

NORTH IPSWICH RESERVE
WESTERN GRANDSTAND
FIRST NATIONS ENGAGEMENT OUTCOMES

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Report Author and Reviewer:
Theresa Bower - Author
Tabori Tosusu - Co-Author

ACKNOWLEDGMENT

Burrundi Design Studio acknowledges the Jagera, Yuggera, and Ugarapul peoples as the Traditional Custodians of the land where this project is located. We pay our respects to Elders past and present, and extend that respect to all Aboriginal and Torres Strait Islander peoples.

We honour the continuing connection to Country, Culture and Community, and recognise the strength and knowledge that has been held and shared across generations. Sovereignty was never ceded, and we are committed to working in ways that respect and uphold this truth.

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PROJECT OVERVIEW

North Ipswich Reserve is one of Ipswich's major sporting and entertainment precincts. Council is committed to transforming the precinct into a best-in-class regional venue, enhancing the quality of entertainment and event experiences for the community. As part of this commitment, Council has undertaken a range of early planning and pre–community engagement activities to help inform the project direction.

A series of proactive enabling works will be progressed ahead of the main construction phase. These include site and services investigations, early works planning, and the demolition of the existing grandstand to facilitate delivery of the upgraded facility. The first stage of the redevelopment will involve constructing a new grandstand to a contemporary standard, providing increased seating capacity and significantly improving amenity for patrons and event operators.

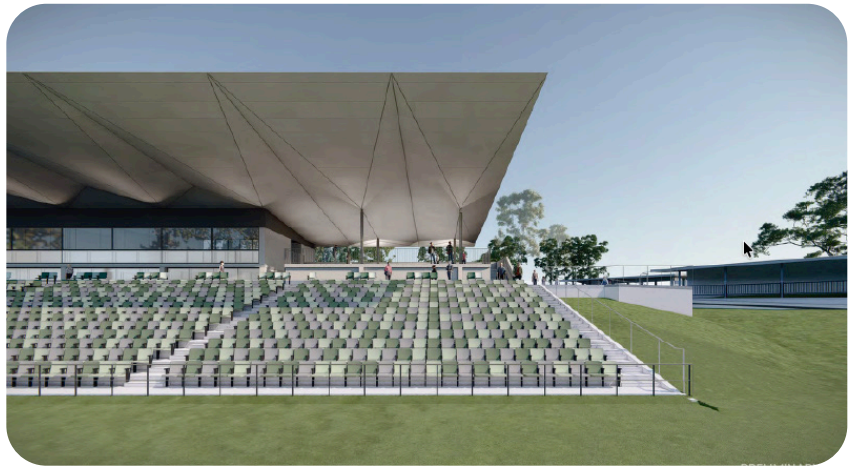
At present, North Ipswich Reserve is classified as a park. As part of the proposed upgrades, Council intends to formally designate the site as a Major Sport, Recreation and Entertainment Facility. This designation reflects the venue's role in hosting large-scale events, including major sporting, recreational, conference, and entertainment activities.

KEY PROJECT HIGHLIGHTS

- **Modern Infrastructure**: Stage 1 features a new, contemporary grandstand with increased seating and upgraded amenities for fans and operators.
- **Proactive Prep:** Enabling works are already underway, including site investigations and the demolition of the existing grandstand. Strategic **Reclassification:** The site is being formally redesignated to support large-scale events like national sports, conferences, and concerts.
- **Community Input:** Council is currently seeking feedback on design and future usage, with a specific focus on First Nations engagement.
- The goal is to deliver a best-in-class regional venue that serves as a cornerstone for entertainment in Ipswich.







FIRST NATIONS ENGAGEMENT METHODOLOGY

Burrundi Design Studio utilises a Country-Centric Design Methodology that dismisses traditional human-centered hierarchies to create a holistic balance and harmony between all elements of the built environment. Developed through extensive research and First Nations design principles, this collaborative framework authentically translates Indigenous knowledges, technologies, and stories into contemporary urban, architectural, and landscape masterplans.

QUESTIONS ASKED IN THE WORKSHOP:

1. **What would make this project feel welcoming to you?**
2. **How could this design care for Country?**
3. **What would you like to see included in this project?**
4. **How could the project reflect Ipswich's Indigenous history?**
5. **Is there stories or cultural knowledge that could be acknowledged in the design?**
6. **How could this design connect to place and Country?**
7. **Are there unique materials that could be highlight the in the design? To help the design connect to place and Country?**
8. **Are there plants of cultural importance that could be included in the landscape?**
9. **What colours do you feel connect to place.**
10. **Is there anything else you would like to add or highlight as an opportunity?**



IN-PERSON ENGAGEMENT OUTCOMES

FIRST NATIONS ENGAGEMENT OUTCOMES

First Nations Engagement workshop was held in-person at the North Ipswich Reserve Corperate centre on the 19th of May 2026.

Workshop attendance:

- Theresa Bower - Burrundi Design Studio
- Tabori Tosusu - Burrundi Design Studio
- Participant 1
- Participant 2
- Participant 3
- Participant 4

The purpose of this design outcomes is to authenticate the design integration of the First Nations cultural knowledge, connection to Country and care for Country aspirations. This is to ensure that the design intent is embedded and the integration is respectful, holistic and culturally appropriate way.



PROMPT: WHAT WOULD MAKE THIS PROJECT FEEL WELCOMING TO YOU?

THEME	RESPONSE COUNT
Visible integration of Aboriginal & Torres Strait Islander culture, flags, and local Yagara language.	4x mentions
Specific recognition and murals of local Aboriginal sporting heroes.	2x mentions
Use of live, native plants labeled with Country language names; strictly no fake/ concrete plants.	2x mentions
Thoughtful lighting patterns and ensuring all spaces (especially near amenities) feel safe and comfortable.	2x mentions
High-visibility cultural signage, entrance murals, and an official Acknowledgment of Country.	2x mentions

KEY HIGHLIGHTS

- **Local Language Integration:** There is a strong desire to see the Yagara language and symbols used throughout the stadium, with community members explicitly offering to help guide this process.
- **Sporting Hall of Fame:** Murals should celebrate iconic Aboriginal sportspeople, with specific mentions of Uncle Ron Richards (Boxing), Andrew Walker (NRL/Rugby Union), and Michael Purcell (Ipswich Jets).
- **Authentic Greenery:** The community explicitly rejected “concrete” or fake plants, demanding real, small plants that incorporate traditional Country language names.
- **Dignity in Design**: A key takeaway for the infrastructure team is creating “welcoming spaces without uncomfortable areas,” with a specific note to ensure the areas around the toilets feel safe and well-designed.
- **First Impressions Matter:** The entrance is a critical touchpoint. It must feature the Acknowledgment of Country, cultural flags, and prominent artwork to set the tone immediately.

PROMPT: HOW COULD THIS DESIGN REFLECT COUNTRY?

THEME	RESPONSE COUNT
Prioritizing native local flora, bush foods, and active integration/protection of surrounding wildlife.	4x mentions
Visible flags, cultural language on signs, community handprints, and celebrating Ipswich's sporting pride.	4x mentions
Utilizing natural themes, recycled/ repurposed materials, and integrating water elements.	3x mentions
Accessible design featuring Braille, comfortable seating spaces, and green grass areas.	3x mentions
Using light projections and turning harsh concrete surfaces into vibrant cultural murals.	2x mentions

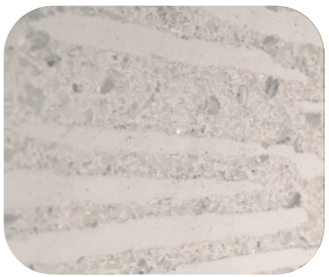












KEY HIGHLIGHTS

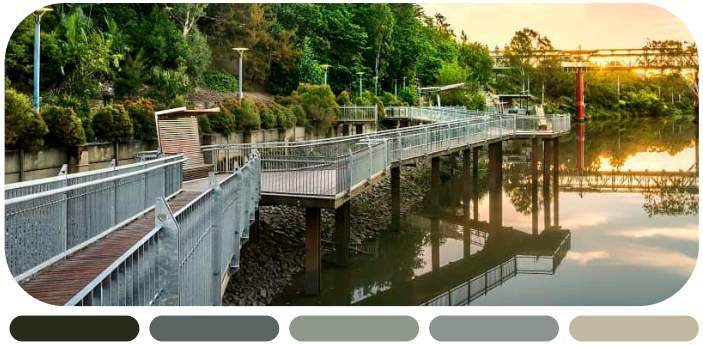
- **Hyper-Local Botanical Accuracy:** The community specifies that all plants must be native to Dulmur, explicitly directing designers to use the local council's native plant species lists. The landscape should feature bush foods and flora of distinct cultural importance.
- **The "Anti-Concrete" Mandate:** Where concrete is unavoidable, the community wants it softened or hidden using murals and light projections.
- **Community Touchstones:** A standout suggestion is creating a deeply personal connection to the site by inviting local families and community members to leave their handprints on a dedicated wall.
- **Holistic Accessibility:** Reflecting Country means welcoming everyone; the design pairs cultural language signage with Braille to ensure accessibility matches cultural representation.
- **Respecting Elements & Wildlife:** The design must actively answer the question of how water is utilized sustainably, while emphasizing, protecting, and integrating the surrounding local wildlife.

PROMPT: WHAT WOULD YOU LIKE TO SEE INCLUDED IN THIS PROJECT?

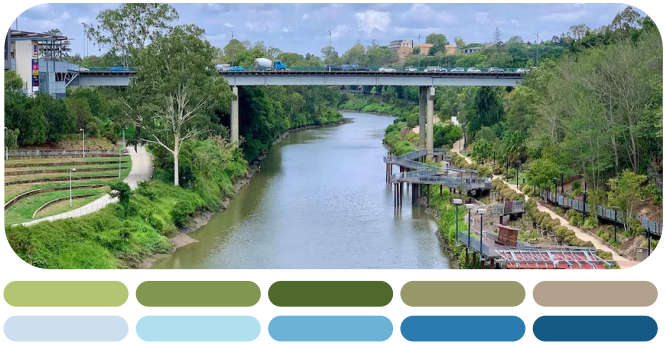
THEME	RESPONSE COUNT
Reflecting Ipswich's tight-knit identity and families who have grown up together through sport.	2x mentions
Using a natural color palette that directly reflects the local landscape.	1x mention
Integrating the Yagara language and creating spaces for community celebration.	1x mention
Ensuring the design feels uniquely "Ipswich" rather than generic or like any other city.	1x mention

KEY HIGHLIGHTS

- **The "Ipswich Feel":** The core mandate of this feedback is emotional—visitors should immediately feel the tight-knit, proud spirit of the community the moment they step into the space.
- **Sport as a Shared History:** The design needs to honor the fact that local families have grown up together through sports, treating sport not just as a pastime, but as the social fabric that binds the community.
- **Grounded Palette:** Rather than artificial or generic corporate colors, the project must utilize natural colors that stem directly from and reflect Country.
- **Living Language:** The integration of the Yagara language should be paired with active celebration, using the space to host and uplift the community.







PROMPT: HOW COULD THE PROJECT REFLECT IPSWICH'S INDIGENOUS HISTORY?

THEME	RESPONSE COUNT
Embedding local language continuously across the entire site, ensuring visitors know the language is active and alive.	2x mention
A deep Acknowledgment of Country that specifically educates visitors on the history of Dulmur (Ipswich) and the physical site.	1x mention
Honoring Dulmur's history as a shared Country and vital stopping point for many mobs traveling to the Bunya Mountains.	1x mention
Explicitly connecting the site's history to nearby landmarks, like the Ipswich Railyards just up the road and across the river.	1x mention













KEY HIGHLIGHTS

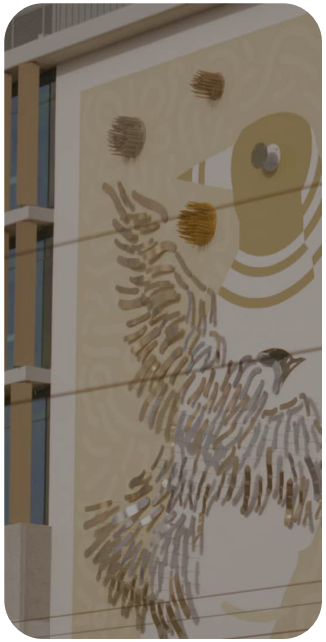
- **Living Language:** The community explicitly states that language shouldn't be restricted to a token sign at the entrance. It needs to be woven throughout the entire site to prove that the local language is "well and alive here."
- **The Bunya Highway:** A crucial historical narrative to integrate is that Dulmur was a diplomatic, shared space. It served as a critical rest and meeting point for multiple mobs migrating toward the Bunya Mountains.
- **Geographic Storytelling:** The project needs to literally and conceptually link itself to its immediate surroundings—specifically referencing the history of the Ipswich Railyards up the road and the adjacent river.
- **Site-Specific Truth Telling:** The Acknowledgment of Country should be robust and educational, detailing the exact indigenous history of that specific piece of land, rather than using a generic corporate script.

PROMPT: IS THERE STORIES OR CULTURAL KNOWLEDGE THAT COULD BE ACKNOWLEDGED IN THE DESIGN?

THEME	RESPONSE COUNT
Incorporating local history seamlessly into the overall design and everyday spaces (like the clubhouse) rather than isolating it.	2x mentions
Using the structural form of a Coolamon (traditional carrying vessel) designed to hold or represent water.	2x mentions
Honoring the history of Deebing Creek and Purga Missions as the foundational reason many families live in Dulmur today.	1x mention
Displaying historical archival photos, such as the Deebing Creek cricket teams, in prominent social areas like the clubhouse.	1x mention











KEY HIGHLIGHTS

- **Normalizing, Not Separating:** The most profound directive here is the call to normalize Indigenous history. The community does not want a isolated “history corner”; they want local stories built right into the fabric of the main design so it is encountered naturally every day.
- **The Coolamon Blueprint:** The design should feature a structural element shaped like a Coolamon (a traditional vessel used for carrying water, food, or infants). Crucially, this structure should functionally or visually hold water, symbolizing life, gathering, and sustenance.
- **The Story of Convergence:** The project must acknowledge the histories of Deebing Creek and Purga. These former missions/ reserves are the direct historical reason why so many diverse Aboriginal families now call Dulmur (Ipswich) home.
- **Clubhouse Archive:** To bridge the gap between community, history, and sport, the clubhouse should proudly display archival photos of historic Indigenous sports teams, specifically mentioning the Deebing Creek cricket teams.

PROMPT: ARE THERE UNIQUE MATERIALS THAT COULD BE HIGHLIGHTED IN THE DESIGN TO HELP CONNECT THE DESIGN TO PLACE?

THEME	RESPONSE COUNT
Representing specific land and water totems native to the local ecosystem and rivers.	4x mentions
Utilizing natural, raw geological resources that the Dulmur region is historically known for.	3x mentions
Using concrete intentionally to evoke sensory, physical, and emotional connections, specifically through “concrete edge totems.”	2x mentions
Incorporating culturally and ecologically significant local tree and plant species.	2x mentions









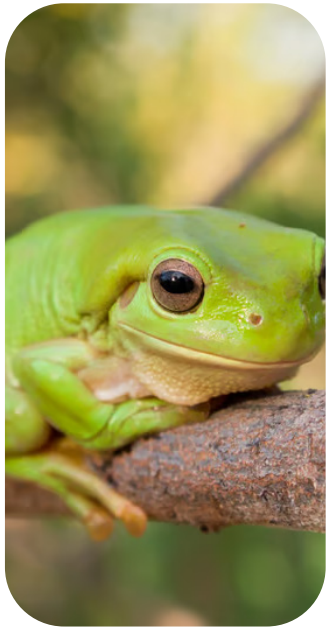
KEY HIGHLIGHTS

- **The Concrete Paradox:** While previous notes sought to minimize plain concrete, this feedback highlights a clever way to reclaim it. Concrete can be used intentionally to create a raw “sensory, physical, and emotional feeling”—specifically by embedding “concrete edge totems” directly into the structural edges.
- **The Dulmur Geological Palette:** The project’s physical build should move away from generic materials and prioritize resources native to the area: Sandstone, Limestone, and Bloodwood timber.
- **Land Totems:** Three distinct local totems must be visually or structurally integrated into the design to represent the local ecosystem: the Sand Goanna, the Green Tree Frog, and the Brown Snake.
- **River Identity (The Waterways):** The design should acknowledge the distinct identities of the two local rivers through their marine life: the Bremer River represented by the Mullet, and the Brisbane River represented by the Bull Shark.
- **Signature Planting:** The landscaping should prominently feature Bloodwood trees and Grass trees, further anchoring the facility in the local environment.

PROMPT: IS THERE ANYTHING ELSE YOU WOULD LIKE TO ADD AS AN OPPORTUNITY?

THEME	RESPONSE COUNT
Incorporating both masculine and feminine “business” or design energies, alongside practical, inclusive amenities.	2x mentions
Prioritizing soft, flowing structures over harsh angles, continuing to experiment with concrete, and utilizing local limestone.	2x mentions
Ensuring that every tribe within the community footprint is equitably represented in the design.	1x mention
Designing the project with a long-term vision so that it leaves a lasting cultural legacy for future generations.	1x mention







KEY HIGHLIGHTS

- **Soft Architectural Forms:** The community is pushing for soft structures rather than hard structures. This means using curved lines, organic shapes, and fluid transitions, while still exploring how concrete can be cast into these softer, less aggressive forms.
- **Dual Design Energies:** The design team needs to think deeply about “masculine and feminine business within a building.” The architecture should not skew entirely toward one energy; spaces must be balanced to accommodate and respect both cultural perspectives.
- **Inclusive Amenities:** On a practical level, this gender balance translates to layout choice. The community explicitly requests separate male, female, and unisex toilets to ensure absolute comfort and safety for everyone.
- **Total Tribal Representation:** The project must be democratic. It cannot just favor one local group; every tribe tied to the area must see themselves represented in the final design to prevent exclusion.
- **The Limestone Touch:** Following up on material choices, this feedback cements Limestone as a major opportunity for structural accents or feature walls.



SHAPE YOUR IPSWICH OUTCOMES

FIRST NATIONS ENGAGEMENT OUTCOMES

Shape Your Ipswich First Nations Engagement survey was conducted in-conjunction with the broader Ipswich community Shape Your Ipswich survey.

The Shape Your Ipswich survey was open from 23rd of April to the 22nd of May 2026 for design feedback. The following feedback was logged for via the survey and capture in this section.



PROMPT: WHAT WOULD MAKE THIS PROJECT FEEL WELCOMING TO YOU?

THEME	RESPONSE COUNT
Inclusion of historical facts, Aboriginal Art, and local Language.	1x mention
Using native landscaping and plants to create a welcoming environment.	1x mention

KEY HIGHLIGHTS

- **Cultural Authenticity:** There is a strong desire for the project to tell a story through Aboriginal Art and the integration of traditional Language, ensuring the space feels deeply rooted in its heritage.
- **Education through History:** Including historic facts is seen as a key way to make the space engaging, meaningful, and welcoming for visitors.
- **Intentional Landscaping:** Using native landscaping with plants is the preferred method to bridge the gap between the built environment and the culture of the land.

PROMPT: HOW COULD THIS DESIGN CARE FOR COUNTRY?

THEME	RESPONSE COUNT
Embedding cultural elements directly within the structural and visual design, rather than treating them as an afterthought.	1x mention

KEY HIGHLIGHTS

- **Caring for Country as a Design Principle:** The feedback emphasizes that “Caring for Country” isn’t just about environmental sustainability; it is inherently tied to respecting and elevating Indigenous culture through the physical environment.
- **Inherent vs. Add-on Design:** This means cultural representation should be foundational and woven into the architecture, materials, and layout, rather than just adding a plaque or artwork to a finished wall.

PROMPT: WHAT WOULD YOU LIKE TO SEE INCLUDED IN THIS PROJECT?

THEME	RESPONSE COUNT
Rejecting tokenistic "one-spot" placement in favor of weaving culture through the entire project.	1x mention
Designing the project to visually, physically, or symbolically connect to the River and the land.	1x mention



KEY HIGHLIGHTS

- **Anti-Tokenism:** The feedback explicitly asks not to isolate cultural elements to a single designated area (e.g., a single room, sign, or corner). Culture should be a continuous thread experienced throughout the entire journey of the space.
- **Biophilic and Cultural Synergy:** Connecting to the River and the land means the design should respond directly to the local topography. This involves creating vistas, pathways, or architectural lines that draw the eye or body toward the water and natural landscape features.
- **Continuity of Story:** By embedding culture everywhere, the project becomes an active landscape where visitors are constantly reminded of the deep, ongoing relationship between the land, the waterways, and its traditional custodians.

PROMPT: HOW COULD THE PROJECT REFLECT IPSWICH'S INDIGENOUS HISTORY?

THEME	RESPONSE COUNT
Explicitly acknowledging the Traditional Owners: the Jagera, Yuggera, and Ugarapul people.	1x mention
Utilizing physical timelines of local history and showcasing profiles ("pics of local stars").	1x mention
Embedding the Bremer River directly into the site's design to reflect its immense cultural and life-giving significance.	1x mention



KEY HIGHLIGHTS

- **Hyper-Local Acknowledgment:** The feedback emphasizes that recognition must be specific and accurate to the region. Formally naming the Jagera, Yuggera, and Ugarapul peoples anchors the project in the correct cultural governance of the land.
- **Celebrating Indigenous Excellence:** Including photos and stories of "local stars" (such as prominent Elders, sports heroes, artists, or historical figures) personalizes the history, moving it from a distant past into a living, modern celebration of success.
- **Deep Time Perspective:** Implementing timelines with significant points in local history ensures that visitors understand the vast pre-colonial history of the area, alongside post-contact truths.
- **The River as a Design Anchor:** The Bremer River shouldn't just be an adjacent geographic feature; its cultural narrative should dictate structural elements. This could mean design paths that mimic its curves, water installations, or viewing decks oriented toward the river to honor its role in sustenance, travel, and gathering.

PROMPT: ARE THERE STORIES OR CULTURAL KNOWLEDGE THAT COULD BE HIGHLIGHTED IN THIS DESIGN TO HELP THE DESIGN CONNECT TO PLACE AND COUNTRY?

THEME	RESPONSE COUNT
Elevating the traditional Yagara language by prominently featuring the name Ngararar (Bremer River).	1x mention
Dedicating a major architectural element (a wall) to a large-scale, site-specific cultural artwork.	1x mention
Highlighting the historic, everyday relationship with the river—swimming, fishing, and hunting.	1x mention

KEY HIGHLIGHTS

- **Language as a Foundation:** Using Yagara Language—specifically Ngararar (pronounced Nah-ra-ra)—restores the original identity of the space. Presenting the word alongside its phonetic pronunciation invites all visitors to speak and respect the language.
- **Art Integrated into Architecture:** Rather than a small, framed painting hung inside, the feedback suggests dedicating an entire wall for a Cultural Art piece of Ngararar. This makes the story of the river a dominant, unforgettable visual feature of the building or site.
- **Celebrating Active Connection:** The artwork and design elements should reflect that the river wasn't just a scenic view; it was a life-source where family groups would swim, fish, and hunt. This emphasizes a history of joy, community, sustenance, and active relationship with Country.

PROMPT: ARE THERE PLANTS OF CULTURAL IMPORTANCE THAT COULD BE INCLUDED IN THE LANDSCAPE?

THEME	RESPONSE COUNT
Utilizing specific, local native species (Swamp Tea Tree, Melaleuca, Eucalypts, Grass Trees).	1x mention
Installing educational plaques to explain the traditional and practical significance of each plant.	1x mention







KEY HIGHLIGHTS

- **Hyper-Local Ecosystems:** The feedback emphasizes using plants strictly local to the area. This ensures the landscape is drought-resilient, supports local wildlife, and accurately mirrors the historic environment of the region.
- **Culturally Significant Species:** The notes identify specific, high-value plants:
  - **Swamp Tea Tree & Melaleuca:** Historically used for medicinal purposes (antiseptic leaves), roofing/bark painting material, and water filtration.
  - **Eucalypts:** Vital for tool-making, structural timber, traditional medicine, and attracting local fauna.
  - **Grass Trees (Xanthorrhoea):** A deeply important resource used for making resin (glue), spear shafts, and gathering sweet nectar from the flowering spikes.
- **Interactive Learning:** Including a plaque explaining their significance transforms a standard garden bed into an interactive cultural walk, prompting visitors to see the plants as vital resources rather than just decorative greenery.

PROMPT: ARE THERE PLANTS OF CULTURAL IMPORTANCE THAT COULD BE INCLUDED IN THE LANDSCAPE?

NATIVE PLANTS



EUCALYPTUS SPP

Indigenous uses:

- Different species of eucalypts provided Aborigines with materials for medicines, smoking ceremonies, tools, digeridoos, clap sticks, weapons and shelter.
- Crushed leaves release eucalyptus oil which can be used as an inhalant for colds, a disinfectant and insect repellent, compress for wounds, and boiled in water to make a lotion for aching muscles.
- Are used for their anti-inflammatory activity along with other medicinal uses.
- Used to reduce symptoms of coughs, colds, and congestion and relieving muscle and joint pain.
- Oli was used to heal wounds and fungal infections.
- Burnt bark is traditionally combined with animal fat to create an ointment for burns.
- The eucalyptus is sacred plant. It represents the division of underworld, Earth and heaven.
- The eucalyptus leaf also has a purifying effect, as negative energy disappears in the place where you burn a eucalyptus leaf. Some eucalyptus trees even contain gold.
- Symbol of strength, protection, and abundance.
- The glow of the ghost gum at night was evidence of the presence of living spirits.
- Provide food / shelter for koalas, possums, gliders, bats, birds, owls and insects.



GRASS TREE - XANTHORRHOEA

Indigenous uses:

- The stalks from old flowers and fruits were used for tinder in making fire.
- Flower were soaked the in water to produce a sweet drink.
- Old flower stem was used to make spears. The soft wood was used as a base for a fire drill.
- The soft base of the leaves was eaten, having a sweet and nut flavor and tough leaves could cut like knives
- The tough seed pods work as cutting tools.
- Globules of hard waterproof resin from the base of each leaf and used it as glue to fasten barbs in spears or stone axes to handles.
- The seeds were collected, ground into a powder and used to make damper.
- Roots and heart of the flower stem were eaten.
- Core of the trunk is a good source of carbohydrate, protein and vitamin C.
- Flowers in response to fire.
- Flower spikes are a food source for birds (e.g. pale headed rosellas), possums, bees and bats.
- Hugely important role in providing a habitat and a source of food for wildlife.
- WHINPULLIN

PROMPT: ARE THERE PLANTS OF CULTURAL IMPORTANCE THAT COULD BE INCLUDED IN THE LANDSCAPE?

NATIVE PLANTS



MELALUCA SPP

Indigenous uses:

- The leaves contain aromatic oils, and the crushed leaves were traditionally used as an insect repellent.
- Used the bark for wrapping and cooking food.
- Used an infusion of the leaves as a treatment for coughs and colds.
- Flowers attract nectar feeding birds and flying foxes.
- The bark was used as rain-coats, sleeping mats, for lean-to shelters, for dressing wounds.
- The bark of the paperbark was used to clad dwellings and as a blanket, (Petrie 1904:9 9, Tennant-Kelly c1934: doc 184 Fraser, Mathew 1910: 95).
- The blooming of the paper-bark indicated the arrival of migratory mullet and that rain may come in a couple of weeks (Memmott and Stacy 1998: 22)
- would heat leaves and breathe in the vapours to treat coughs and colds. A warm, wet mass from the leaves to treat wounds and infections.
- Tea tree oil as an antiseptic.
- Leaves and twigs soaked in water and turned into baths to treat skin infection, burns, cuts and insect bites. - KALLARA

Indigenous name:

- Ngudur/Gnuddur (Yagara) (Petrie 1904: 99, Darragh & Fensham 2013: 311)

PROMPT: WHAT DESIGN ELEMENTS ARE IMPORTANT TO YOU FOR THE WESTERN GRANDSTAND?

THEME	RESPONSE COUNT
Universal design focusing on multi-use wide paths (prams, scooters, mobility devices), full-coverage shade, steep-rake seating for good visibility, and public toilets.	4x mentions
Addressing current resident parking issues, adding parking before building, opening a second river crossing, and creating a midweek pedestrian/bike loop to prevent a "ghost town" effect.	4x mentions
Strictly using endemic, native plants to support local endangered insects and birds. Incorporating soft night-time lighting to protect wildlife.	2x mentions
Integrating a discreet, 24/7 accessible bathroom, shower, and laundry facility to support vulnerable people, modeled after successful rural cities.	1x mention
Softening the entire architectural hardscape with Cultural Elements, creating a culturally safe space, and future-proofing the stadium for an Ipswich NRL team.	2x mentions

PROMPT: WHAT DESIGN ELEMENTS ARE IMPORTANT TO YOU FOR THE WESTERN GRANDSTAND?

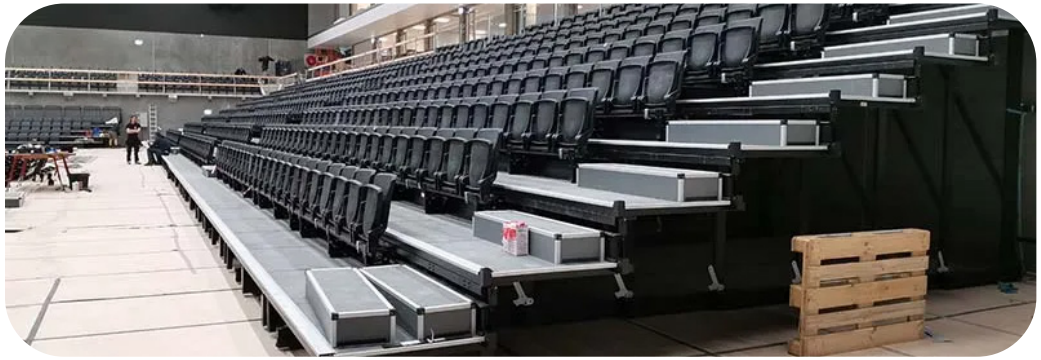
KEY HIGHLIGHTS

Stadium Design & Spectator Experience

- **Steep Rake Seating:** The stands should feature a steep incline, bringing spectators closer to the action and ensuring excellent visibility from every seat.
- **Full Amenities:** The design must prioritize comfort with full-coverage shade, close access to food and beverages, and ample toilet facilities.
- **Future-Proofing for NRL:** Structural and capacity planning should accommodate a future Ipswich-based NRL team.

Inclusive Mobility & Multi-Use Transport

- **Beyond "Bike Paths":** Pathways must be at least double-pram width to safely accommodate a modern mix of users—including prams, wheelchairs, mobility scooters, and e-scooters.







PROMPT: WHAT DESIGN ELEMENTS ARE IMPORTANT TO YOU FOR THE WESTERN GRANDSTAND?

KEY HIGHLIGHTS

Traffic and Resident Respect

- **Fix Parking First:** The current issue of game-day visitors blocking local residents' driveways must be solved by increasing parking capacity before the new grandstand is built.
- **The Second River Crossing:** Actively linking the project to the opening of the extra river crossing is highlighted as a necessity to solve broader city traffic congestion.

Eco-Endemic Landscaping & Soft Lighting

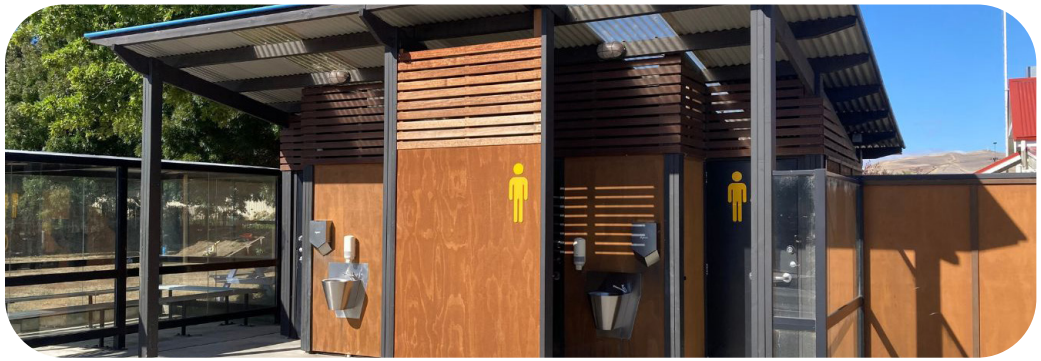
- **Endemic & Endangered Flora:** The landscape design mandates native plants only, strictly focusing on local species that support and protect endangered local birds and insects.
- **Ambiance and Safety:** Utilizing soft night-time lighting ensures the area feels safe and welcoming for evening pedestrians without disrupting local nocturnal wildlife.

Compassionate Social Infrastructure

- **24/7 Dignity Facilities:** A standout suggestion is the inclusion of a clean, safe, 24/7 accessible amenity block featuring a shower, toilet, and laundry facility (with a detergent dispenser).
- **Normalized Environment:** Positioned near family-friendly parklands, this facility aims to support local families, youth doing sports, or individuals doing it tough, ensuring they have access to clean clothes and hygiene in a secure, non-stigmatized environment.







PROMPT: ARE THERE ANY COMMUNITY STORIES OR THEMES YOU WOULD LIKE TO SEE INCORPORATED INTO THE DESIGN OF THE GRANDSTAND?

THEME	RESPONSE COUNT
Honoring Ipswich's elite Rugby League history (Jets, QLD, Australia), its 150-year soccer history (Ipswich Knights), and incorporating the classic Green and White team colors.	3x mentions
Rejecting standard polished concrete in favor of timeless, nostalgic designs inspired by Fulham FC's Johnny Haynes Stand and local timber grandstands (like Nudgee College).	2x mentions
Chronicling Ipswich's history from settlement to the modern era, celebrating its status as the historic "first city," and competing to be a "flower capital" rivaling Toowoomba.	2x mentions
Maintaining a physical or visual link back to the Bremer River.	1x mention

KEY HIGHLIGHTS

- **Classic Textures:** The grandstand should explicitly avoid looking like a sterile, modern concrete block. Instead, it should use Art Deco brickwork, wrought iron, and heritage timber accents to tell a story of longevity.
- **Iconic Inspiration:** The design points to heritage sport architecture:
  Craven Cottage (Fulham FC's Johnny Haynes Stand):
  Nudgee College Grandstand (by M3architecture)
- **The Green & White Thread:** The stadium's color palette should proudly feature the traditional Green and White.
- **Rugby League & Football (Soccer) Royalty:** Rather than favoring one code, the design calls for a comprehensive All-Sports History Wall. This would honor 150 years of local football (Ipswich Knights) alongside Rugby League legends who went on to represent the Ipswich Jets, Queensland, and Australia.
- **Chronological Garden Walk:** The feedback suggests a linear historical path. It would start at the beginning of the street, symbolizing early settlement and Ipswich's history as a foundational city, and culminate at a prominent building representing the modern era.
- **The Flower Capital Rivalry:** This walk should be heavily landscaped with vibrant, show-stopping floral displays, intentionally positioning Ipswich to compete with Toowoomba's famous garden identity.

PROMPT: WHAT TRAFFIC IMPACTS TO THE AREA ARE YOU MOST CONCERNED ABOUT?

THEME	RESPONSE COUNT
Intense concern over the reliance on the David Trumpy Bridge ("THE ONLY BRIDGE!!!") and growing gridlock depending on the time of day.	3x mentions
Active discouragement of healthy travel (bikes/scooters) due to unsafe conditions, paired with a desire to replace street parking with dedicated bike paths.	2x mentions
Insufficient parking overall, coupled with dangerous blind spots caused by cars parked on the street obscuring oncoming traffic.	2x mentions
Severe safety risks for patrons trying to cross the road on the North side of the bridge.	1x mention

KEY HIGHLIGHTS

- **The Single Point of Failure:** The feedback screams urgency regarding the city's reliance on a single main artery. The David Trumpy Bridge is becoming heavily congested depending on the peak hours.
- **The Ultimate Solution:** The data clearly states that minor tweaks will not suffice—Ipswich urgently needs an entirely new river crossing to actively divert and lessen traffic flowing directly through the city center.
- **North Side Crossing:** The North side of the bridge is flagged as "dangerous at the best of times" for patrons trying to cross the road. Any upcoming project must address this specific conflict point between high-volume vehicular traffic and foot traffic.
- Blind Spots: Street parking is actively making the area less safe by blocking sightlines, making it incredibly difficult for drivers to see oncoming traffic.
- **Repurposing Curb Space:** The note suggests a bold trade-off: eliminate street parking entirely and reallocate that physical space to dedicated, protected bicycle/scooter paths.
- **Encouraging Active Transport:** Currently, a lack of safe infrastructure means people actively avoid healthier modes of travel (bikes, e-scooters, mobility devices). Building dedicated paths would change this behavior.

PROMPT: IF YOU HAVE BEEN TO BUSY EVENTS BEFORE, WHAT HAS WORKED WELL (OR NOT SO WELL) WITH GETTING IN AND OUT?

THEME	RESPONSE COUNT
Praising European and Perth transit design where heavy rail, inner-city trams, and buses remove the necessity for private car ownership and rental.	1x mention
Frustration over Australia's reluctance to invest the necessary capital into large-scale, interconnected transit infrastructure.	1x mention
Utilizing a "park-and-walk" strategy (parking down near Norths RLFC and walking to the venue) to avoid immediate event gridlock.	1x mention
Maximizing vehicle and foot traffic efficiency through multiple entry points, dedicated bus-only zones, and a second river crossing.	1x mention

KEY HIGHLIGHTS

- **The Transit Hierarchy:** The feedback highlights a highly successful structural model observed overseas and in Perth: Trains handle the heavy bulk transport between major regions, Trams distribute crowds through high-density inner-city zones, and Buses fill the remaining local network gaps.
- **Car Independence:** In these systems, buying or renting a car is a choice saved for cross-country travel, not a requirement for daily life or event attendance. The note stresses that Australia needs to "cough up the money" to fund this level of public utility.
- **Decongesting the Gates:** To prevent bottlenecks, events must feature multiple, distinct access points for both cars and pedestrians so crowds do not merge into a single chokepoint.
- **Separation of Modes:** Buses should not compete with private vehicles for lane space. Having separate areas specifically for buses allows mass transit to cycle smoothly in and out of the venue, making public transport the faster, more appealing option.
- **The Norths RLFC Strategy:** A proven local workaround for busy events is parking a calculated distance away—specifically down toward the Norths Rugby League Football Club—and walking the remaining distance to the ground. This disperses the parking footprint away from the immediate stadium gates.
- **The Structural Fix:** Mirroring previous feedback, an extra bridge crossing is deemed non-negotiable to handle the sheer volume of vehicles on major event days

PROMPT: PLEASE SHARE ANY FINAL COMMENTS ON THIS PROJECT

KEY HIGHLIGHTS

- **The Parking Priority:** The feedback acts as a strategic reality check. It warns against rushing into building a flashy grandstand without first solving the foundational logistics. If parking isn't treated as a priority during this deeper planning phase, the venue's long-term viability and community relationship will suffer.
- **The Precinct Benchmark:** The note explicitly points to Townsville's precinct as the ideal success story. What made that project work—and what Ipswich should emulate—is a stadium designed for dual high-impact purposes:
    Elite Sport: Perfectly equipped to host national-tier rugby league games, ensuring the city is completely ready to secure its own Ipswich-based NRL franchise.
    Major Entertainment: Capable of easily bumping in massive, stadium-sized concerts and community events, turning the venue into a 365-day economic engine for the region rather than just a weekend sports field.

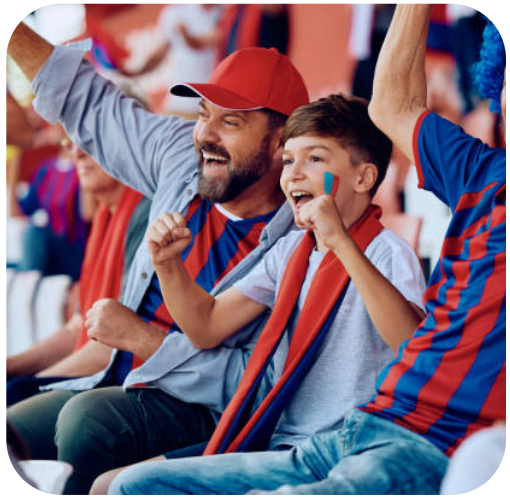


DESIGN INCLUSIONS

This process is used to understand Country, as a First Nations person, as built environment professional and as an artist. This process unveils design opportunities to connect to Country, allowing future engagement with Traditional Custodians or First Nations community to build upon a foundational concepts that care for and connect to Country.

DESIGN OPPORTUNITIES: ARCHITECTURAL





DUAL ENGERGY LAYOUT (MASCULINE AND FEMININE BUSINESS)

Design internal stadium spaces that consciously honor, balance, and provide safe spaces for both masculine and feminine cultural energies and protocols.

Create interconnected zones within the grandstand. One wing or area can utilize softer lighting, organic textures, and quiet orientations for feminine business, gathering, and family privacy, while another area features more grounded, active lines for masculine business and preparation, ensuring a harmonious spatial balance across the facility.





THE SCULPTURAL COOLAMON ENTRY FEATURE

Move away from a standard reception desk or sterile foyer by creating a central, functional architectural anchor based on the Coolamon (traditional carrying vessel).

Design a major structural installation shaped like a Coolamon at the main entrance or central courtyard.

DESIGN OPPORTUNITIES: ARCHITECTURAL









CULTURALLY SAFE, 24/7 CARE INFRASTRUCTURE

Align the core philosophy of “Caring for Country” with the practical duty of caring for the people who live on it, ensuring the stadium functions as a safe space for all community members.

Integrate a highly accessible, discreet, 24/7 public utility block featuring a shower, toilet, and laundry facility

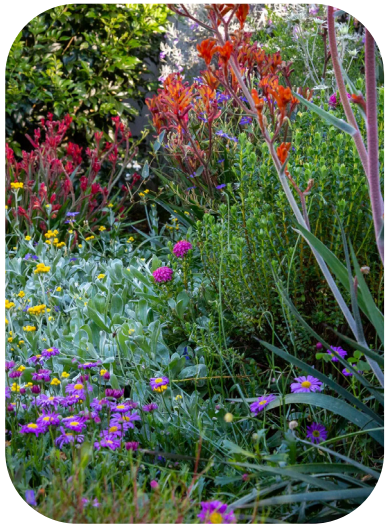
“ANTI-CONCRETE” & ORGANIC FACADE

Reject harsh, geometric, corporate-box architecture and cold, gray expanses of polished concrete. Instead, utilize soft, curved, and historic structural forms that speak to 150 years of Ipswich sporting and civic identity.

Look at materials like raw Limestone, and Sandstone feature walls—geological materials deeply native to the region.

DESIGN OPPORTUNITIES: LANDSCAPE









SWAMP TURPENTINE/
MAHOGANY - LOPHOSTEMON
SUAVEOLENS

Indigenous uses:
- An important food source for honey bees
- Butterfly attracting
- Minor food source for Koalas.
- Habitat tree for lots of wildlife.
- The bark of this tree was the preferred bark for canoe construction as it did not split (Petrie 1904:97)







BOTANICAL TRAIL

Eliminate generic commercial landscaping and strictly ban artificial or “concrete” plants. Use the surrounding landscape to chronicle the deep history of Ipswich from early settlement to the modern era.

EDUCATION OF THE KNOWLEDGES OF COUNTRY

Mandate a 100% native and local (endemic) planting palette across the entire stadium precinct, specifically selecting flora that supports and protects endangered local birds and insects.

Every plant must be labeled with its Country language name alongside its botanical name. Pair these with interactive educational plaques explaining their traditional significance (e.g., how Melaleuca bark was used for roofing/antiseptics, or how Grass Tree resin acted as a powerful adhesive), transforming the precinct into a self-guided educational walk.

Featuring Swamp Tea Tree, Melaleuca, Eucalypts, and Grass Trees (Xanthorrhoea).

DESIGN OPPORTUNITIES: LANDSCAPE









ETCHED - CONCRETE SURFACES

Etched concrete is concrete that has been treated with an acid solution or abrasive blasting to roughen the surface, exposing the aggregate underneath for a textured, slip-resistant finish or decorative design. This an opportunity to incorporate art.







TOTEM INCLUSION

The project should look to incorporate the totems of the Green Tree Frog, Sand Goanna, and Brown Snake as a meaningful way to symbolize and respect the Jagera, Yuggera, and Ugarapul Traditional Owners.







HYDROPHOBIC SURFACES

This innovative art form has been used globally to brighten urban environments during gloomy weather.

DESIGN OPPORTUNITIES: SEATING

- **The Totemic Backdrop:** The backrests of the seating nodes can feature etched concrete, carved timber, or laser-cut corten steel detailing the three local land totems—the Green Tree Frog, Sand Goanna, and Brown Snake. This ensures that when visitors sit down to rest, they are literally backed by the symbols of the Jagera, Yuggera, and Ugarapul peoples.
- **Natural Palette (Biophilic Colors):** The materials and seating finishes should entirely reject synthetic, bright, or corporate colors. Instead, the palette should be sourced directly from the local Ipswich (Tulmur) landscape





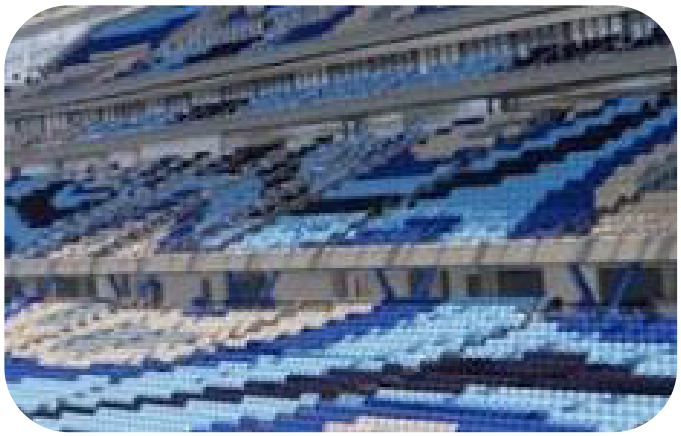




ALLIANZ STADIUM IN MOORE PARK, NEW SOUTH WALES



North Ipswich Western Grandstand





DESIGN OPPORTUNITIES: LANGUAGE



PROACTIVE, SITE-WIDE YAGARA LANGUAGE

Ensure local language is experienced as a living, breathing element of the facility, rather than a token gesture at the front door.

Weave the Yagara language, symbols, and place names throughout the entire site footprint—including wayfinding, room names, food/beverage outlets, safety signs, and glass manifestations.



THE BUNYA ROUTE HISTORICAL ACKNOWLEDGMENT

Craft a site-specific, deeply educational Acknowledgment of Country that moves past generic, scripted templates.

Design a major entrance installation that explicitly details the history of the region as a historic, diplomatic shared Country and vital rest-point for multiple mobs traveling through to the Bunya Mountains. The signage should explicitly map out the geographical and cultural connections to landmarks just up the road, such as the river systems and the historic Ipswich Railyards.

DESIGN CONTEXT: BUNYA FESTIVAL

BUNYA FESTIVAL

- Leanne spoke about how people would stop and camp around this area because of the abundant food resources before travelling to the Bunya Mountains for the festival.
- The area supported fishing, hunting, games, and gatherings, which were often located close to the river using nets, spears, and canoes.

BUNYA MOUNTAINS

The Bunya Mountains, holds immense cultural, spiritual, and ecological significance as an ancient gathering place for First Nations peoples (Queensland Parks and Wildlife Service, 2024). This spectacular mountain range contains the largest remaining forest of Bunya Pines (Araucaria bidwillii) in the world—a prehistoric tree species dating back to the Jurassic era (Bunya Peoples' Aboriginal Corporation, 2023). For thousands of years, these peaks served as the destination for the triennial Bunya Nut Festivals, an incredibly vital gathering where diverse tribal groups from across southeast Queensland and northern New South Wales traveled along established water pathways and songlines—stopping at ritual gateways like Gummingurru—to feast, trade, arrange marriages, settle laws, and perform sacred ceremonies (Ross et al., 2013). Today, the landscape is protected as Queensland's second-oldest national park and continues to be cared for by the Bunya Peoples' Aboriginal Corporation (BPAC) rangers, remaining a living symbol of cultural unity, ancestor memory, and ecological resilience for the Traditional Owners of the region (Bunya Peoples' Aboriginal Corporation, 2025).





BUNYA - ARAUCARIA BIDWILLI

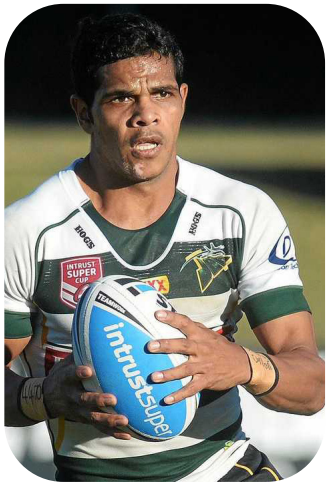
Indigenous uses:
- Bunya nut and shoots are edible and the tree's bark was used as kindling.
- The nuts were ground and made into a paste, which was eaten directly or cooked in hot coals to make bread.

DESIGN OPPORTUNITY: ART









THE NGARARAR (BREMER RIVER) STORYTELLING

Eradicate cold, gray expanses of necessary infrastructure (retaining walls, structural grandstand pillars, or amenity blocks) by transforming them into vibrant cultural canvases.

Dedicate a primary architectural wall of the grandstand to a large-scale permanent cultural mural of Ngararar (Bremer River).

ALL INDIGENOUS ATHLETE WALL

Creating an opportunity for Aboriginal and Torres Strait Islanders Athletes from all sports that have ties to Ipswich displayed.

This wall should proudly showcase local sporting icons (including Uncle Ron Richards, Andrew Walker, Michael Purcell, and many more).

DESIGN OPPORTUNITY: LOCAL ARTISTS



KYE LANE-HART

Emerging First Nations Australian artist who stems from the Wakka Wakka and Bigumbul tribes



KYLIE HILL

Based in Ipswich, Kylie Hill's roots coonect to the Kalkadoon and Waanyi peoples of North-West Queensland, and the Ngugi people of Moreton Island in South-East Queensland.



JACOB SARRA

A proud Goreng Goreng contemporary Aboriginal artist who was born and raised on Yuggera Country in Ipswich.



KIM AH-SAM

A proud Kuku Yalanji and Kalkadoon woman who was born and raised in Queensland and lives in the Ipswich area.

DESIGN OPPORTUNITY: LOCAL ARTISTS



JODY RALLAH

A Yuggera, Biri Gubba, and Warangu artist based in Brisbane.



DAVE BOOTH

A Warumunga/Yuggera man and artist working in painting, dance, and didgeridoo.

LUKE JAMPIN BOOTH (KURRUWARL)

A Warramungu/Yuggera man known for his contemporary paintings and murals, featuring in Qantas marketing and public art.



KYRA MANKTELOW

A Quandamooka woman and Brisbane based artist with a bachelor's degree in Contemporary Australian Indigenous art.

DESIGN OPPORTUNITY: LOCAL ARTISTS



JUMBO PRIOR

An emerging artist frequently engaged for regional mural projects.



NIKETA LAW

A Bindal/Wulgurukaba/Wakka Wakka artist whose murals are featured in regional exhibitions.



ANNE (NHURALAMA'S SHOP)

A Wakkaya/Wombaya/Waanyi artist based in Ipswich who curates and creates work at the Old Flour Mill.



HAYLEY THOMPSON

A Nyunga Yagra artist who combines traditional symbols with flora and fauna in her art.

BURRUNDI

DESIGN STUDIO

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