections united under a consistency of elements. In this way, the design response of major projects will relate to Country with commonalities linking them back to the campus environment.

3.2

Emerging project works

IN LATE 2019 QUT HIGHLIGHTED OPPORTUNITIES FOR THREE KEY CAMPUS PROJECTS TO ALIGN WITH CAMPUS TO COUNTRY: POSITIONING STRATEGY. THESE HAVE BEEN IDENTIFIED IN THE CAPITAL MANAGEMENT PLAN AS COMMITTED PROJECTS, GIVING THIS STRATEGY A RUNNING START FOR IMPLEMENTATION.

Artwork project

QUT College at the Kelvin Grove campus is home to a key pilot project supporting wider stakeholder engagement.

This curated project is engaging an Aboriginal artist to design a piece of artwork that will integrate into the entrance walkway of the college. This project has involved collaboration between the Pro Vice-Chancellor (Indigenous Strategy), QUT's Elder-in-Residence and an Aboriginal Elder to determine a preferred artist and develop an artwork vision and brief for the project.

This project has been identified for testing the process and application of *Campus to Country: Positioning Strategy*.

This includes how Facilities Management delivers projects and engages with the Pro Vice-Chancellor (Indigenous Strategy) in respect of developing the brief, artist shortlisting and art concept design, to ensure appropriateness to the Turrbal and Yugara people, their culture and other Indigenous Australians. The project will provide opportunities to monitor and evaluate how the responsible QUT team works during the design, fabrication and installation phases of the project, including relationships with the appointed principal design consultant and the contractor.

Future catalyst projects

The framework plans for both Gardens Point and Kelvin Grove highlight a series of future projects which can begin to demonstrate the outcomes of this strategy both in the refurbishment of old infrastructure and the delivery of new infrastructure.

Each project will seek to achieve alignment with tracks—the concept embedded in each campus plan. Two catalyst campus projects are earmarked to demonstrate elements of the strategy: Carumba Institute, Gardens Point Campus and Oodgeroo Unit Redevelopment, Kelvin Grove Campus.

CARUMBA INSTITUTE, GARDENS POINT CAMPUS

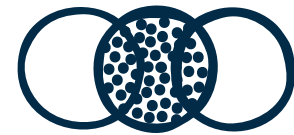
The university's new First Nations Institute—Carumba Institute—will be accommodated on the Gardens Point campus. It will help transform Indigenous Australian-led research and education in an environment that emphasises community engagement, transdisciplinary practice and supervisory excellence.

OODGEROO UNIT REDEVELOPMENT, KELVIN GROVE CAMPUS

The proposed relocation of the Oodgeroo Unit at Kelvin Grove is a response to campus community feedback in relation to accessibility and connection to Country.

The facility for Indigenous Australian students will be relocated to a ground-level position front and center on the campus, clearly visible and recognisable to its users. It will demonstrate a balance between the need for greater visibility and the provision of safe spaces which foster comfort, privacy and a sense of belonging. Students and staff will be engaged in the design process ensuring their future space will address specific cultural needs, provide connections to Country, have staff seen as available and approachable, and provide facilities to support community and family interactions.

Monitoring and evaluation

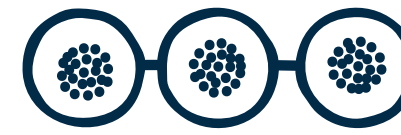


ENQUIRY BY DESIGN

ONGOING MONITORING AND EVALUATION WILL BE UNDERTAKEN IN VARIOUS WAYS TO DEVELOP, TEST AND SHAPE THE CAMPUS TO COUNTRY STRATEGY

The pilot and catalyst projects identified will be used for enquiry through design. The intent is to be mindful of the activities that occur with procurement, engagement, relationships and design. This will help shape future processes and how QUT works across the organisation including with the Office of the Pro-Vice Chancellor (Indigenous Strategy) and Facilities Management.

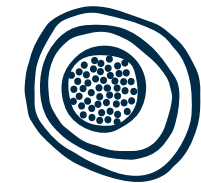
The overarching engagement process will also continue to evolve based on the findings from its initial application in the pilot projects. These projects will function as a means for refining the strategy by providing real-time opportunities for developing, testing and evaluation.



OBSERVATION AND EVALUATION

The work undertaken to date in relation to this strategy has raised the need for additional research to capture stakeholder input and explore the existing campus context. Further investigations as an extension of foundational background research will help to better understand the historical, contextual, environmental, Country and cultural significance of places within each campus.

A monitoring and evaluation process is to be undertaken to gather, record and analyse findings associated with both campuses. This may include the recording of physical observations and quantitative data, focus group sessions for qualitative feedback and discussions with various stakeholders. Findings will be used as a tool to amend the strategy and inform an evidence-based approach to design.



QUALITATIVE ON-SITE RESEARCH

Stakeholder engagement as part of the strategy development highlighted further opportunities for understanding place. The innate qualities and memories of place are often challenging to capture, requiring a unique process for unveiling truths and embedded stories which make each context distinct.

In addition to the research already undertaken, a need exists to further explore the stories embedded in place. This process can help to further map out the lay of the land in more detail including key points of interest, past activities and elements which are significant to Indigenous Australian culture, history, context and connection to Country.

3.3

Implementing the strategy

THE IMPLEMENTATION OF THIS STRATEGY IS BUILT ON THE PREMISE THAT ABORIGINAL CULTURE, ENGAGEMENT AND CONNECTIONS TO COUNTRY THROUGH DESIGN ARE AN INTEGRAL PART OF QUT CORE VALUES AND ARE THE RESPONSIBILITY OF THE ENTIRE CAMPUS COMMUNITY.

79—FIG TREE,
QUT GARDENS
POINT CAMPUS

Engagement

AN ITERATIVE AND ONGOING CONSULTATION AND ENGAGEMENT PROCESS IS VITAL IN DEVELOPING A CAMPUS DESIGNED BY ITS PEOPLE, FOR ITS PEOPLE.

Engagement should ensure Indigenous Australian perspectives are meaningfully considered in the planning, decision-making, briefing and development processes of projects from beginning to end. Genuine engagement processes should rely heavily on multiple touch points throughout a project's development and demonstrate how ideas are carried through in the design. These sessions should focus on deep listening to evoke real participation and allow for story as an input into processes and outcomes. This form of engagement is critical for developing cultural competency, better connecting with the Turrbal and Yugara people, and developing pathways to acknowledge cultural protocols.

CONSULTATION

An established consultation process with internal and external stakeholders will be a key component for arriving at an informed position for the strategy and as part of all future project development.

A range of forums—both formal and informal—will be required to ensure a broad spectrum of data, research, feedback and input is facilitated.

- › User groups, stakeholder engagement sessions and programmed meetings as structured avenues for formal feedback.
- › Information sessions, Q+A meetings and community briefing discussions for casual feedback in open consultation forums (both in a comfortable group environment and informal one-on-one open settings).
- › Regular staff and student sessions including with internal Indigenous Australian staff and students.
- › Dedicated project workshops, stakeholder interviews and public information stands.
- › Dedicated research activities gathering observations, quantitative survey data and qualitative feedback.

STAKEHOLDER GROUPS

A broad range of both internal and external stakeholders should be engaged as part of the ongoing planning, design and delivery process of projects.

Involvement of Indigenous Australian stakeholders is key and should include Aboriginal Elders, the Turrbal and Yugara people, Indigenous Australian staff and students, as well as the Pro Vice-Chancellor (Indigenous Strategy), and the broader Indigenous Australian community where relevant.

Engagement with current and future precinct partners provides opportunities for a collaborative approach and should include:

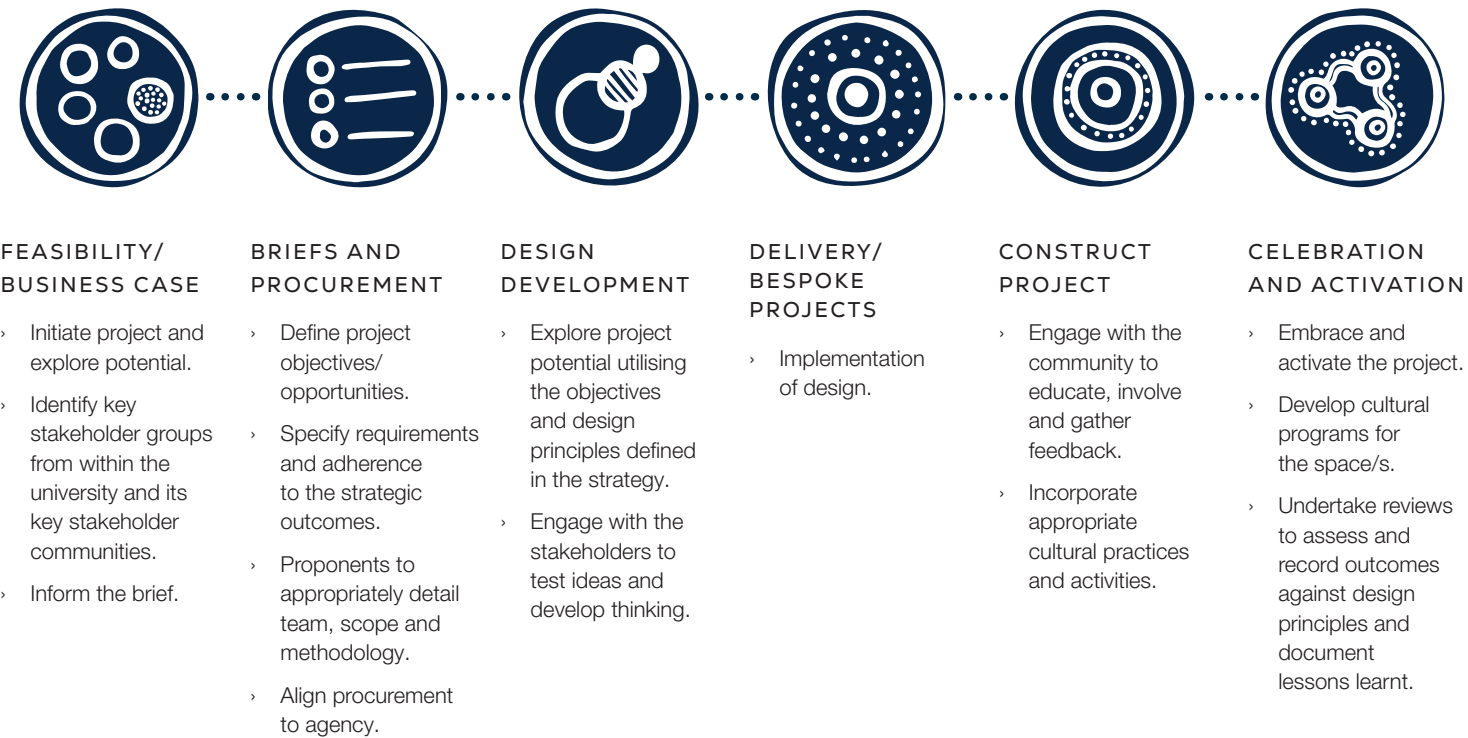
- › tenants and known operators with an existing presence on campus
- › development partners, contractors and design consultants
- › future university partners including other education providers, researchers, clinicians and health care practitioners, small businesses, Indigenous Australian non-government organisations and community outreach services.

Further detailed information regarding engagement, consultation and stakeholders will be provided in the next iteration of this document.

Capital works process

THE PROCESS BELOW OUTLINES THE WAYS IN WHICH THE UNIVERSITY WILL WORK THROUGH MAJOR PROJECTS WITH EXTERNAL CONSULTANTS AND PARTNERS TO DELIVER ON THE ASPIRATIONS OF THE STRATEGY.

It facilitates wider involvement of Indigenous Australian stakeholders and integration with the broader community through procurement. This roadmap aligns with key outcomes of the strategy, embedding consultation and engagement in each phase of capital works projects. This process will be refined in the next iteration of this strategy.



Implementation

QUT HAS A UNIQUE OPPORTUNITY TO DEMONSTRATE LEADERSHIP IN IMPLEMENTING AND EMBEDDING GENUINE ENGAGEMENT AND SHARED DESIGN ACROSS ITS DEVELOPMENT, OPERATIONS AND ACTIVITIES.

This commitment requires a whole of university approach and specific guidance ensuring the strategic principle outcomes are delivered.

Broad actions have been identified to support the implementation of the strategy.

- › Seek direct and vocal support from university senior leaders as a key driver to help raise the profile of *Campus to Country* initiatives and convey the importance of this work to all university staff and students.
- › Adopt a best-practice governance model that allows for greater decision making and influence from local community Elders and the Turrbal and Yugara people, and which includes a broad range of stakeholder interests.
- › Embed requirements in project briefs which outline adherence to the principles and guidance of the strategy.

- › Align procurement strategy to agency to ensure Indigenous Australian involvement from all areas of expertise from beginning to end.
- › Disseminate information throughout the university to reinforce the message that Indigenous Australian culture is everyone's business and being on Aboriginal Country is part of daily life.
- › Explore and determine resources to support programmed projects.

These implementation actions will be further progressed during the next phase of work in developing the strategy.



81-BOONDALL/
NUDGE WATERWAY

Image credits

1.

Nudgee Beach—Source: Getty Images 1166809769 (Photographer: Marianne Purdie)

2.

Professor Margaret Sheil AO, Vice-Chancellor and President—Source: (Photographer: Sonja de Sterke, © QUT)

3.

Angela Barney-Leitch, Pro Vice-Chancellor (Indigenous Strategy)—Source: (Photographer: Sonja de Sterke, © QUT)

4.

Gregory Egert (Uncle Cheg), QUT Elder-in-Residence—Source: (Photographer: Sonja de Sterke, © QUT)

5.

Boondall/Nudgee mangroves—Source: (Photographer: Sonja de Sterke, © QUT)

6.

Boondall/Nudgee mangroves—Source: (Photographer: Sonja de Sterke, © QUT)

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Greywacke—Source: Getty Images 1247702843 (Photographer: VvoeVale)

8.

Intertidal hydrosol—Source: CSIRO Science Image (Photographer: © Cliff Thompson)

9.

Argillite (mudstone) mineral isolated on white—Source: (Panther Media GmbH/Alamy Stock Photo)

10.

Swamp at Kelvin Grove, Brisbane, ca. 1892—Source: State Library of Queensland (21218669620002061)

11.

Map of the Environs of Brisbane situate in the County of Stanley, by Henry Wade in 1844—Source: Queensland State Archives (Digital Image ID 21977)

12.

View of Kelvin Grove, Brisbane, ca. 1929—Source: State Library Queensland (21220025550002061)

13.

Honeysuckle oak—Banksia Integrifolia Source: Flickr (photographer: © Merrillie Redden)

14.

Brisbane wattle—Source: Australian Plant Image Index, Australian National Botanic Gardens. Acacia fimbriata dig.6193. (Photographer: © M. Fagg, 2008)

15.

Sarsaparilla vine—Source: Australian Plant Image Index, Australian National Botanic Gardens. Hardenbergia violacea 'Happy Wanderer' x.495 (Photographer: © R. Hotchkiss, 1983)

16.

Scaly-breasted lorikeet—Source: (Photograph: © Geoff Dennis)

17.

Hairstreak—jalmenus evagorus Source: Flickr (Photographer: © Ben Lander)

18.

Black swan—used to inhabit York’s Hollow when the lagoons were still present—Source: (Photographer: © Geoff Dennis)

19.

York’s Hollow, Brisbane, 1864—Source: State Library Queensland (21218092280002061)

20.

Performers at the Brisbane Exhibition Grounds, ca. 1900—Source: Aboriginal Camp Sites of Greater Brisbane, R Kerkhove, 2015, 07. State Library of Queensland (9918351280400206)

21.

Housing Commission camp, Victoria Park, Spring Hill Brisbane, October 1955—Source: Queensland State Archives (Item ID: 1541721 Digital image ID: 16272)

22.

Sandy alluvium—Source: *The Soil Landscapes of Brisbane and South-eastern Environs*, pg. 15. (1987). G. G. Beckmann, G. D. Hubble and C. H. Thompson https://www.publications.qld.gov.au/dataset/25464280-8946-452f-9d9c-c6a300e12b75/resource/a474838d-b8b4-41e6-a31a-61b0d2de6d23/fs_download/zaa-csiro-soil-landscapes-of-brisbane-and-south-eastern-environs.pdf (© Copyright CSIRO Australia)

23.

Neranleigh fernvale formation—Source: Flickr (Photographer: © Rodney Holland)

24.

Red podzolic soil—Source: *The Soil Landscapes of Brisbane and South-eastern Environs*, pg. 14. (1987). G. G. Beckmann, G. D. Hubble and C. H. Thompson. https://www.publications.qld.gov.au/dataset/25464280-8946-452f-9d9c-c6a300e12b75/resource/a474838d-b8b4-41e6-a31a-61b0d2de6d23/fs_download/zaa-csiro-soil-landscapes-of-brisbane-and-south-eastern-environs.pdf (© Copyright CSIRO Australia)

25.

Curator’s residence swamped by flood waters in the Botanic Gardens in Brisbane, 1893—Source: State Library of Queensland (2121893692000206)

26.

Greater Brisbane area inundated in the flood of 1893 Irrigation & Water Supply Commission Queensland—Source: State Library of Queensland (21139128140002061)

27.

Paluma (ship) aground at the Botanic Gardens, Brisbane, after the 1893 flood—Source: State Library of Queensland (21220380370002061)

28.

Tulip wood—Harpullia Pendula Tulipwood Sapindaceae Source: Flickr (Photographer: © John Elliott Townsville)

29.

Love flower—Pseuderanthemum Variable Source: Flickr (Photographer: © Michael-Hooper)

30.

Forest red gum—Eucalyptus Tereticornis Source: Save Our Waterways Now (Photographer: © Rob Whyte)

31.

Blue-faced honeyeater—Source: (Photographer: © Geoff Dennis)

32.

Varied eggfly butterfly—Hypolimnas Bolina Source: Flickr (Photographer: © Rafi Amar)

33.

Grey-headed flying-fox—Source: Getty Images 1208908881(Photographer: Jamie Lamb/Elusive Images UK)

34.

Men sitting outside their bush camp—Source: John Oxley Library, State Library of Queensland. Negative number: 6527 (99183799116502061)

35.

Brisbane (from South Brisbane)—Source: Queensland University of Technology Digital Collections https://digitalcollections.qut.edu.au/5650/ (Engraver: J. C. Armytage, 1874)

36.

Studio portrait of men holding spears and women from the Brisbane District, ca.1868—Source: John Oxley Library, State Library of Queensland. Image number: 18209 Negative number: 18209 Record number: 277775 (Photographer: Daniel Marquis)

37.

Mount Coot-tha—Source: (Photographer: Sonja de Sterke, © QUT)

38.

National Photographic Archive, Meeting House Square, Temple Bar, Dublin City, County Dublin, Ireland—Source: (Design Pics Inc/Alamy Stock Photo)

39.

Freyburg Place, Auckland, New Zealand—Source: Isthmus (Photographer: David St George)

40.

Chelmsford Lane Courtyard, QUT Gardens Point Campus, Brisbane—Source: (Photographer: Sonja de Sterke, © QUT)

41.

The Goods Line, Sydney—Source: ASPECT Studios (Photographer: © Florian Groehn)

42.

Main Drive, QUT Gardens Point campus, Brisbane—Source (Photographer: Sonja de Sterke, © QUT)

43.

Holyrood North Campus, Edinburgh Scotland—Source: HarrisonStevens (Photographer: © Luigi Di Pasquale)

44.

Fence Removal, QUT Gardens Point campus and the Botanic Gardens, Brisbane—Source (Photographer: Sonja de Sterke, © QUT)

45.

Yerrabingin, Sydney—Source: Flickr (Photographer: © Stuart Cohen/Bottlebrush Media)

46.

Freyburg Place, Auckland, New Zealand—Source: Isthmus (Photographer: David St George)

47.

Kimberwalli Centre, Whaian Sydney—Source: BVN (Photographer: Barton Taylor)

48.

Pedestrian Archway, Dublin, Ireland—Source: Group 91/Michael Kelly and Shane O’Toole (Photo: John Searle/Gandon Archive, Kinsale)

49.

Busway Link, QUT Kelvin Grove campus, Brisbane—Source: (Photographer: Sonja de Sterke)

50.

Translational Research Institute (TRI), PA Hospital, Brisbane—Source: (BVN)

51.

The Peter Coaldrake Education Precinct, QUT Kelvin Grove campus, Brisbane—Source: (Photographer: Sonja de Sterke, © QUT)

52.

Owen J. Wordsworth Room—S Block, QUT Gardens Point campus, Brisbane, Project Architect Conrad Gargett (Photographer: © Christopher Frederick Jones)

53.

Science and Engineering Centre, QUT Gardens Point campus, Brisbane—Source: (Photographer: Kevin O’Brien)

54.

Creative Industries Precinct 2, QUT Kelvin Grove campus, Brisbane—Source: (Photographer: Sonja de Sterke)

55.

Library, Tecnologico de Monterrey, Mexico—Source: (Photographer: Jorge Taboada, courtesy of Sasaki)

56.

‘Eran’, National Gallery of Australia, Canberra—Artist: Thancoupie. Build: UAP Source: (Photographer: © Roger D’Souza.)

57.

‘Tow Tow’, Queensland Art Gallery | Gallery of Modern Art, Brisbane—Artist: Judy Watson, Waanyi people, Australia b.1959. Fabrication: Bronze, 193 x 175 x 300cm (approx.). Build: UAP. *Commissioned 2016 to mark the tenth anniversary of the opening of the Gallery of Modern Art. This project has been realised with generous support from the Queensland Government, the Neilson Foundation and Cathryn Mittelheuser AM through the Queensland Art Gallery | Gallery of Modern Art Foundation Collection: Queensland Art Gallery | Gallery of Modern Art* Source: (Photographer: Roger D’Souza)

58.

‘Bibles and Bullets’, Redfern Park, Sydney—Artist: Fiona Foley Build: UAP Source: (Photographer: © John Gollings AM)

59.

‘Weelam Ngalt’ (Our Place) 2019, Monash University Clayton Campus, Melbourne—Artist: Megan Cope Fabrication: bronze, brass, concrete, tiles and gold leaf. Source: Monash Public Art Commission 2019. Monash University Collection. (Photograph: © Megan Cope).

60.

‘Always was always will be’, Sydney—Artist: Reko Rennie. Source: Flickr (Photographer: © Guy Wilkinson)

61.

‘Video Works’, Carriageworks, Sydney—Source: (Photographer: © Zan Wimberley)

62.

Pythonwood—Gossia Bidwillii Myrtaceae Source: Flickr (Photographer: © John Elliott Townsville)

63.

Kangaroo grass—Source: Australian Plant Image Index, Australian National Botanic Gardens. Themeda triandra photo number dig.50228 (Photographer: © M. Fagg, 2017)

64.

#9abf96, green colour swatch

65.

Pink bloodwood—Corymbia Intermedia Myrtaceae Source: Flickr (Photographer: © John Elliott Townsville)

66.

White bottlebrush—Source: Australian Plant Image Index, Australian National Botanic Gardens Callistemon salignus photo number dig.7028 (Photographer: © M. Fagg, 2008)

67.

Neranleigh fernvale formation—Source: Flickr (Photographer: © Rodney Holland)

68.

Hickory wattle—Source: Australian Plant Image Index, Australian National Botanic Gardens. Acacia Penninervis var. Penninervis photo number dig.642 (Photographer: © M. Fagg, 2005)

69.

Snowwood—Source: Australian Plant Image Index, Australian National Botanic Gardens. Pararchidendron Pruinosum photo number a.20642 (Photographer: © M. Fagg, 1984)

70.

Scribbly gum—Eucalyptus Racemosa Source: Flickr (Photographer: © Nicholas Turland)

71.

#a05558, red colour swatch

72.

Small-leaved tuckeroo—Cupaniopsis Parvifolia Source: Flickr (Photographer: © Lui Weber)

73.

#d9ca91, yellow colour swatch

74.

#c2c1bd, grey colour swatch

75.

Forest red gum—Eucalyptus Tereticornus Source: Save Our Waterways Now. (Photographer: © Rob Whyte)

76.

#c16c36, orange colour swatch

77.

Native ginger—Source: Australian Plant Image Index, Australian National Botanic Gardens. Alpinia Caerulea photo number a.25749 (Photographer: © M. Fagg, 2004)

78.

Mangroves, QUT Gardens Point campus—Source: (Photographer: Sonja de Sterke, © QUT)

79.

Fig tree, QUT Gardens Point campus—Source: (Photographer: Sonja de Sterke, © QUT)

80.

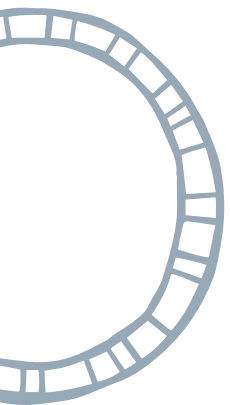
Tree canopy, QUT Gardens Point campus—Source: (Photographer: Sonja de Sterke, © QUT)

81.

Boondall/Nudgee waterway— Source: (Photographer: Sonja de Sterke, © QUT))



The artwork featured in *Campus to Country* is by Keisha Thomason—an Aboriginal graphic designer and artist. Keisha is a proud Waanyi and Kalkadoon (Mount Isa, Queensland) and Chinese woman. Her artwork style is contemporary, influenced by her culture, identity and the modern world.



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