

IMPLEMENTATION GUIDELINE NO. 31

In accordance with Council resolution on 29 May 2025, this implementation guideline ceases to have effect from 1 July 2025



Public Art Provision by Major Developments

Date of Resolution

These guidelines were adopted by Council on 3 December 2013 and take effect from the 9 December 2013, in accordance with section 2.3(2) of the Planning Scheme.

Purpose of the Guideline

The purpose of these guidelines is to promote and encourage the provision of high quality Public Art across the City of Ipswich. Council has a growing collection of Public Art across the city and it is the intent of this policy to expand the city's Public Art.

Public Art provides many benefits to the community and building owners by:

- Creating a sense of place, ultimately contributing to the enjoyment of the place.
- Enhancing the experience of being in public spaces.
- Creating a welcoming social environment.
- Giving meaning to a place by representing local history or recalling memories.
- Celebrating community values, diversity and builds civic pride through visual means.
- Creating an attraction which activates the usage of a site.
- Demonstrating good corporate citizenship by enriching and promoting the cultural life of the city.



artist: Marguerite Derricourt

Council's Implementation Guidelines are intended to apply a standard approach to the interpretation and implementation of the relevant aspects of the Planning Scheme. They offer a degree of certainty and formality to applicants, Council and the community. Where an applicant is proposing a variation to the guidelines the onus is on the applicant to demonstrate the facts and circumstances to support the variation.

1. Application of the Guideline

These guidelines apply to development applications for major shopping complexes, major commercial/office developments, major stadiums, performing arts complexes, hospitals, hotels,

or mixed use developments that incorporate any of the above uses.

For the purpose of these guidelines, major development is generally considered to be 6000m² GFA or greater. The delivery of Public Art in smaller scale developments is also encouraged.

Note: The provision of Public Art when applicable will normally be discussed at the Pre Lodgement Stage when a major development is being proposed.



Artist: Fiona Foley

2. Definition

Public Art, for the purpose of these guidelines, is defined as art works inspired by local history, people, events, memories or the landscape. Public Art celebrates community values, diversity and builds civic pride through visual means.

3. Types of Public Art

Successful Public Art can engage both the mind and the body being thought provoking and interactive. It should always be respectful of individuals and groups.

Public Art can take many physical forms such as sculpture, painting, murals, paving/mosaics, water features, street furniture, lighting and projection of images.

Temporary art and events, and proposals deemed to be advertising devices do not satisfy the intent of these guidelines.

4. Developer Contribution

Public Art should be provided within the development site by the Developer to the equivalent value of 1% of the construction cost of the completed development, excluding consultant and application fees. The contribution is to cover artist's fees, fabrication, transportation and site installation including footings, paving etc.



Alternatively, in lieu of the provision of public art on the site, a payment of the equivalent amount may be made, where agreed by Council, for the provision of Public Art in the general vicinity of the development.

5. Location

Public Art must be permanently fixed in an area accessible and visible to the general public for the majority of the day. This includes external facades visible from public areas, public squares, plazas and through-block links. Lobbies and other internal floor space are not acceptable locations.

The art work should be fully within the development site boundary unless otherwise approved by Council.

The art work should be an integral part of the design of the architecture and the space in which it is located, creating a distinctive 'sense of place'.

Ideally the art work should be located to encourage and enable people to appreciate the artwork. The art work should be associated with seats, other places to sit, shade, vegetation, drinking fountains etc.

The location of the art work must not impede pedestrian flow, or hinder the safe and efficient operation of the traffic network by blocking traffic signals and signage or lines of sight for motorists

6. Associated Guidelines

These guidelines are part of a suite of complimentary documents produced by the Ipswich City Council to guide the design and delivery of quality public spaces. The following documents should be considered in the design of Public Art (available at: www.ipswich.qld.gov.au):

- Ipswich Regional Centre Strategy Streetscape Materials Specification 2012
- Ipswich Streetscape Design Guidelines
- Ipswich City Council Commercial Use of Footpaths Guideline.



artist: Gwyn Hanssen Pigott

7. Conceptual Framework

There is no citywide curatorial framework or binding themes to guide the design of Public Art. It is the intent of these guidelines for the inspiration of the art work to be taken from local history, events, people, memories, and the locale. It

should present a positive image of the people and the city celebrating community values and diversity and building civic pride through visual means.

The art work should be an integral part of its location just as it should be an integral part of the community's history, memories or aspirations.

A conceptual framework should be submitted as part of the Development Application for approval, as detailed in Section 11. Approval Process.



artist: Kongjian Yu TURENSCAPE

8. Design and Materials

It is expected that the art work will be of a high visual and artistic merit with an equally high standard of materials, finish and fabrication.

The art work should be designed with a lifespan greater than 25 years. Materials should be durable, robust and require minimal maintenance.

Ipswich has a rich industrial, mining and agricultural history which could influence the selection of materials.

Safety must be a principal component of the design. The design of the art work should not pose a physical risk e.g. not entrapping fingers or limbs, not being easily climbable, not creating concealment spaces nor creating a nuisance to pedestrians, residents and drivers via noise or light emissions.

The structural integrity of the art work and any associated works including footings are to be certified by a registered Structural Engineer prior to approval.

9. Ownership and Responsibilities

The selection of the artist is the responsibility of the developer.

The developer will enter into a contract with the artist in line with those recommended by the Arts Law Centre of Australia. Information and sample contracts can be obtained at:

www.artslaw.com.au

The art work will normally remain the property of the building owner who will be responsible for maintaining the art work to the desired high standard, public liability insurance, energy usage costs and decommissioning.



10. Advisory Panel

An Advisory Panel will be responsible for the approval of the art work. The panel will consist of the Chair of the Arts, Community and Cultural Services Committee, the Chair of the Planning and Development Committee and the local Councillor. Relevant Council officers will attend as required.



artist: Frank Malerba

11. Approval Process

The following sets out the approval stages and what information is required:

Pre-Lodgement

- The Public Art contribution should be discussed at the pre-lodgement stage for a major development.

Development Application

- A Conceptual framework comprising a statement of design Intent including a brief statement of the rationale for the artwork, a site plan indicating position of art work and a sketch design of the proposal including indicative materials and dimensions.

This information will be presented to the Advisory Panel for comment and approval to proceed to design development stage when the following will be required:

- Further detailed information on the final design of the art work, as required.
- A budget estimate for the art work detailing costs including artist's fees, fabrication costs, site preparation works and other costs.
- Art works located on public land requiring upgrading or alteration to services must provide the relevant evidence of correspondence and approval from public authorities. The owner shall bear all cost of these upgrades and alterations of services.

It is envisaged that the process of approval of the art work will generally be an informal one with ongoing negotiations between the Developer and Council through the assessment period.

Note: Art works may require additional approvals e.g. Building or Plumbing Approval. Obtaining all other approvals is the responsibility of the Developer.

Final Approval

Final approval from the Advisory Panel must be received prior to formal commissioning of the art work.

The following is required to be submitted to Council:

- Evidence that a contract between the developer and the artist in line with the requirements of the Arts Law Centre of Australia can be entered into.
- A statement of the estimated construction cost of the project (as detailed previously) prepared by a recognised quantity Surveyor.
- A full set of documented construction drawings for the approved artwork including structural and footing drawings.
- Certification by a registered structural engineer.
- The design and text for an interpretative plaque to be located in a highly visible location adjoining the art work. The information on the plaque is to include information in relation to the interpretation of the art work, the artist, the owner who commissioned the work, the year and the fabricator. The plaque should also include recognition of the Ipswich City Council's Public Art program.

This information will be presented to the Advisory Panel for comment and final approval before proceeding to letting the contract for fabrication and installation.

12. Decommissioning

The owner may seek Council approval to decommission an art work or Council may request that an art work be decommissioned if the art work comes to the end of its design life, poses a risk to public safety, traffic conditions change or for any other relevant reason. Following a request from the owner or Council to decommission the art work the owner will:

- Offer the art work to Council, at no cost.
- Remove the art work and reinstate/make good the site, at no cost to Council.



artist: Amaldo Pomodoro