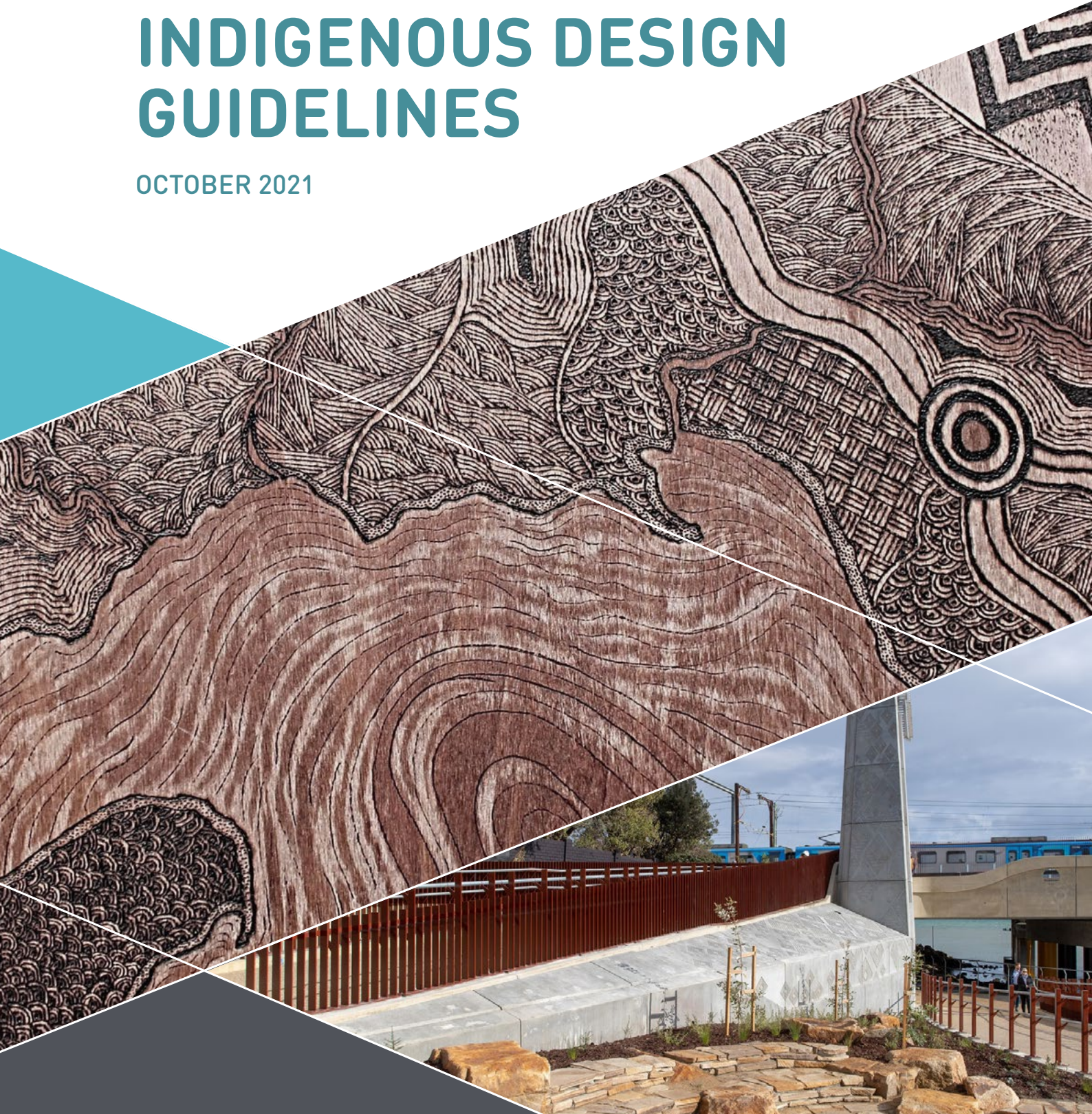




# INDIGENOUS DESIGN GUIDELINES

OCTOBER 2021



[levelcrossings.vic.gov.au](http://levelcrossings.vic.gov.au)

Authorised and published by the Victorian Government, 1 Treasury Place, Melbourne



## Acknowledgment of country

LXRP acknowledges the traditional custodians of Country throughout Victoria. We pay our respects to their spirit and passion in their past and present custodianship of Country.

LXRP would also like to pay our respects to the custodians of the land on which we operate, the Elders of the Kulin Nation both past and present and would like to extend that respect to other Aboriginal and Torres Strait Islander peoples within this readership.

# Contributors

The Guidelines have been developed with the input and advice from Aboriginal people who have professional experience in Traditional Owner engagement and design from the LXRJ JVTA. We have also consulted with Aboriginal service professionals working on LXRJ projects, as well as industry, Government and delivery partners. Including Aboriginal people in the development of the document has resulted in a strong focus on culturally inclusive engagement practices that will inform Indigenous design opportunities.

We are appreciative for the dedication of the many Aboriginal and Non-Aboriginal collaborators who have guided and supported the creation of these Guidelines, and would like to thank everybody involved for their contribution.

We recognise that the Traditional Owner groups are the keepers of traditional knowledge and values which may be interpreted through design. The Guidelines will inform LXRJ in starting and continuing conversations with Traditional Owner groups and Registered Aboriginal Parties around design opportunities.

*Cover art: 'Journey Across Three Countries' by Robert Kelly, signifying the You Yangs, Macedon and Dandenong Ranges over Port Phillip Bay.*

*Cover image: Karrum Karrum Bridge Yarning Circle and Urban Marker.*

## Note on language

- The term 'Aboriginal' is used throughout the Guidelines to acknowledge all First Peoples of Australia. LXRJ recognises the diversity of cultures and Country represented by Aboriginal Australians, our intent is always to use terms that are respectful, inclusive and accurate. The term 'Aboriginal Victorian' acknowledges all First Peoples living and working in Victoria.
- This document uses the term 'Indigenous' when referring to the international practice of Indigenous design. Indigenous design and other terms that have particular meaning in the context of this document are outlined in Section 1.2.

# Contents

<b>1. Introduction</b>	<b>1</b>
1.1 Purpose of this document	1
1.2 Overview	2
1.3 Policy context	4
<b>2. Indigenous design</b>	<b>5</b>
2.1 Engagement principles	6
2.2 Engagement process	7
2.3 Integrated program	8
2.4 Design opportunities	9
2.5 Roles and responsibilities	10
<b>3. Appendices</b>	<b>12</b>
3.1 Appendix A - Case studies	12
3.2 Appendix B - Train network and rap locations	16
3.3 Appendix C - Image sources	17
3.4 Appendix D - References	18
3.5 Appendix E - Acronyms	18

# 1. INTRODUCTION

## 1.1 Purpose of this document

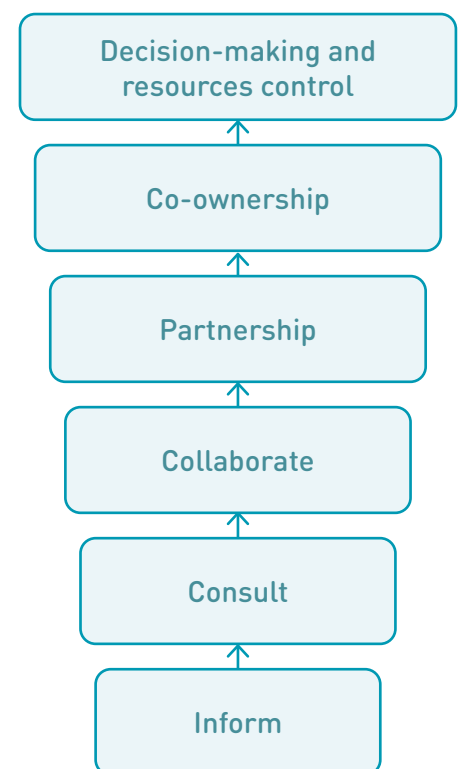
The Indigenous Design Guidelines (Guidelines) set out the Level Crossing Removal Project's (LXRP) expectations for Indigenous design.

The purpose of this document is to advocate for Indigenous design that:

- Promotes reconciliation through knowledge-sharing between delivery partners and Aboriginal people, in particular Traditional Owners, to build relationships, respect and trust.
- Raises awareness of Aboriginal rights and connection to Country through a culturally aware and transparent process that delivers high-quality design outcomes.
- Prioritises the integration of Traditional Owners and Aboriginal designers/practitioners throughout the process, from planning to design and delivery.

The Guidelines support LXRP in upholding the Victorian Government's commitment to enabling self-determination. The **Victorian Aboriginal Affairs Framework (VAAF)** describes the process of enabling self-determination as a continuum that moves from informing Aboriginal communities through to transferring control (Figure 1). LXRP acknowledges that embedding inclusive practices and centering Aboriginal voices is only a first step, but a critical one in transferring decision-making control to Aboriginal Victorians on matters that affect their lives and community.

Figure 1. Continuum towards Aboriginal self-determination (adapted from VAAF)



Reference 1. *Bunjil Place, Narre Warren VIC*  
The built form of the community centre evokes Bunjil the Creator of the Kulin Nation

## 1.2 Overview

LXRP is delivering city shaping projects on the lands of the Kulin Nation, presenting an opportunity to celebrate Aboriginal culture and connection to Country through Indigenous design.

This document guides design that seeks to represent Aboriginal knowledge in the built environment. It is essential that, as well as achieving high quality built outcomes, these projects demonstrate culturally appropriate practices.

To achieve authentic representation of Aboriginal knowledge in the built environment, Aboriginal stakeholders are active participants and their voices central in the design process.

The Guidelines use the **International Indigenous Design Charter (IIDC)** as a guiding document to understand best practice sharing of Aboriginal knowledge in design.

The IIDC asserts that '*there remains a lack of information, guidance and professional leadership regarding the appropriate creation and commercial expression of Indigenous knowledge in design practice*'. The Guideline try to bridge the gap in guidance for Indigenous design at LXRP sites.

### HOW TO USE THIS DOCUMENT

The Guidelines should be used to establish an integrated and inclusive Indigenous design approach.

It provides guiding principles, a recommended process for engagement and an outline of the expected roles and responsibilities involved in Indigenous design.

The case studies in *Appendix A* demonstrate Indigenous design that engaged with Aboriginal stakeholders to achieve high-quality design outcomes.

The reference images throughout illustrate design quality and outcomes generated through Indigenous design.

Reference 2.  
Ngarara Place, Melbourne VIC  
The landscape/urban design intervention reinforces Indigenous connection to Country



## Definition of key terms

### Country

Country refers to everything within the natural and built environment, which is linked to identity, spirituality, and culture. Aboriginal Australians perceive Country as a living cultural landscape with multiple dimensions comprising water, sky, people, animals and plants.

When Aboriginal Australians refer to Country it is an expression of custodial relationship, they do not own land but are owned by it. It sustains and provides for people, and people sustain and manage the land through culture and ceremony.

### Traditional Owner

The term Traditional Owner recognises a group or groups of Aboriginal people who have cared for particular Country over millennia.

The Victorian Government formally recognises Traditional Owners and their right to practice their culture and care for Country through Native Title determinations, Traditional Owner settlements and Registered Aboriginal Parties (RAP). Traditional Owner groups may exist where claims have not yet been made or determined.

### Indigenous design

Indigenous design offers a point of distinction that moves beyond a simple Western design perspective. Indigenous design is a process that considers connections to place and to the deep history and memory of place, achieving a distinctive design ethos. Indigenous design recognises culture as being dynamic, not only positioned in the past but also in the present and continuing into the future. Exploring Indigenous

knowledge and narratives, both traditional and contemporary, can encourage a connection to Indigenous culture through design, embedding cultural significance that is respectful.

### Aboriginal led and integration

An Aboriginal led project is one where Aboriginal stakeholders 'oversee creative development and the design process' (IIDC 2018). LXP projects involve shared decision-making, in this context Aboriginal stakeholders oversee and make decisions on how their knowledge, language and stories are used in the design. The intent of Aboriginal led is fulfilled by ensuring Aboriginal voices are integrated into the broader process in genuine and meaningful ways.

### Reference 3.

#### Yagan Square, Perth WA

The design acknowledges the historic use of the land by the Whadjuk people as a food source and meeting place



# 1.3 Policy Context

Since colonisation, successive government policies have entrenched the dispossession of Aboriginal Australian culture and economic opportunity and disrupted Aboriginal custodianship of Country. The current Victorian Government policy framework for Aboriginal affairs recognises that systemic reform of government systems and structures is necessary to address inequity and improve outcomes for Aboriginal Australians.

Self-determination is the key policy approach of the Victorian Government to improve whole of life outcomes for Aboriginal Victorians.

Self-determination, as described by the **United Nations Declaration on the Rights of Indigenous Peoples** is the ability of Indigenous people to 'freely determine their political status and pursue their economic, social and cultural development'. The **VAAF** acknowledges that 'Aboriginal Victorians hold the knowledge and expertise about what is best for themselves, their families and their communities'.

Indigenous design presents an opportunity to address the six domains of the **VAAF**, particularly *Culture & Country*, by celebrating and foregrounding Aboriginal experiences and living culture in LXR projects.

LXRP aims to *strengthen awareness and celebration of Aboriginal culture through incorporating Aboriginal content in the delivery of programs, projects and initiatives*. Indigenous design provides an approach to integrating Aboriginal culture and Country into design that is based on reciprocal sharing of knowledge and benefits through meaningful partnerships between Aboriginal stakeholders and delivery partners.

The Department of Transport (**DoT**) and Major Transport Infrastructure Authority (**MTIA**) have released a whole-of-portfolio **Transport Portfolio Aboriginal Self-Determination Plan**. The strategy provides a central framework in partnering with Traditional Owners to reduce the consultative burden on communities and increase opportunities for collaboration and knowledge sharing.



The VAAF commits government to enabling self-determination for Aboriginal Victorians

Figure 2. Policy context





# 2. INDIGENOUS DESIGN

Indigenous design is a concept that uses contemporary design practice (architecture, landscape architecture, urban design, engineering) to reveal and extend Aboriginal knowledge systems and cultural practices in the built environment.

Indigenous design moves beyond cultural heritage management to recognise that Aboriginal culture and knowledge exists and continues to evolve irrespective of whether a space is occupied by the post-colonial 'city'. It recognises and celebrates shared histories by making space for Aboriginal ceremony, ritual and social interaction within the existing form of the city.

Indigenous design is a process that attempts to actively connect to the deep history of Aboriginal occupation of this country and foregrounds Aboriginal aspirations and relationships. This can only be achieved through a process of co-design and deep listening with local Aboriginal communities and knowledge holders.

The Guidelines advocate for design teams to consider a broad range of design opportunities when pursuing Indigenous design. Figure 6 on page 9 illustrates some of these opportunities,

including built form, wayfinding, precinct design and landscape architecture.

All design opportunities should be investigated to realise the aspirations of Aboriginal communities and generate broader social, economic, cultural and political benefits (refer Section 2.4). It is important that design teams listen to Aboriginal communities and knowledge holders rather than assuming or imposing their concepts through the Indigenous design process. The earlier design teams engage with Aboriginal stakeholders, the greater the opportunity to embed cultural knowledge about place that aligns with Aboriginal ways of living (Figure 3).

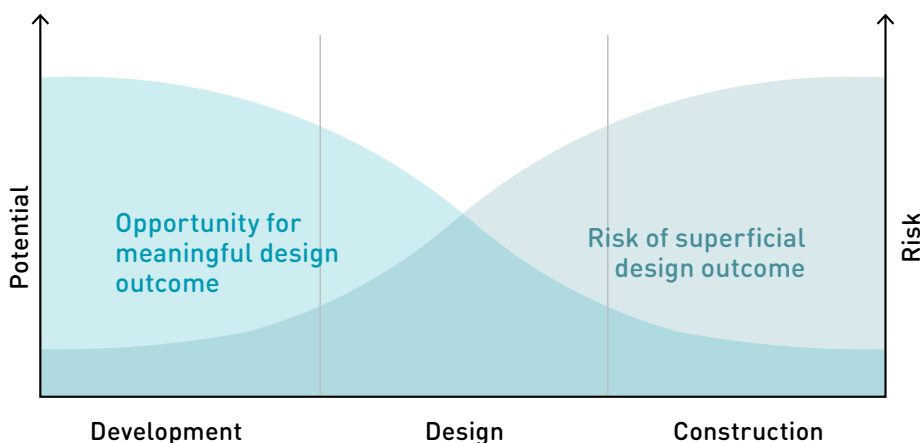
Meaningful Indigenous design influences how the space functions from an Aboriginal perspective rather than just including Aboriginal motifs and themes as a secondary or superficial element.

## ACTIONS

The following practical actions should be undertaken by delivery teams to better respond to Aboriginal narratives in the built environment:

- Align Indigenous design with the objectives of the **Urban Design Framework (UDF)**.
- Employ Aboriginal design practitioners, landscape architects and architects to broaden design perspectives and thinking.
- Be innovative in design thinking and consider how disciplines outside of the core design professions may present opportunities for Indigenous design (sustainability, planning, art).
- Ensure the design team works directly with Aboriginal stakeholders through a facilitated, culturally competent process.
- Continuously engage with Aboriginal stakeholders throughout the project lifecycle to embed Aboriginal knowledge in the design and function of the project.
- Where art is proposed as a design solution, align with the **Integrated Art Guidelines**.

Figure 3. Design opportunities and risks (adapted from Government as Smart Client)



# 2.1 Engagement principles

The following principles outline expectations for achieving integrated Indigenous design that raises awareness and promotes reconciliation. The principles should underpin engagement with Aboriginal stakeholders.

## 2.1.1 Transparent

A robust methodology is prepared and agreed with Aboriginal stakeholders at the start of the process. The methodology outlines key messages of what the project is, what is able to be influenced and how information that is shared will be used. The process addresses matters of intellectual property and ensures willing, prior and informed consent.

## 2.1.2 Equitable

Aboriginal stakeholders are active participants and the primary decision-makers on matters of Aboriginal culture and knowledge. The process does not push an agenda but engages in deep listening and reciprocal sharing of information.

## 2.1.3 Culturally competent

Engagement is founded on establishing and improving relationships between all stakeholders. Engagement takes into account the priorities, local protocols and procedures of involved Aboriginal parties and recognises that not all Aboriginal culture is or should be accessible.

## 2.1.4 Embedded

Engagement commences at project inception to ensure genuine and proactive inclusion of Aboriginal stakeholders across the duration of the project.

## 2.1.5 With the right people

Delivery partners ensure that all relevant Aboriginal parties, including Traditional Owners and other Aboriginal people with rights and particular interests, are represented in the Indigenous design process. Representatives are authorised to speak for Country, their communities or interest groups.

## 2.1.6 On Country

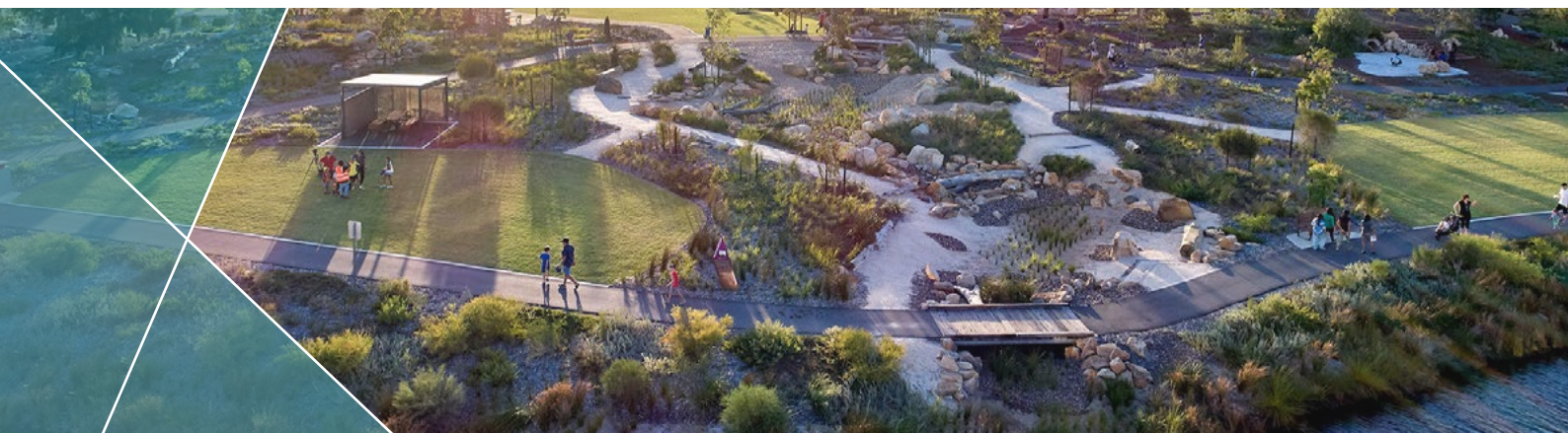
Meetings are held on Country, on site, or as determined by Traditional Owners.



**Reference 4.**  
*Uluru-Kata Tjuta Cultural Centre, NT*  
Anangu Traditional Owners, Mutitjulu community members and design consultants worked together on the design concept



**Reference 5.**  
*Murri Totems, Bundoora VIC*  
The sculptures by integrate Indigenous patterns (the painted Murri design) with Western science (totem shapes)



**Reference 6. Chevron Parklands, Burswood WA**  
Architects worked in parallel with Traditional Owners during the bid phase to integrate Indigenous design concepts in their proposal

## 2.2 Engagement process

LXRP recognises the diversity of cultures and Country encompassed by its program of works.

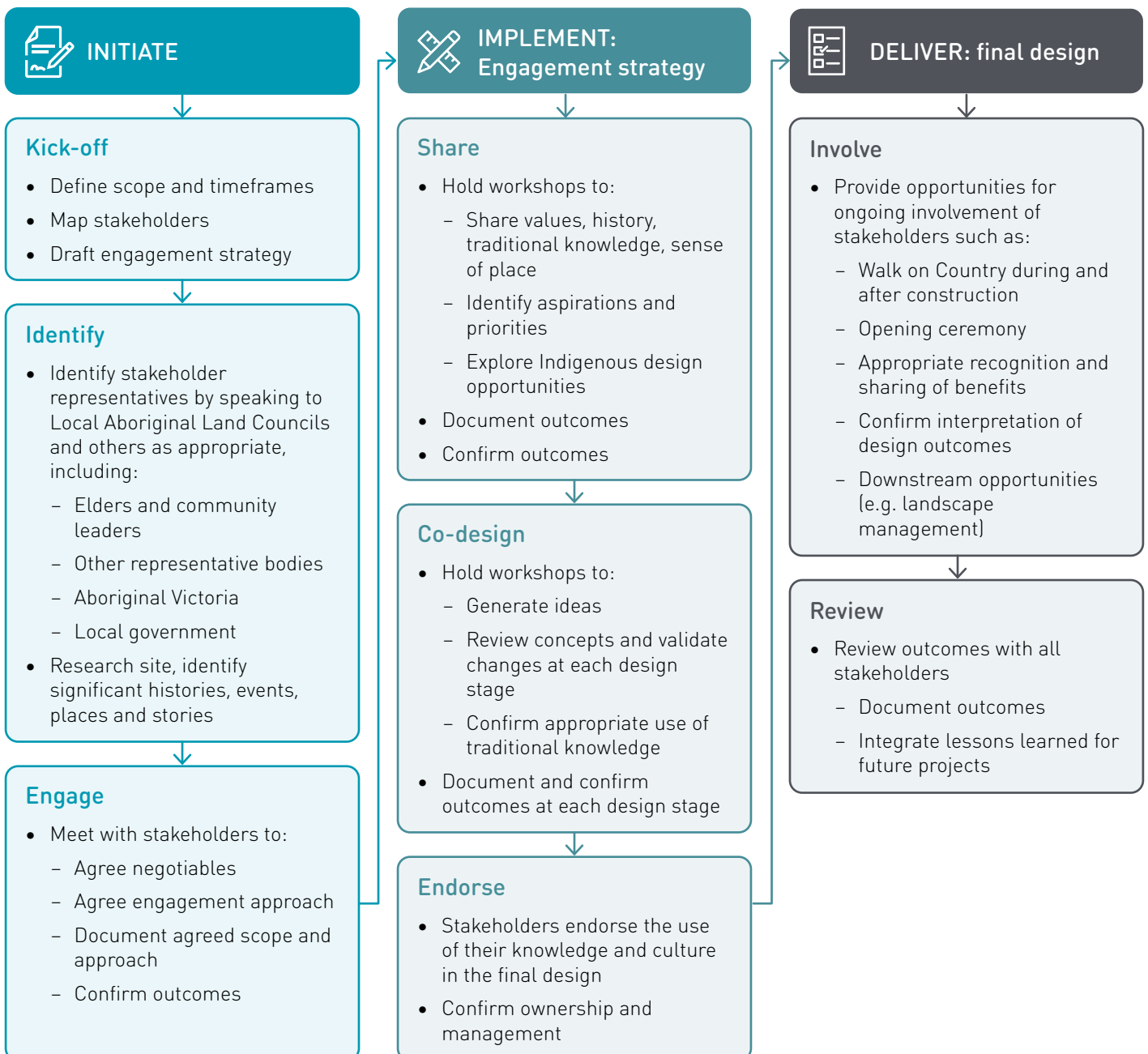
Successful engagement requires a tailored methodology built on trust and relationship-building that responds to the particular governance structures, cultural protocols, aspirations and priorities of involved Aboriginal parties. While the figure below sets out a recommended process and key activities to be undertaken, the level

of engagement for each site will be based on the approach agreed to with stakeholders.

Stakeholders encompass Traditional Owners and all other Aboriginal people with interests, connections or particular rights to the project site with authority to speak for Country.

The following process should be facilitated by an experienced Aboriginal practitioner and enable direct collaboration with the design team.

Figure 4. Engagement process



## 2.3 Integrated program

LXRP recommends delivery partners engage as early as possible, working with an Aboriginal services advisor to identify an appropriate engagement methodology that aligns with the principles of this document.

Indigenous design is integral to the planning and delivery of the overall urban design response. The start of a project is where the greatest impact of Indigenous design can be achieved. Delivery partners are able to connect with the right people, identify stakeholder priorities and align engagement with delivery timeframes early enough to generate the most benefit for Aboriginal stakeholders, local communities and the project.

Programs must allow sufficient time for representatives to gain consent from the broader community as needed throughout the Indigenous design process.

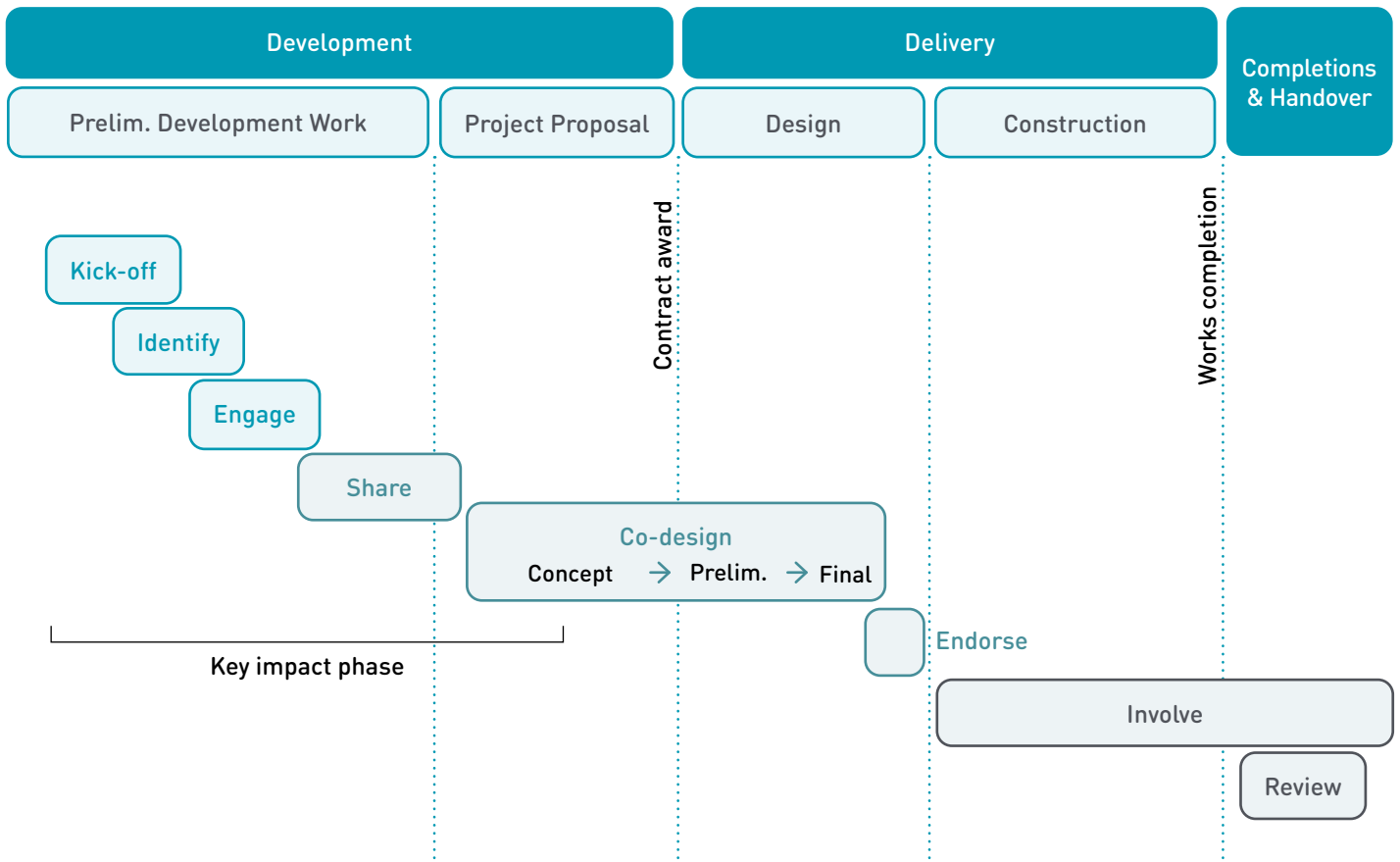
Proposed budgets for Indigenous design should allow for engagement and facilitation costs, design integration and all other costs associated with Indigenous design, including ensuring stakeholders, facilitators and any sub consultants are appropriately paid for their involvement.



**Reference 7. Birabahn building, Newcastle NSW**

*Landscaping comprises a plant palette that included only native plants that complement the buildings materiality, procured from Yarnteen, a local Aboriginal group.*

Figure 5. Applying the engagement process to project phases



## 2.4 Design opportunities

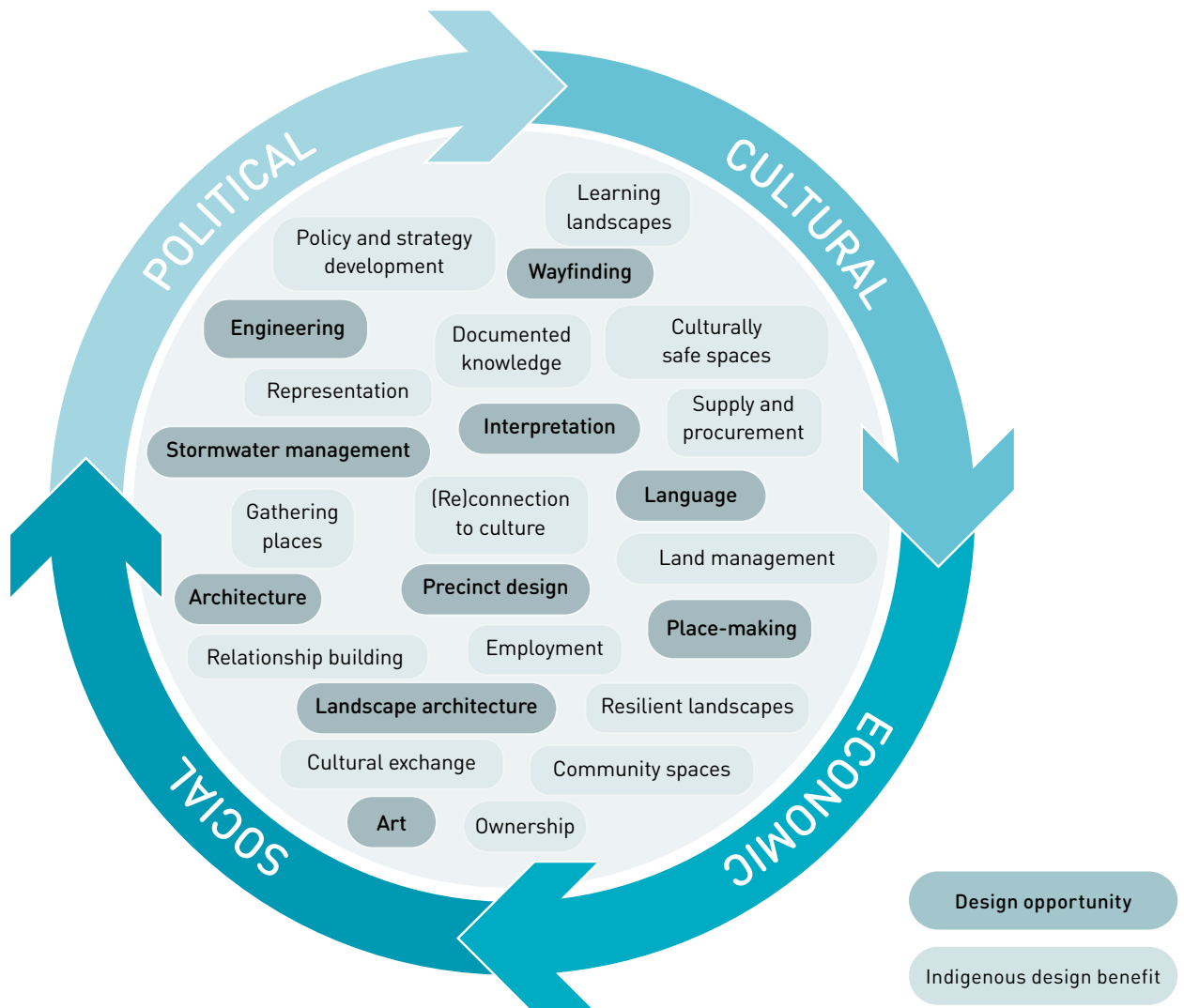
This document emphasises the opportunities for high quality built outcomes when engaging with Indigenous design.

However, early engagement and equitable participation can achieve good design that realises broader political, cultural, social and economic aspirations of Aboriginal communities. Examples of the broader benefits of Indigenous design are illustrated in Figure 6.

### Indigenous design can:

- **Empower Aboriginal-owned businesses** during the development, design and delivery of LXP projects through promoting and procuring a broad range of supplies and services.
- Facilitate opportunities for established and emerging Aboriginal leaders, communities and design professionals to **expand their networks and build relationships** with Aboriginal and non-Aboriginal peers.
- **Improve employment outcomes** by directly engaging Aboriginal design professionals. Opportunities may arise for further employment, education and training based on the proposed design solution.
- Create places for Aboriginal people to **share, celebrate and practice culture** and language.

Figure 6. Examples of design opportunities and broader benefits of Indigenous design



## 2.5 Roles and responsibilities

The delivery of integrated Indigenous design requires collaboration between a range of stakeholders and disciplines. As this is an emerging field, it is important to clarify the responsibilities for all parties at the start of the project.

The following table provides an overview of the roles and responsibilities of those involved.

### Summary of roles and responsibilities as they relate to Indigenous design

Organisations	Roles and responsibilities
<b>Aboriginal stakeholder representatives</b>	<p>Aboriginal stakeholder representatives include Registered Aboriginal Parties, recognised community representatives and knowledge holders who are acknowledged by Traditional Owners and are individuals and/or groups who speak to and for Country</p> <p>Their responsibilities may include:</p> <ul style="list-style-type: none"> <li>• Working in close partnership with the delivery partners across the project life cycles.</li> <li>• Working with delivery partners to identify and prioritise sites and areas appropriate for Indigenous design.</li> <li>• Collaborating across the Indigenous design process, ensuring that the knowledge and time shared is valued and expressed appropriately in the built environment</li> </ul>
<b>DoT</b>	<p>The DoT provides State Government co-ordination of the transport portfolio and will:</p> <ul style="list-style-type: none"> <li>• Deliver a central framework for Aboriginal self-determination and engagement.</li> <li>• Develop regional action plans and tailored RAP Agreements with Traditional Owners to define their involvement with MTIA projects.</li> </ul>
<b>LXRP</b>	<p>LXRP leads the overarching governance and championing of the Guidelines, including:</p> <ul style="list-style-type: none"> <li>• Aligning the Guidelines with policy, LXRP expectations and frameworks.</li> <li>• Reviewing engagement methodologies and design proposals.</li> <li>• Documenting the work for their own record and future promotion.</li> </ul>
<b>LXRP - Urban Design Advisory Panel</b>	<p>UDAP has a specific role to champion the UDF and is responsible for:</p> <ul style="list-style-type: none"> <li>• Providing guidance on the concept designs to ensure they are achieving the objectives of the Guidelines and the UDF.</li> </ul>
<b>LXRP - Delivery Partners</b>	<p>LXRP delivery partners manage Indigenous design as part of the overall project delivery and are responsible for:</p> <ul style="list-style-type: none"> <li>• Identifying and implementing Indigenous design with Aboriginal stakeholders.</li> <li>• Appointing an Aboriginal Services Advisor.</li> <li>• Ensuring the Indigenous design process aligns with the overall program and Guidelines.</li> <li>• Sharing the engagement methodology and documented outcomes with LXRP throughout the process.</li> </ul> <p>Each delivery partner has a Design Team which identify opportunities for Indigenous design. Design Teams engage with Traditional Owners to integrate values and knowledge into the design, as well as provide input to the Aboriginal Services Advisor on scope of engagement with Aboriginal stakeholders. Where an Aboriginal design practitioner is engaged, they should be embedded within the design team.</p>

Work packages	Roles and responsibilities
<b>Delivery Partner - Aboriginal Services Advisor</b>	<p>The Aboriginal Services Advisor facilitates the partnership between delivery partners, Traditional Owners, Aboriginal parties and other stakeholders. The Aboriginal Services Advisor:</p> <ul style="list-style-type: none"> <li>• Works in close partnership with the delivery partners, to identify and respect detailed and specific protocols for working with Aboriginal communities.</li> <li>• Establishes an inclusive and culturally safe environment for everyone involved in the project.</li> <li>• Develops and documenting the engagement methodology.</li> <li>• Facilitates engagement by implementing the agreed methodology.</li> </ul> <p>In addition, and as agreed with delivery partners, the Aboriginal Services Advisor may:</p> <ul style="list-style-type: none"> <li>• Provide cultural awareness training.</li> <li>• Collaborate with the Design Team on the design outcome.</li> </ul>
<b>Delivery Partner - Art Curator</b>	<p>In some cases the Indigenous design opportunity may be realised through public art. In these cases it will be an Art Curator's role to manage integrated art aspects of the project as set out in the LXP Integrated Art Guidelines.</p>

# 3. APPENDICES

## 3.1 Appendix A - Case Studies

The following case studies from across Australia demonstrate a commitment to high-quality outcomes that strengthen Aboriginal culture through Indigenous design.

The case studies are:

- Karrum Karrum Bridge, Carrum
- Chevron Parklands, Belmont Peninsula
- Birabahn Building, Newcastle

NOTE: These case studies will be updated from time to time as LXP projects are delivered and other projects are identified that demonstrate inclusive, integrated and Aboriginal led Indigenous design.





## CASE STUDY

*Reference 8. Yarning circle (main image)  
Reference 9. Diamond pattern on ramp (circle top)  
Reference 10. Urban marker (circle bottom)*

# Karrum Karrum Bridge, Carrum

### Type of design

Landscape and infrastructure design

### Designer

COX Architecture, Rush Wright, WSP

### Traditional Owners

Bunurong

### Asset owner

Kingston City Council

### Completion date

2019

### Overview

Built in 2019 as part of the Southern Program Alliance LXP works, the road bridge with dedicated pedestrian and bike path connects Station Street across the Patterson River and connects to the broader cycling and pedestrian network.

### Indigenous design

- The Southern Program Alliance worked with the Bunurong Land Council to incorporate cultural motifs into the design.
- The delivery partners employed the IIDC and engaged directly with Traditional Owner groups.
- The name Karrum Karrum Bridge reflects the original Bunurong place name.
- The yarning circle provides a welcoming space for Traditional Owners to meet, gather and exchange cultural practices and values.
- The aluminium frame of the urban marker features wedge-tailed eagle designs referencing Bunjil the Creator, significant to Bunurong culture.
- The shared user path retaining wall incorporates diamond patterns, a Bunurong symbol of unity.



## CASE STUDY

---

*Reference 11. Chevron Parklands*

# Chevron Parklands, Burswood

### Type of design

Landscape design

### Designer

Hassell

### Traditional Owners

Whadjuk Country

### Asset owner

WA Government

### Completion date

2017

### Overview

The design recognised the environmental rehabilitation of the site as an opportunity to educate visitors and celebrate the site's importance in Whadjuk and Noongar culture. The design uses various elements of the precinct (stadium, parks, gateway, paths) to share different aspects of Whadjuk language, culture and knowledge.

### Indigenous design

- Hassell engaged with the South West Aboriginal Land and Sea Council (SWALSC) during the bid phase to integrate Indigenous design concepts in their proposal.
- Representatives of the Whadjuk community formed the Whadjuk Working Party (WWP) and were engaged throughout planning, design and construction through a formal agreement that clarified terms of reference, reimbursement, timeframes and other aspects of engagement.
- Engagement with the WWP was based on building trust and knowledge sharing, including upskilling emerging Whadjuk artists.
- The six Noongar seasons were interpreted as the overarching concept for the nature playground, influencing spatial arrangement, colour palette, plant species and material selection.



## CASE STUDY

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*Reference 12. Interior to Birabahn (main image)  
Reference 13. Birabahn building (circle top)  
Reference 14. Exterior to Birabahn (circle bottom)*

# Birabahn Building, Newcastle

### Type of design

Educational facility/building

### Designer

Peter Stutchbury, Richard Leplastrier and Sue Harper

### Traditional Owners

Pambalong Clan of the Awabakal Nation

### Asset owner

The University of Newcastle

### Completion date

2002

### Overview

The Birabahn building is a place of higher education, but also a place where Aboriginal and Torres Strait Islander students are able to feel connected to their community. The building incorporates Indigenous practices and culture to present staff, students and community with a warm familiar environment.

### Indigenous design

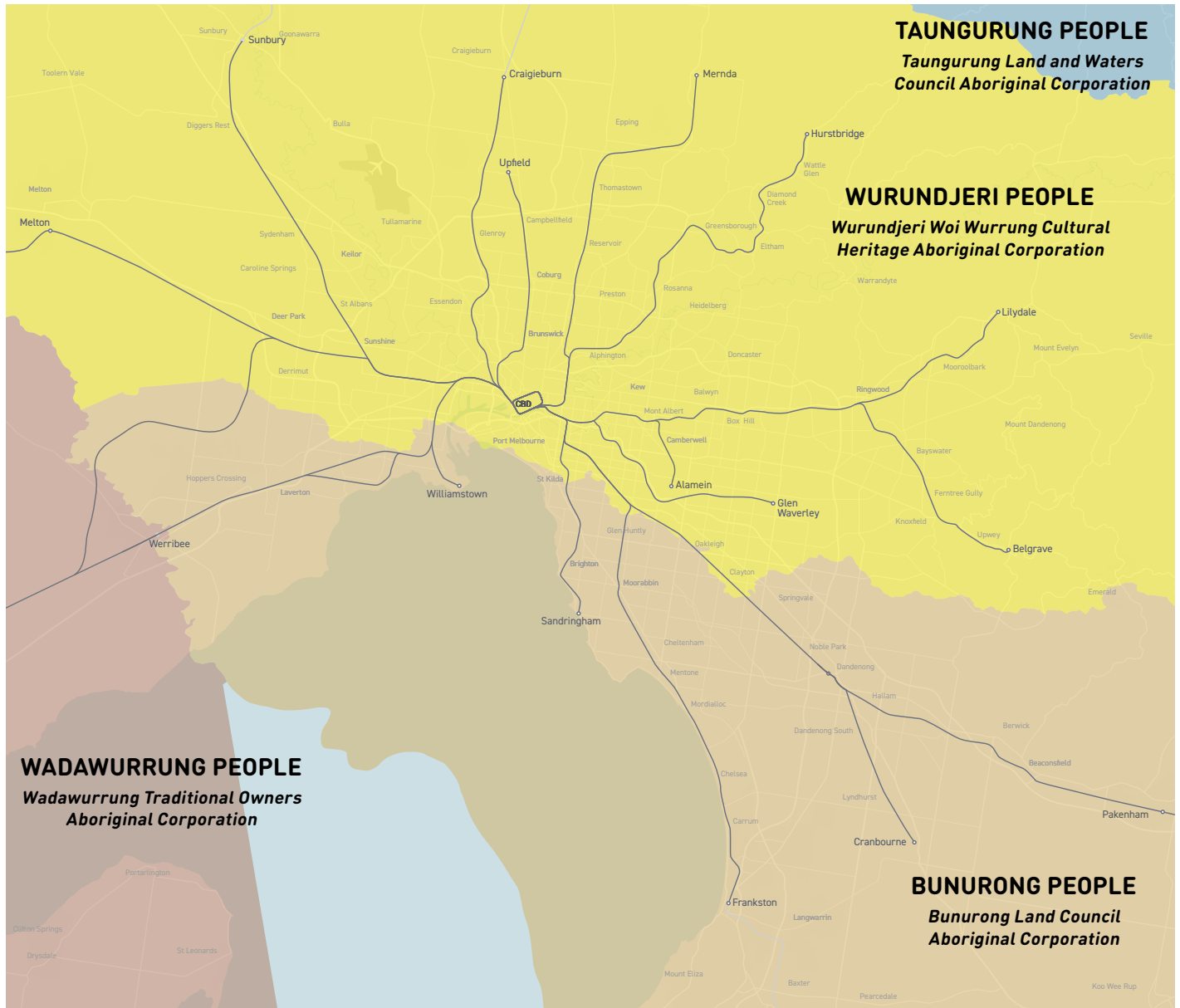
- The building was named Birabahn in honour of both the eagle-hawk totem of the Awabakal and the Awabakal scholar by the same name.
- The spirit of Birabahn the eaglehawk is reflected in the design of the building. In aerial, the roof span reveals wings of the eaglehawk soaring over traditional lands.
- The glass work used throughout the building integrates handprints of children from the local Awabakal day care centre.
- The landscaping comprised a selected plant palette that included only native plants that complement the buildings materiality, procured from Yarnteen, a local Aboriginal group.
- The engagement process included multiple workshops with all five Aboriginal groups, Awabakal, Worimi, Darkinjung, Wonnarua and Biripai coming together to create the brief.

## 3.2 Appendix B - Train Network and RAP Locations

The map below shows the extent of the Melbourne metropolitan train network in relation to existing RAPs (shaded).

For the full list of LXR project sites visit [levelcrossings.vic.gov.au/projects](http://levelcrossings.vic.gov.au/projects).

To confirm exact locations of RAPs, use the online map from Aboriginal Victoria, available at [achris.vic.gov.au/weave/wca.html](http://achris.vic.gov.au/weave/wca.html).



## 3.3 Appendix C - Image sources

All images supplied by LXR or used with permission.

#	Title	Page	Project design team	Photographer
<b>References</b>				
1	Bunjil Place, Narre Warren VIC	1	fjmt Studios	LXRP
2	Ngarara Place, Melbourne VIC	2	Greenaway Architects	LXRP
3	Yagan Square, Perth WA	3	Lyons Architects, IPH architects and ASPECT Studios	Peter Bennetts
4	Uluru-Kata Tjuta Cultural Centre, NT	6	Gregory Burgess Architects	Craig Lamotte
5	Murri Totems, Bundoora VIC	6	Reko Rennie, Matt Fearn, Peter Lonergan and Cracknell & Lonergan	LXRP
6	Chevron Parklands, Burswood, WA	6	Hassell, Whadjuk Working Party	Peter Bennetts for Hassell
7	Birabahn building, Newcastle, NSW	8	Peter Stutchbury in association with Richard Leplastrier and Sue Harper	Photograph courtesy of University of Newcastle
8	Yarning circle at Karrum Karrum Bridge, Carrum, VIC	13	WSP with Cox Architecture and Rush Wright Associates for the Southern Program Alliance	LXRP
9	Diamond pattern on ramp at Karrum Karrum Bridge, Carrum, VIC	13	WSP with Cox Architecture and Rush Wright Associates for the Southern Program Alliance	LXRP
10	Urban marker at Karrum Karrum Bridge, Carrum, VIC	13	WSP with Cox Architecture and Rush Wright Associates for the Southern Program Alliance	LXRP
11	Chevron Parklands, Burswood, WA	14	Hassell, Whadjuk Working Party	Peter Bennetts for Hassell
12	Interior to Birabahn building, Newcastle, NSW	15	Peter Stutchbury in association with Richard Leplastrier and Sue Harper	Michael Nicholson
13	Birabahn building, Newcastle, NSW	15	Peter Stutchbury in association with Richard Leplastrier and Sue Harper	Photograph courtesy of University of Newcastle
13	Exterior to Birabahn building, Newcastle, NSW	15	Peter Stutchbury in association with Richard Leplastrier and Sue Harper	Michael Nicholson
<b>Figures</b>				
1	Continuum towards Aboriginal self-determination	1	Adapted from VAAF (Aboriginal Victoria 2018)	-
3	Design opportunities and risks	5	Adapted from Government as Smart Client (OVGA 2013)	-

## 3.4 Appendix D - References

Reference	Website
Aboriginal Victoria 2018. Victorian Aboriginal Affairs Framework 2018-2023	<a href="http://aboriginalvictoria.vic.gov.au/victorian-aboriginal-affairs-framework-2018-2023/print-all">aboriginalvictoria.vic.gov.au/victorian-aboriginal-affairs-framework-2018-2023/print-all</a>
Department of Transport. Transport Aboriginal Self Determination Strategy	<a href="http://transport.vic.gov.au/-/media/tfv-documents/aboriginal-self-determination-plan_2020_web.pdf?la=en&amp;hash=6FDFA300A377A54A25FBC73A4D614D34">transport.vic.gov.au/-/media/tfv-documents/aboriginal-self-determination-plan_2020_web.pdf?la=en&amp;hash=6FDFA300A377A54A25FBC73A4D614D34</a>
Dr. Russell Kennedy, Dr. Meghan Kelly, Mr. Jefa Greenaway, Prof. Brian Martin 2018. International Indigenous Design Charter	<a href="http://indigenousdesigncharter.com.au/international-indigenous-design-charter/">indigenousdesigncharter.com.au/international-indigenous-design-charter/</a>
LXRP 2020. Urban Design Framework v5.0	<a href="http://levelcrossings.vic.gov.au/about/urban-design-framework">levelcrossings.vic.gov.au/about/urban-design-framework</a>
OVGA, 2013. Government as Smart Client	<a href="http://ovga.vic.gov.au/government-smart-client">ovga.vic.gov.au/government-smart-client</a>
United Nations 2007. United Nations Declaration on the Rights of Indigenous Peoples	<a href="http://un.org/development/desa/indigenouspeoples/declaration-on-the-rights-of-indigenous-peoples.html">un.org/development/desa/indigenouspeoples/declaration-on-the-rights-of-indigenous-peoples.html</a>

## 3.5 Appendix E - Acronyms

Acronym	Title
DoT	Department of Transport
IIDC	International Indigenous Design Charter
LXRP	Level Crossing Removal Project
MTIA	Major Transport Infrastructure Authority
RAP	Registered Aboriginal Party
UDAP	Urban Design Advisory Panel
UDF	Urban Design Framework

## CONTACT US

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