



PARKS FOR PEOPLE PROGRAM

Tench Reserve, Jamisontown Park Art Plan

Final Version
25 March 2021

Prepared for the NSW Department of
Planning, Industry and Environment

**PLACE
PARTNERS**
Placemaking Consultancy

This document is the final version Park Art Plan for Tench Reserve, Jamisontown. It has been designed to be printed as an A4 landscape double sided document.

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Artwork examples provided by Barbara Flynn - where relevant noted: BF

This document acknowledges that Tench Reserve, Jamisontown is on Aboriginal land where the traditional custodians have been caring for Country for more than 70,000 years.

We pay our respects to the traditional owners of this land, their Elders past, present and emerging, and acknowledge the continued rich culture and heritage of all Aboriginal people on this land.

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Background

This section provides an overview of the Parks for People Program, the role of public art and information regarding the site and park project to help direct artist responses.

Parks for People Program

Parks for People is a major investment into the delivery of exemplary new parks or park upgrades across Greater Sydney. The program aims to improve liveability in communities across Greater Sydney, in addition to delivering social inclusion, environmental and social sustainability and public health benefits.

Place Partners has been engaged by the NSW Department of Planning, Industry and Environment (DPIE) to deliver a Public Art Strategy for the Parks for People Program and Park Art Plans for new or upgraded parks across Sydney. This Park Art Plan is for Tench Reserve, Jamisontown within Penrith City Council.

About the Program

In early 2019, the NSW Premier unveiled a \$150 million Strategic Open Space program to secure and improve green space across the Greater Sydney region. Of this \$150 million, \$50 million will be spent across Greater Sydney to create better access to open space. This will be achieved through the creation of new parks, and the embellishment of existing parks, providing greater recreation and open space opportunities for each respective community.

The Parks for People program seeks to improve liveability in communities across Greater Sydney by actioning the Premier's Priorities. Premier's Priority 11, 'Greener public spaces', aims to increase the proportion of homes in urban areas within 10 minutes' walk of quality green, open and public space by 10% by 2023. Premier's Priority 12, 'Greening our city', aims to increase the tree canopy and green cover across Greater Sydney by planting one million trees by 2022.



Tench Reserve, Jamisontown.
Photo: Mark Pokorny

Program Objectives

The Parks for People Program objectives are to:

- Contribute towards the Greater Sydney Commission's vision of a City in the landscape through achieving the best outcomes for the open space network, community needs and public value;
- Demonstrate the application and measurement of the Premier's Priorities numbers 11 and 12 through creation and access to high quality and green public space;
- Design and deliver open space for the purpose of public recreation that contributes to meeting the documented needs of the local communities such as the community needs as identified in the Greater Sydney Outdoor Survey and Recreation Report and to be adaptable to the future needs of the community;
- Showcase ecological and sustainable design practices that benefit community and demonstrate good biodiversity outcomes;
- Showcase innovation in the design and delivery of inclusive public open space through collaboration with local government and local communities;
- Engage with the community to inform the outcomes of the project by prioritising community involvement in creation of public spaces;
- Demonstrate best practice in the creation of public open space using NSW Government owned and managed land; and
- Hand over the embellished / new open spaces to the relevant councils following completion of the onsite works and prior to opening of the park for public use.

Public Art

Public art in placemaking is an opportunity to build meaningful connections among a diversity of park users, considering a park's location, its history, local culture and community aspirations. Two documents will help guide the successful delivery of public art for the Parks for People Program; an overarching program-wide Public Art Strategy and a Park Art Plan for each park project.

The goal of both these documents is to provide an approach that aligns with the program's ambition and bold vision to deliver open spaces that deliver design excellence and innovation and provide the platform for an integrated program of best practice public art.

Public Art Strategy

The Public Art Strategy defines the overarching opportunities for development and delivery of public art across the Parks for People Program.

It responds to the values of First Nations people as a key component, ensuring the celebration of both Aboriginal and post settlement heritage is incorporated where relevant.

The public art opportunities identified by the Public Art Strategy will also aim to create opportunities for NSW-associated artists through the delivery of the program.

Artists are encouraged to read the Public Art Strategy in full.

Policy Alignment

Public Art in the Parks for People Program is guided by relevant strategic NSW Government documents and over 30 local government policy and strategy documents provided by the eight participating councils. The goal is to ensure alignment of the public art objectives and the delivered artworks in each park with all relevant stakeholders.

Research & Engagement

The Public Art Strategy and Park Art Plans have been informed by engagement with council stakeholders, the lead design teams, local Indigenous and cultural leaders and the wider community.

Park Art Plan

This Park Art Plan provides the high level brief for the integration of artwork in Tench Reserve, Jamisontown. The directions contained within have been developed as a response to site visits, review of relevant documents, community engagement findings and meetings with stakeholders and cultural leaders. They respond to and have been integrated into the concept design developed by the lead design team for Tench Reserve.

This Park Art Plan aims to direct the delivery of an exceptional public artwork at Tench Reserve that will help to realise the Program and Project Objectives and align with the preferences of the council and the community.

Public Art Principles

The following Public Art Principles provide the foundation for the public art in the Parks for People Program:

1. Deliver design excellence and innovation and demonstrate ecological and sustainability outcomes
2. Respect and respond to Indigenous cultural design principles* and concepts of designing with Country
3. Respond to place through local identity, local stories and history
4. Reflect the local people to generate discussion and empower and encourage community creativity and cohesion
5. Work with community to deliver a new, site-specific public artwork that is unique, engaging, relevant, memorable and robust
6. Collaborate with the lead design team to ensure that art complements and enhances the landscape approach
7. Create opportunities for NSW artists, including opportunities for First Nations and emerging artists
8. Advise on best practice methodology for the selection, commissioning, delivery and care of artworks that provides value for money and is in line with NSW Government Procurement.

Public Art In Penrith City Council

Penrith City Council sees public art as one of the tools to support placemaking. There are several examples of art and cultural infrastructure as well as programs across the local government area. Council aspires for art to foster socially sustainable communities, create vibrant destinations and a sense of arrival, express identity and support the local economy.

Artists should consider how they respond to the existing local council policy context and stated directions for public art in this project.

Public Art in Penrith City Council

Council recognises cultural development and creativity as critical to the City's economic vitality, social equity and environmental sustainability. Artworks across the local government area display a range of scale and types. Many of Council's art and cultural projects strongly focus on mentorship and professional development to assist with career goals and possible employment for creative practitioners.

“Placemaking and public art assists in the delivery of environments that nurture their natural assets, build on what we have, inspires and welcomes communities, and strengthens local economies.”

Penrith City Council
Place Making and Public Art Policy, 2011

Strategic and Policy Context

The following Council documents have been reviewed and considered while preparing this plan.

Place Making and Public Art Policy, 2011

This policy defines place making and public art and the benefits they provide:

- Socially Sustainable Communities - enabling the community to celebrate its diversity, while contributing to a sense of community pride that enhances the connection between people and place
- Creating a sense of arrival and vibrant destinations - enhancing the sense of arrival and welcome for residents, tourists and the business sector
- Social expression and identity - expressing ideas through art that can add interest, character and identity to a place
- Supporting the local economy - creating a point of difference to attract innovative enterprises and entrepreneurs.



Cranebrook Skate Park Mural for the Magnetic Places Program (nepeancommunity.org.au)

Penrith DCP - C8 Public Domain, 2014

This plan suggests that landscaping, public art and placemaking have an integrated approach and be incorporated in the design of the public domain. It supports public art to be site-specific and integrated where possible with street furniture, street infrastructure and buildings.

Penrith Great River Walk Interpretation Plan, 2011

This plan provides the cultural framework for narrating the story of the Penrith section of the Nepean River. The plan proposes 4 key themes:

- The Living River
- Crossing the River
- Working the River
- On the River.

Creative Production Synergies in Penrith and the Blue Mountains, 2020

This document gives an overview of cultural infrastructure and art in the Penrith local



Temporary art in the Real Festival in Tench Reserve
(visitpenrith.com.au)

government area. One of its recommendations is to introduce a public art and sculpture program for the Nepean region.

Recreational and Cultural Strategy, 2004

Some of the directions of this strategy are to:

- Facilitate participation by community artists in arts and cultural activities
- Integrate permanent and temporary urban art along the river
- Build on existing cultural sites and integrate into the wider context.

'Our River' Nepean River Masterplan, 2013

This masterplan is focussed on the precinct around the Nepean River and proposes that public art interpret elements of the river to be developed in Tench Reserve. The plan proposes 5 principles - Our Accessible River, Our Active River, Our Cultural River, Our Healthy River, and Our Managed River.



Adam Galea's High Horse from HIDDEN Rookwood sculptures in Rookwood Cemetery, 2015. (vintagefm.com.au)

PCC Public Art Principles

The following objectives from Penrith City Council's DCP - Part C8 Public Domain provide the overarching approach for the creation of public art:

- Encourage the role that place making and public art plays in the life of the City and its communities in contributing to its creative cultural life, liveability and accessible amenity
- Provide public art through place-making principles that contributes to the development of vibrant destinations in the City's public domain
- Encourage new developments and redevelopments to facilitate and integrate high quality place making and public art into the development framework which adds to the cultural development of the City.

Council Directions

Council Directions provide a synthesis of the review of relevant documents and Council engagement. Artists should consider how to:

1. Be true to the local context, particularly local Aboriginal stories and cultural expression

Art should reveal the connection between the local Aboriginal people and the river

2. Complement and enhance the existing activities in the park

Art should minimise negative impacts on existing activities including large events.

3. Support and mentor local creatives

Council would like to see local artists included and supported, and a collaborative approach to artmaking pursued. New art should advance existing initiatives that support young creative practitioners and bring creative people from different disciplines together

4. Consider innovation and new technologies

Council is interested in new ideas and technologies.

5. Employ materials that are robust and easy to maintain

Council is open to lifespan and maintenance requirements; but consider graffiti and including clear maintenance instructions.

Tench Reserve, Jamisontown

We value the unique status of Aboriginal people as the original owners and custodians of lands and waters, including the land and waters of Penrith City.

Tench Reserve is an existing 14-ha public park along the eastern edge of the Nepean River in the suburbs of Penrith and Jamisontown. The reserve runs along the river edge has a softly undulating topography. It features playgrounds for children, picnic areas, a boat ramp, shared walking and cycling paths, an arboretum, and seating.

About the Area

Tench Reserve is located across the two suburbs of Penrith and Jamisontown, on the Nepean River in Western Sydney in the Penrith City Council local government area. The area is experiencing significant population growth and is subject to hot summers and mild to cool winters.

“We are a region on the rise and in the future, we will be a city of transformation.”

Penrith Local Strategic Planning Statement, 2020

Short History

Pre-settlement, the land around the Nepean River was home to local Indigenous people. Shortly after the first Europeans settled in Australia, Captain Watkin Tench became the first European to encounter the Nepean River at Penrith.

European settlement along the Nepean River began in 1803 when the area along the east bank of the river was surveyed. The construction of a road connecting Emu Plains to Sydney in 1815 laid the foundation for commercial development at Penrith. This was strengthened when the railway connected Sydney with Penrith in 1862. Development in Jamisontown commenced in the later half of the 20th century.

People

The current population of Penrith suburb is 13,295 while that of Jamisontown is 5,500.

The community comprises a higher population of people aged 25–40 compared to the state average. The local government area’s population is expected to increase from 201,600 to 369,250 by 2041*, with the most significant increase in the working age group.

About the Site

Tench Reserve is an existing public park located 3 km to the south-west of the Penrith CBD, along the Nepean River. The site area is 14 ha and is zoned for Public Recreation. Along the length of the western edge of the park is the Nepean River, but the opportunities for physical and visual access to the water are limited. Along the eastern edge of the site is Tench Avenue beyond which is a tourism-focussed precinct comprising restaurants, a hotel and a water park.

Site Features

Tench Reserve is 60–80 m wide and has an undulating topography sloping towards the river. The river edge has relatively steep slopes which are underlain by degraded and weak alluvial soils.

The park has large expanses of open grassed areas and diverse mature canopy trees which form a part of its scenic landscape. A heritage orchard of mulberry trees along either side of a shared path is one of the unique features of the park. The park has two playgrounds with picnic facilities and toilets. As per DPIE’s Aboriginal Due Diligence Assessment, a large part of the park has been identified as an archaeologically sensitive zone.

Current Uses and Users

Tench Reserve is popularly used for walking, cycling, running, exercise, picnics, play and water-based recreational activities. A part of the bridge-to-bridge loop of the Great River Walk (a 7-km walk along the Hawkesbury-Nepean River system) passes through Tench Reserve. The area near the existing playground in the park is used by an Aboriginal Men's Group. The Real Festival is an annual weekend-long major arts and cultural event in Tench Reserve with audiences up to 30,000. This includes large scale public art installations, theatre performances and infrastructure which require large clear and level areas, as well as accessibility for plant equipment and crowd capacities. Mulberry picking from the historical orchard in the northern area of the site is a popular activity amongst locals.

Considerations and Challenges

Artworks in the reserve should ensure that the existing well-performing assets and popular activities such as the Real Festival are not negatively impacted.

Artworks should be resilient to the extremes of weather and conditions especially such as river flooding.

For further reading, please visit the below links:

- About the Great River Walk - [link](#)
- About REAL Festival - [link](#)
- Census data - Penrith Quickstats [link](#)
- Census data - Jamisontown Quickstats [link](#)

About the Planned Park

To date three options have been developed for the upgrade of Tench Reserve. Some of the key features in these options include a legible river walk, improved physical and visual access to the river, improvement of the wharf precinct, additional of recreational facilities, development of nodes and improved park entries.

Landscape Design Brief

The lead design team has undertaken extensive research to develop the concept design for Tench Reserve, Jamisontown.

Artists should review documentation provided by the lead design team and consider an inclusive response in the context of the five overarching design principles:

- Adopt a light touch
- Rediscover the river
- Develop a strong identity
- Create a variety of spaces
- Improve connections within and between places

Project Objectives

In addition to the wider Program Objectives, a set of site-specific project objectives have been developed in collaboration between DPIE, Council and the project team, and should be a focus of the artist response. The Project Objectives for the Tench Reserve, Jamisontown project are to:

- Create access points to the river and safe systems for pedestrian and cycling circulation
- Create opportunities for a variety of recreational uses
- Celebrate the identity of place through cultural recognition
- Contribute to improving the health of the river
- Enhance and protect the natural beauty and landscape setting.



Aerial view of site

Overall site —

“Tench Reserve is a primary recreation offer along the Great River Walk, and will continue to provide an opportunity for Council to showcase riverfront life in Penrith.”

Context Landscape Architecture
Concept Options Report

Community Engagement

Across the project there have been a number of overarching, as well as public art specific, engagements.

Development of the Park Art Plan has involved an iterative consultation process, with new information becoming available throughout the process. As new inputs became available, the Park Art Plan evolved to reflect a more comprehensive understanding of the stakeholder and community values.

Indigenous Engagement

Engagement undertaken by the lead design team with local Indigenous groups revealed the following Cultural Design Principles:

- Country is Everything
- Country dictates Dynamic Functionality
- Connectedness
- Aboriginal Culture is a Living Culture
- Custodianship

All integration of Indigenous culture will aim to be multi-purpose, functional and accessible by all.

Community Engagement

This Park Art Plan has incorporated the findings of a number of community engagement activities including DPIE surveys and interviews. This research revealed the following aspirations for Tench Reserve:

- A peaceful place to relax and wind down
- A fun place with lots of different activities and play equipment
- An exciting and adventurous discovery through natural landscapes.

Continuing engagement

There has been strong support shown from local Indigenous groups, the community and council for ongoing engagement and potential participation in the public art process. This could occur through more passive feedback opportunities through to active participation through art making or mentoring.

Artists should consider how they could respond to this interest.

Community Values

The following Community Values identified through the visioning stage community engagement synthesise what themes the community would like to see for public art at Tench Reserve. Artists should aim to respond to and respect these local community values regarding art that could:

1. Incorporate local Aboriginal stories, culture and connection to land
2. Share stories of the river and the Penrith community
3. Offer a calming and playful connection with nature.

Site Images

These images are provided to illustrate the pre-development conditions on the site.



Tench Reserve offers limited visual and physical access to the Nepean River. Photo: Mark Pokorny



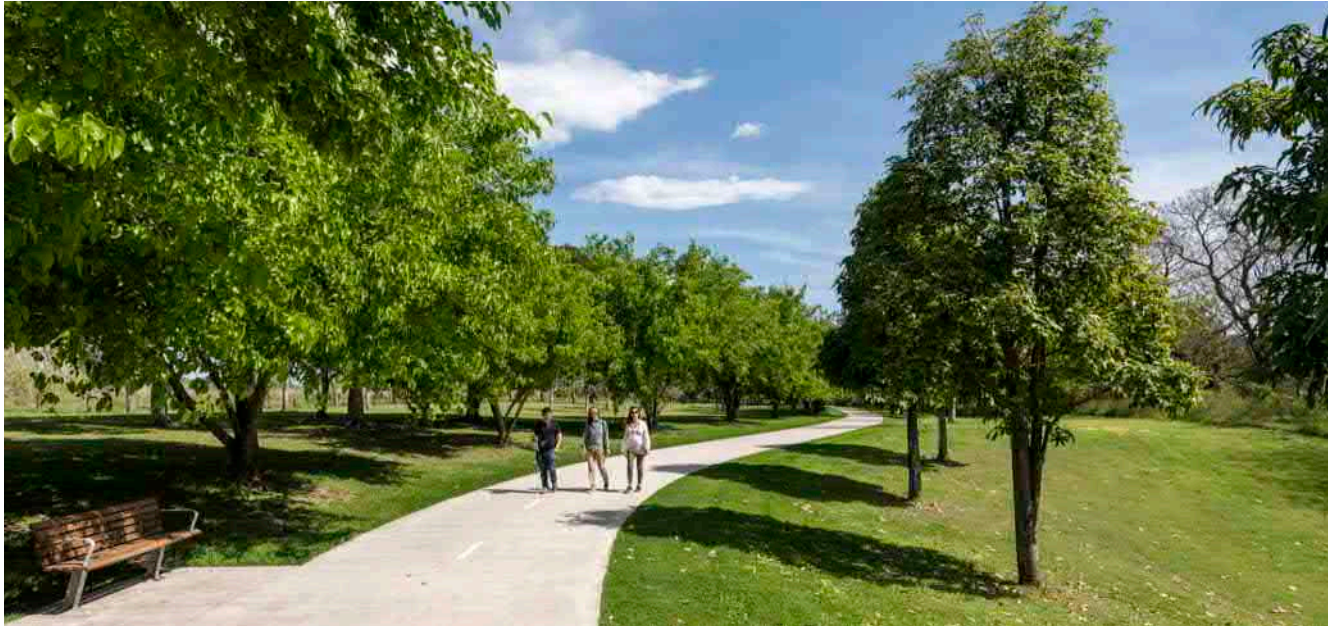
Informal access to the Nepean River and a popular tree at the southern end of Tench Reserve. Photo: Mark Pokorny



Play spaces in the park. Photo: Mark Pokorny



'Parkrun turnaround tree', an iconic tree on the site that serves as a visual landmark. Photo: Mark Pokorny



Shared path for walking and cycling that is shaded well by existing canopy trees. Photo: Mark Pokorny



Undulating terrain in the park with pockets of low-lying areas. Photo: Mark Pokorny



Tench Reserve has large expanses of open grassed areas



Tench Reserve has a great diversity of trees



Photo: Mark Pokorny

Tench Reserve, Jamisontown Park Art Plan

This section provides the high level directions for artwork within this park. It forms part of the Artist Brief.

Directions for Artists

The following pages provide the direction for artist responses to the project site. These curatorial themes have been drawn from research and engagement with council and community and refined through collaboration with the lead design team to ensure conceptual alignment.

There are of course a multitude of local stories and narratives that could be told through public art on this project site. The selected curatorial theme has been defined through an iterative process and does not aim to limit the artist's response to place and community values, rather refine and direct it towards a shared vision for the future park.

Artists are asked to respond to the Curatorial Principles, the Curatorial Theme and the design concept for the new park, and consider information regarding typology, scale and locations.

Engagement Process

Artists will be invited to join a long list of suitable candidates for each park. A shortlist will then be invited to respond to this Park Art Plan. Artists must be willing to participate in a collaborative process to ensure artworks are integrated into the park landscape design or infrastructure and that outcomes are aligned with the wider requirements of the project. This approach will require an ongoing engagement with the lead design team.

Curatorial Principles

There are two overarching Curatorial Principles that artists are encouraged to incorporate in their response; that the artwork respond specifically to this location and that it respects and considers how to respond to the changing needs of the local community.

A Response to Place

The Nepean River setting is what makes Tench Reserve truly unique. It brings beauty and the promise of refreshment by jumping in for a swim or casting off in a kayak. It can be harnessed through art and design to be more accessible, more visible and better understood.

Rivers flow, move people from place to place, and are crossed. Those three concepts already encapsulate the history of Penrith, of what its original people know and possessed, and also what they lost as Europeans began to come upriver.

The Parks for People Program aspires to give voice to stories like these.

The current park encapsulates the picturesque landscape with arboretum showcasing multiple species in a peaceful setting. In addition the park hosts many high energy activities.

Public artworks that reflect on these subjects could enable the community to better connect with the place.

Connection and Collaboration

The increasing diversity of the cultural backgrounds of the local community, the range of interests in regards to park activities and the wider value of cross disciplinary collaboration are all to be considered by artists in the development of their artwork response.

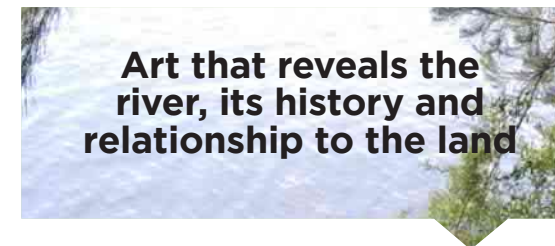
Serving the community's needs is critical, as is making the park future-proof. This Curatorial Principle invites artists to engage with new processes, ideas, materials and even technologies that keep the park experience fresh and build capacity within members of the creative community of Penrith.

Curatorial Theme - River Stories

Artists are invited to respond to the curatorial theme of 'River Stories'.

The nationally significant Nepean River is part of the wider Hawkesbury Nepean River system connecting diverse areas of NSW and providing the majority of Sydney's water supply. It is a living ecosystem with its own rich history and connections to past, current and most likely, future communities.

This theme encourages artists to consider how their artwork could celebrate the river, and reveal its stories, particularly in the context of its relationship with local First Nations communities.



Connection to Country

Perhaps the most significant of River Stories is the strong connection of the river to Country, and the local Indigenous people.

The rivers and creeks were a valued natural resource to the local people, providing food, drinking water, swimming and transport. The river also provided stones important for making tools such as the use of chert for making cutting tools and basalt pebbles for grinding and making hatchets and axes.

Place narratives that could be explored:

- The Aboriginal experience of the river and its continuing importance to the community
- The river as resource
- The river as a place of learning

The Living River

The Nepean River is an important resource for the whole of NSW but also home to unique flora and fauna locally.

The ebb and flow of the river, the changing topography, dams and flooding are all potential opportunities for artists to consider in their response. In addition river health and management to ensure long term sustainability is an important narrative to share.

Place narratives that could be explored:

- Water movement and management
- Water and land
- River ecology - flora and fauna

On the River

This sub-theme would invite artists to respond to the river's importance as a place for fishing, swimming, interacting with water or simply enjoying a relaxing picnic on the river bank with family and friends.

Consideration could also be given to the creative inspiration that the river has provided in the work of many artists and writers.

Place narratives that could be explored:

- Rowing and water sports
- Picnicking and community gathering
- The river as inspiration

Landscape Integration

The design and delivery of the park is a collaborative and iterative process with a number of different stakeholders and contributing creatives and professionals.

Early discussions with the lead design team have identified a significant location within the approximately 1.6 km linear reserve - the Jamison Road Precinct. This Park Art Plan suggests that there is a potential opportunity for the artists engaged to work closely with the lead design team in the delivery of this area. There are opportunities elsewhere, and artists may also respond to other locations in the reserve.

Artists should consider how:

- Proposed artworks could contribute to the overall objectives of the park project and the Jamison Road Precinct in particular
- Selected art work concepts will be developed in collaboration with the lead design team to ensure they are aligned with agreed design directions, documentation requirements and budgets
- Artworks may contribute to the spatial arrangement of the area, early works being designed to protect potential First Nations sub ground archaeological deposits



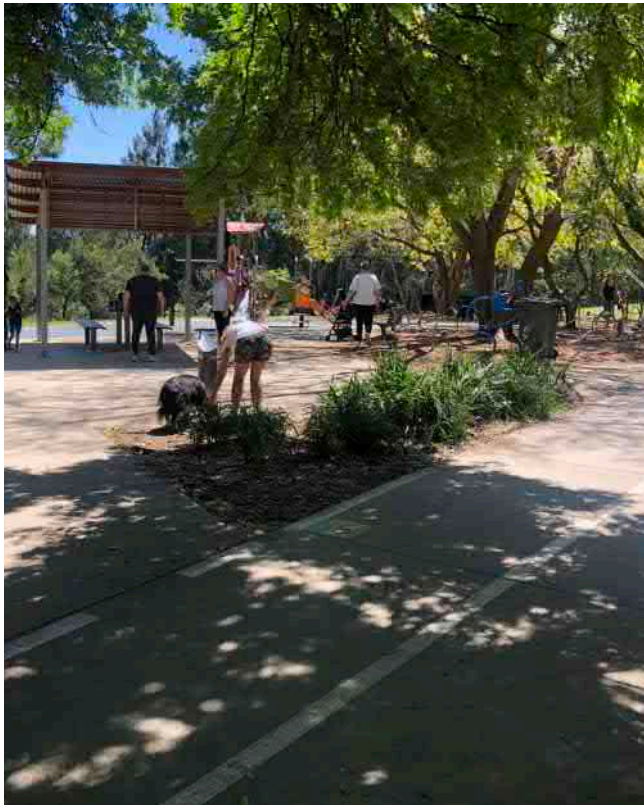
Tench Reserve Preferred Concept Plan, Context Landscape Architecture, March 2021



Jamison Road Precinct, Tench Reserve Preferred Concept Plan, Context Landscape Architecture, March 2021

Jamison Road Precinct - Now

These images are provided to illustrate the pre-development conditions at the Jamison Road Precinct.



The southern part of the Jamison Road Precinct has an existing new playground for kids (Source: Context Landscape Architecture)



The area has opportunities for improving connection with the Nepean River (Source: Context Landscape Architecture)



The precinct is well shaded by trees and has park benches and sheltered group seating (Source: Context Landscape Architecture)



Along the eastern edge of the precinct is a shared walking and cycling path (Source: Context Landscape Architecture)



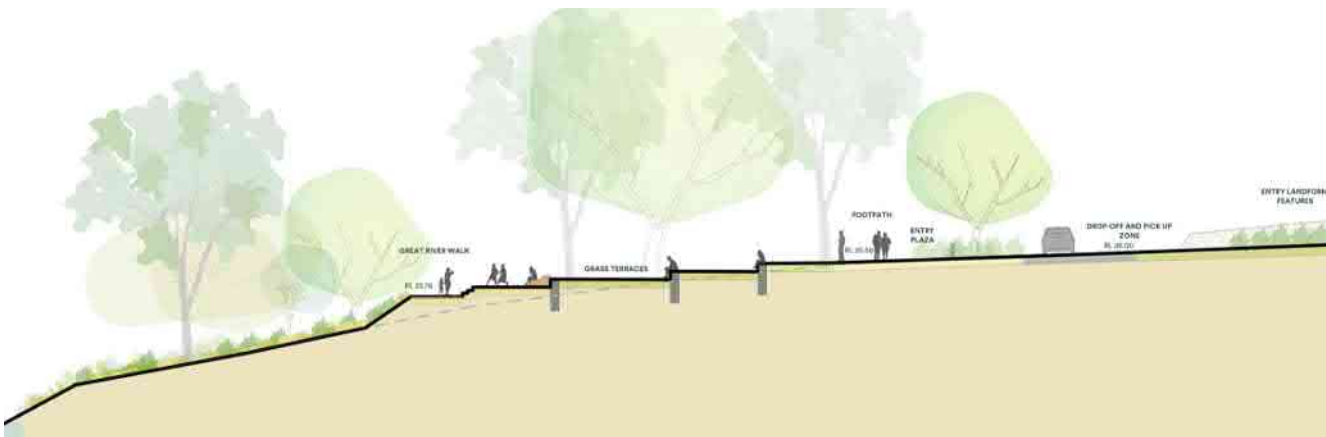
Existing materials in the precinct have an earthy colour palette (Source: Context Landscape Architecture)

Jamison Road Precinct - Proposed

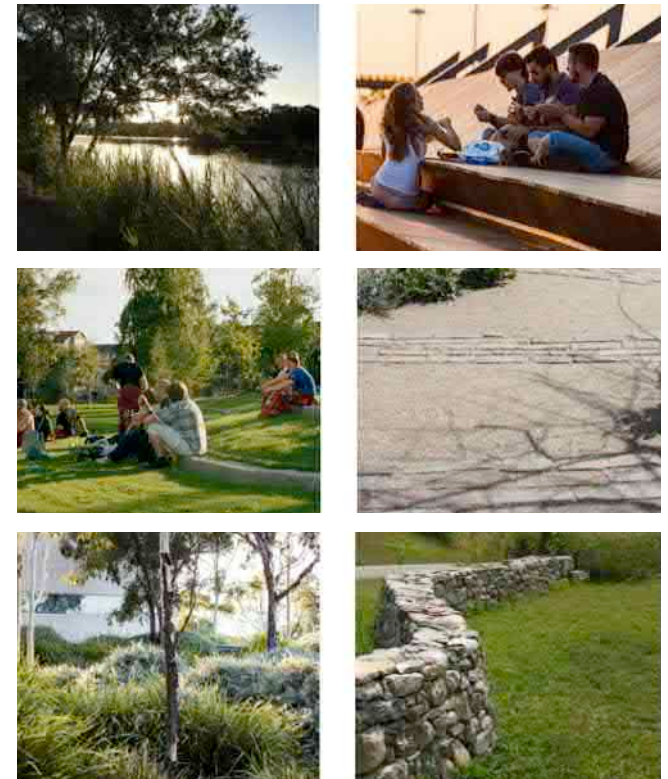
These images are provided to illustrate the proposed design outcomes at Jamison Road Precinct.



Artist impression - Jamison Road Precinct view, Context Landscape Architecture, March 2021



Proposed section through Jamison Road Precinct, Context Landscape Architecture, March 2021



Proposed design features for the Jamison Road Precinct - new visual and physical connections to the Nepean River, seating platforms, turf terraces, planting, feature walls, etc. Context Landscape Architecture, March 2021

Typology

The key opportunity identified for public art at Tench Reserve is the delivery of a collaborative approach to reveal and embed meaning into the Jamison Road Precinct. Aboriginal Due Diligence Assessment identifies the area to be of 'moderate risk' for housing subterranean archaeological remnants. These will be protected by earth works, and a new visual access will be created to the river in the form of a lookout.

Artists may choose to focus on one of the below typologies or participate in delivering elements of each as part of a collaborative team.

Earthworks and Spatial Arrangement

Artists will be given the opportunity to work closely with the lead design team to develop concepts for the design and detailing of the overall space in a way that increases the significance of this area and embeds meaning into its layout and function.

The Lookout

A new amenity that provides visual access to the river this new lookout could be a canvas for an artist to reinterpret the curatorial theme of River Stories and incorporate another level of experience for visitors.

Micro-detailing and Materiality

Artists could choose to deliver small works, detailed elements or contribute to materiality definition in order to incorporate another layer of interpretation of the curatorial theme.

Reference Images

These images are included for inspiration and to provide examples of the range of artists and artworks that are working with similar themes.



Judy Watson. *Fire and Water*. Reconciliation Place, Canberra. 2007

Sculptural installations have the potential to establish a strong sense of journey and arrival. Here, the composition of the steel bower-like reeds also suggests a coming together, or reconciliation. Audio and water elements, such as mist, can be incorporated to enhance culturally traditional aspects of the site and the work's place-making capacity.



Jonathan Jones. *untitled (maraong manaóuwi)*. 2020. Temporary installation.

There is planned substantial enhancements to the built fabric of this area of park including earthworks, new plaza area and look out. Artists could work with the lead design team to incorporate artwork onto or into these structures.



Nell and Cave Urban. *Eveleigh Treehouse*. 2019. South Eveleigh, Sydney. Curator: Daniel Mudie Cunningham.

Interactive community projects that engage the community in the making of a public artwork can build generational connection to place. Nell asked the community to participate in the making of her Treehouse in Redfern with those memories being passed through the community.



Judy Watson. *Tow Row*. Gallery of Modern Art (GOMA), Brisbane. 2016

This free-standing bronze sculpture is inspired by ancestral woven fishing nets made by Indigenous peoples who once lived in the area. Like Tench Reserve, the connection to the river is a key element of the artist's response to site.



Roxy Paine. *Conjoined*. 2007. 12.19 x 13.71m. Exhibited Madison Square Park, New York. Modern Art Museum of Fort Worth, Fort Worth, Texas

The Nepean River is a thing of great beauty in its own right and profound in what it represents about the history of this part of NSW and Australia. In Australian Aboriginal cultures particularly, rivers are highly valued places for the exchange of knowledge. Artworks can reveal the intangible, the history of a place and its cultural narratives.

