



BACK VERA LANE BACK HILL ALMAGE  
BAY STREET BIRCH LANE BISHOP PLACE  
BROWN STREET BRIDGE WATER PLACE BRIGHTON  
GREEN LANE CAYLOW LANE CASTLE STREET  
COURT STREET COOP STREET COPPER AS STREET  
DEAN STREET DORRIS STREET EAGLE STREET  
DORRIS STREET PARADISE STREET FOUNDRY STREET  
GREAT ANDRATA STREET HARE STREET HIGH STREET  
HILLTOP STREET JOHN STREET JONKER STREET  
STATION WALK LEVER STREET LITTLE STREET  
LITTLE STREET LIZARD STREET  
MAYNARD STREET  
NEW STREET  
OLD STREET  
ROMAN STREET  
ST. GEORGE STREET  
ST. JAMES STREET  
ST. JOHN STREET  
ST. MARY STREET  
ST. PETER STREET  
ST. STEPHEN STREET  
THE ARCHITECTURE CENTRE  
KENT Focus on Urban Regeneration

# Putting Art in its Place

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Putting Art in its Place

## Foreword

*From its inception the North Kent Architecture Centre has sought to generate urban design and developments of quality and interest.*

*It is recognised that public art should make an important contribution to the creation of a vibrant area. To that end Phyllida Shaw was commissioned by the Centre to produce this guide to working with artists. Aimed at both the public and the private sectors, each description provides information on the process as well as the end product.*

*Artwork can provide a whole new dimension to buildings and developments. We should encourage collaboration between artists, architects, planners and developers and enhance our future plans.*

*I commend this document to you and hope that you find many things of interest within it. Of course the examples chosen may not be to everyone's taste, but I hope it will encourage you to think positively about including art within our built environment.*

*The Centre would like to acknowledge the support of the Arts 4 Everyone Lottery Programme in producing this document.*

**Barry Shaw**  
Chief Executive  
The Kent Architecture Centre

## Putting Art in its Place - What does art add?

There is nothing new about architects working with artists and craftspeople. A quick tour of Canterbury Cathedral will confirm that architects have been using the skill and imagination of sculptors, painters, stained glass artists, wood carvers and stonemasons for centuries.

What is new is the frequency with which artists are collaborating with architects and the range of projects in which they are now involved. Artists are being employed, in both the public and private sectors, as members of design teams and as creators of site-specific artworks for a huge variety of locations.

This booklet, with its examples of work commissioned for a railway station, an airport, a health centre, the offices of an insurance company, a cruise ship, a supermarket, a business park, a college, a lake shore and a city street, illustrates just a small fraction of the possibilities available to those in the public or private sector who are thinking of employing an artist in the development of a civic or corporate space.

### Healthy debate

Art in public places is, by definition, highly visible. To see art in a gallery the viewer must take a deliberate step through the gallery door. Public art has no such physical barriers; it is there for all to see. This applies as much to the sculpture on the street corner as it does to the textiles hanging in the library and the engraved glass doors of the new block of flats.

The visibility of much public art prompts public debate about what artists are trying to achieve and whether or not they have succeeded. Vivien Lovell, an experienced manager of commissions, writes in *Public: Art: Space*: 'If the past decade has seen a steady increase in the volume of work commissioned, it has also been riven with contention. Public art has been at first marginalised and then to some extent appropriated by the *avant garde*. It has been derided by the media, and there has been scant critical debate on the subject until relatively recently; now, along with new architecture, it is the subject of close scrutiny.'



That close scrutiny is a good thing. If art goes unnoticed, it is not doing its job. Of course not every member of the public, employee, company director or client will like a particular work of art, any more than all of them will like the new office lighting or the landscaping of the car park. At the very least art should add interest to a place, it should stimulate discussion and it should suggest that whoever commissioned it did so with care and imagination.

Imagination remains an essential component of every technological advance and of every forward-looking development in public policy. Difficult though it is to quantify, we know that art is fed by, and feeds, the imagination. A world of bottom lines leaves little room for the imagination, which is why cash-conscious public authorities and businesses with a primary responsibility to their shareholders deserve credit for recognising the long-term benefits of investing in art.



### Commercial benefits

The commercial benefits of public art to investors, developers and occupiers of commercial property have been the subject of recent research at the University of Westminster. Unsatisfactory office accommodation is one of the main reasons for corporate relocation. The researchers found that the 'image or attractiveness of a development was a significant factor in an occupier's choice of building'. Not as important as rental cost, location or quality, but significant nonetheless. While there is no evidence to suggest that the



presence of public art alone is a deciding factor in the choice of office accommodation, 62% of occupiers 'recognised that the contribution which public art made to their building was significant'. While one fifth of occupiers were not interested in image, the researchers found that half had commissioned public art either in their own building or in a building for which they had been responsible. They concluded: 'Where the private sector had shown enlightenment in its patronage of public art and craft works, such provision had provided a commercial advantage.'

Fund managers choosing where to make investments were also asked about the role of public art. The researchers found that 'most investors confirmed that public art features did have an important role to play in distinguishing competing buildings and that this facilitated letting and reduced risk.' One fund manager explained: 'We want to be doing our bit for the environment. It is not cost effective in the short run in terms of rent and so there is no justification regarding viability, but art can make a building distinctive and give it a feature and if that means the tenant comes to you instead of next door, it must be worthwhile.'

### **Public benefits**

Local authorities, health authorities, development corporations and other public bodies and government agencies are much more prolific commissioners than organisations in either the private or voluntary sectors. The advent of the National Lottery in 1994, with its condition that Arts Council-funded capital projects of any size must include the work of artists, caused a mini boom in commissioning; artists working in this field have never been busier.

The motivation of most public sector commissioning is public benefit. A number of recent publications (see *Resources* on page 26) have eloquently described those benefits and have begun to demonstrate to commissioning bodies how to consult with the public and how to evaluate the impact of artists' work.



Not all commissions result in an object for public display. The artist may be employed as a member of a design team and be invited to contribute ideas only; the artist may work with a particular community for several months, developing ideas for works of art which may be made by other artists at some point in the future.

A commission may be for a temporary work: a light show on a civic building, a sculpture floating on the Thames, a limited edition recording or publication. The possibilities open to commissioners and the artists with whom they work are as wide as the imagination of the parties involved.

The most frequently cited benefits of public art include a more distinctive built environment; a higher public profile for the town or city; a stronger sense of public ownership of, and responsibility for, public space; a greater sense of physical safety; and increased commercial activity.

It is estimated that more than 70% of urban local authorities now have policies encouraging the provision of public art. Authorities as far afield as Swansea, Swindon, Birmingham, Gateshead and Dundee have enjoyed high-profile coverage of their public art and numerous smaller, urban and rural authorities are following suit.

This booklet contains a few ideas about the different ways in which artists and craftspeople can and do engage with public space. The list of resources, which starts on page 26, includes publications and websites which will tell you more about commissioning and details of organisations ready to answer any questions you



## Art that Works

### Migrator

The World Business Centre at Heathrow Airport is inhabited by people with work to do: reports to write, emails to send, messages to listen to and final briefing meetings to attend before their flights are called. Through the plate glass window, the planes are clearly visible, arriving and departing, touching down and taking off.

The artists Louise Scullion and Matthew Dalziel live in Aberdeenshire, in a small fishing village beside the North Sea. There are not many 747s here, but there is plenty of aerial activity, especially in September, when a cacophony of migrating birds takes to the skies for the long journey south.

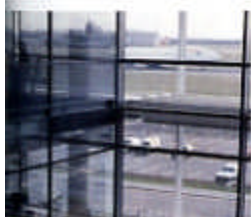
The promise and trepidation in their cries gave Dalziel and Scullion the idea for *Migrator* - a work for the atrium of the World Business Centre at Heathrow. *Migrator* was commissioned by the British Airports Authority (BAA plc) in 1997. Two television monitors broadcast a silent film of the North Sea (it could be a bird's eye view or as seen from a plane) and every five minutes, the call of a migrating bird is released from a speaker hidden in the airduct. Each call is different. The sound lasts for about twenty seconds and seems to travel from one side of the atrium to the other.

It is a strange and uplifting experience, momentarily giving the listener the feeling that he or she is in another place.

BAA plc has been commissioning temporary and permanent works in its airports in the UK and abroad since 1994, but this is one of the most unusual. The activity outside on the runway provides a silent backdrop for the calls of the migrating birds, while the film of the North Sea is a reminder of the place the birds have left, but to which they will soon be returning.



*The view on to the runway from the World Business Centre, Heathrow Airport, London*  
Artists: Dalziel and Scullion  
Photography: Dalziel and Scullion

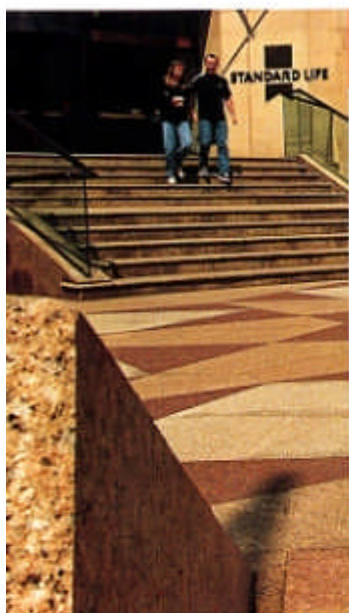


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*The new entrance to Standard Life House, Edinburgh  
Artist: John Maine  
Photography: Stuart Pennykld  
Reproduced by permission of the Scottish Sculpture Trust*

## Standard Life House, Edinburgh

The Edinburgh headquarters of Europe's largest mutual life assurance company, Standard Life, stand out from the crowd. A flight of steps leads up to the geometric design of the forecourt and to a route through the building to its other entrance in Rutland Square. This is the result of a collaboration between Standard Life's architects and design consultants, the Michael Laird Partnership and the sculptor John Maine.

In 1995, with the plans for the building already well advanced, Standard Life contacted the Scottish Sculpture Trust for advice on how art might be incorporated into the development. John Maine, who is well known for his subtle interventions in town centres as diverse as Newbury and Lewisham, was invited to come up with a proposal for the entrance.

'Artists turn over stones,' warns Maine. 'If there is something you want to see into, you do it. That's not always what the company might want to do; they might want to gloss over things. So there's an inherent tension between the two.'

Standard Life let Maine turn over more than a few stones and together with the architect and the construction manager, he came up with a way to give the company what it wanted - an accessible, beautiful and impressive entrance. 'At the time, the company was going through a period of re-examining the message it was trying to give to its customers,' explains Premises Manager Jim Hunter. 'We were trying to move to (becoming) a softer, more appealing organisation. What we're trying to do is not just be this big monster of a life assurance company, but actually to be part of the community.'



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The building needed to appeal not only to customers and business partners but also to the company's 5,000 staff. The entrance consists of a series of radiating forms incorporating steps, ramps and walls. The walkways are made of Calthness stone (in common with many of Edinburgh's pavements) and Scottish granite. The perimeter wall and steps are Brazilian granite, chosen for its colour and texture. The effect is solid but graceful, with the patterned forecourt exciting interest about what the building might be like inside.

*Steps at Standard Life House,  
Edinburgh  
Artist: John Maine  
Photography: Stuart Pennykid  
Reproduced by permission of  
the Scottish Sculpture Trust*



*Magic Roundabout,  
Cardiff Bay  
Artist: Pierre Vivant  
Photography: John Davies  
Image supplied courtesy of  
Modus Operandi from the  
Public Art Commissions  
Agency Archive*

## The Magic Roundabout, Cardiff Bay

Cardiff Bay Development Corporation (CBDC) has invested heavily in art. In the late eighties, it commissioned a team of public art consultants, led by Public Art Commissions Agency, to write a public art strategy for Cardiff Bay. On the basis of the consultants' recommendations, CBDC adopted a percent for art policy for all of its own developments and set up the Cardiff Bay Art Trust to manage its commissions.

In the ensuing decade, what might have become a bleak and soulless industrial park has developed into a huge, open-air exhibition space, with established works of art achieving the status of landmarks and new ones prompting questions and debate.

*The Magic Roundabout* is not Pierre Vivant's name for his work on the roundabout in Ocean Park; it is a nickname given by the residents and workers who circle it every day on their way to and from the residential area and the industrial site that meet at this point.

Flat, featureless landscapes dotted with roundabouts and unhelpful signposts are a feature of contemporary road travel and getting lost is the expectation of every motorist entering the maze. *The Magic Roundabout*, with its jumble of metal road signs fused into three-dimensional versions of themselves, invites smiles and second glances: red signs for warnings, blue for information and green for instructions. In their shadow, neat bushes clipped and trained into the same sculptural forms will one day outgrow their metallic twins.



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Public Art Commissions Agency ceased trading in 1999.  
Its former Director, Vivien Lovell, is now Director of  
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## Channel Fish, Waterloo International

Fish out of water they may be, but the shoal of silvery sand eels suspended from the ceiling of London Waterloo's international terminal look very much at home.

Eurostar travellers are well inside the terminal building before they notice the ten fish. They are first visible hovering overhead and then, as you move up a floor to the departure gates, there they are at eye level, facing, like you, towards the Channel.

The fish are the work of Jean-Luc Vilmouth, who received the commission from European Passenger Services (EPS) in 1993. Vilmouth was one of seven European artists invited to visit Nicholas Grimshaw's terminal building, while it was still under construction and to come up with proposals. The brief, devised by Public Art Commissions Agency and EPS, presented something of a challenge. The work had to be suspended invisibly from the ceiling; it had to look good from the side and from below; and it could be anything up to 50 metres in length. The brief did not say the work had to move, but Vilmouth's sand eels do. Every time a train departs, the eels do a gentle shimmy to encourage it on its way. His proposal was the outright winner.

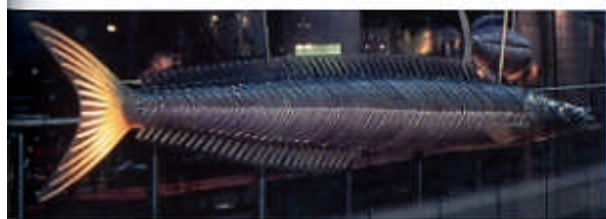
The artist's great achievement in *Channel Fish* (the work's official title) is that he has combined a representation of internationalism (the sand eels don't carry passports) with wit, beauty and technical skill. The fish can be understood and appreciated at some level by travellers of all ages and cultures and for anyone nervous at the prospect of travelling through the Tunnel for the first time, they provide welcome light relief.

This is site-specific art at its best. The international terminal is an award-winner in its own right, but the work of the artist has made it even more extraordinary.



*Channel Fish, Waterloo International Terminal, London*

Artist: Jean-Luc Vilmouth  
Photography: David Hoffman  
Image supplied courtesy of Modus Operandi from the Public Art Commissions Agency Archive



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*Doorway at Sainsbury's store in Stroud  
Artists: Terry Eaton and David Howie  
Photography: Partnership Art*

## Supermarket Art

It is a familiar sight: the single-storey, brick-clad building; the bus stop at the front; the car park at the back and the line of trolleys waiting to be wheeled into service. It is increasingly difficult to tell one supermarket from the next, which is why when there is something out of the ordinary it feels like a bonus.

Partnership Art has made a number of art works for supermarkets. Typically these are low-cost commissions, paid for from the construction budget and added to the building once it has been completed. This is not the ideal way of working but it reflects the fact that supermarkets are built to a formula and that there is often little scope for artists to contribute to the design.

That said, Partnership Art has shown that art can be used to enhance supermarket sites. In 1994, at the Asda superstore in Burnley, David Howie made a bus shelter. The shelter was a condition of planning permission from Burnley Council and encouraged by the Council's support for the percent for art principle. Asda saw that the bus shelter presented an opportunity for art. Howie took the ubiquitous trolley and turned it on its nose to create a witty but functional shelter. The frame is made of mild galvanised steel, weld mesh and plate and is filled in with clear and semi-opaque polycarbonate sheet. This is an extremely tough material and the structure has weathered well.

More recently, Partnership Art was commissioned by Sainsbury Ltd to make a work for its new store in Stroud. The store was being built on a 'brown field' site which had formerly housed a mill, a foundry and a car factory. For more than a century, the site had provided employment for thousands of local people and there was some opposition to the arrival of a supermarket perceived to be offering low-paid, unskilled, part-time jobs. Sainsbury wanted to address these concerns and at the same time, to do something to record the history of the site.

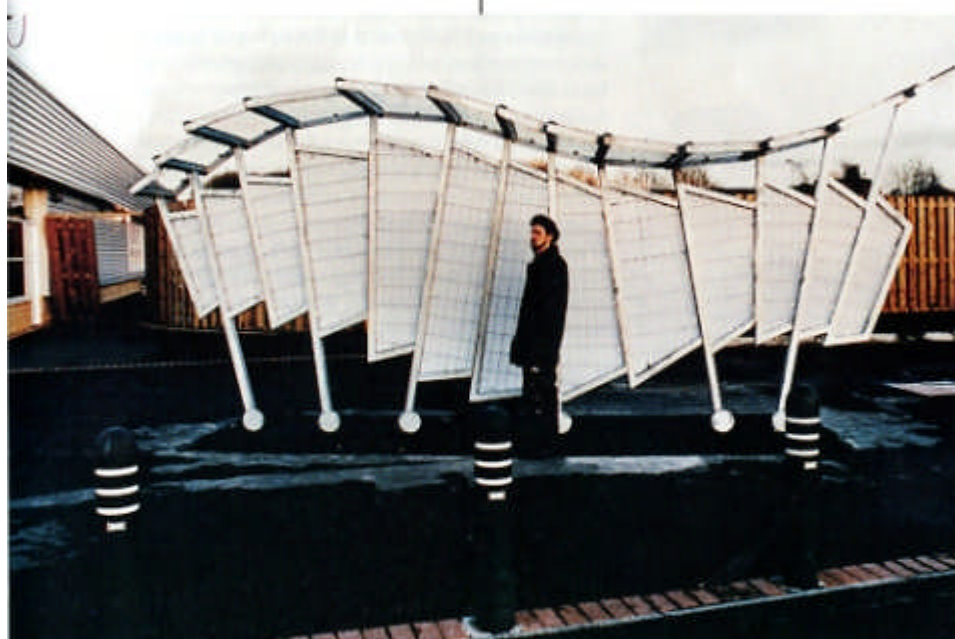


Howie and his colleague from Partnership Art, Terry Eaton, began to talk to local residents about what the site had meant to them. They consulted the local history society and began to collect stories and objects associated with the mill, the foundry and the car factory. Their proposal to Sainsbury was to make a scrapbook in the form of a door, which would use text and images to remind shoppers of what had been there before.

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The door, located next to the cashpoint machines and the trolleys, has four black steel panels, etched with stories, anecdotes and historical information. There are photographs and drawings and casts of familiar objects - tools, an anvil, a crucible and a pair of grab handles. There is seating on either side so that viewers can take their time. This is a modest work, the cost of which was covered entirely by the agreed construction budget. Sainsbury chose to use art to acknowledge local feelings about the site and at the same time has provided customers with a supermarket which has something none of the others has.

*The bus shelter at the Asda store in Burnley.  
Artist: David Howie  
Photography: Partnership Art*

## Art at the Airport

BAA plc is now the world's largest commercial airport operator, managing airports not only in the UK, but also in Italy, Australia and the USA. The busiest of BAA's airports is London Heathrow, which serves 57 million travellers per year.

In 1994, the company inaugurated the BAA art programme and it did so for sound business reasons. As former Art Programme Manager Helen Cadwallader observes: 'The airport is a complex, bustling environment - the site of many varied operations and functions and the home of many different cultures on an international, national and local level. But essentially the airport is a functional environment - a public transport interchange, which combines a variety of processes and specially designed spaces to make the passengers' experiences of their journey as efficient, pleasurable and user-friendly as possible.' Through art, BAA aims to make the airports more stimulating places in which to wait (the main activity for the traveller) and work (there are 55,000 people working at Heathrow alone).

Airports are full of things to look at: signs with flight and airport information; advertisements offering goods for sale; brightly lit shops to wander into without having to open a door. What, in such a busy visual environment, can art possibly add? The answer, it seems, is plenty.

In the first four years of the art programme (1994 - 1998) commissions were awarded to 40 artists and the change in the airports is striking. Working with three commissioning agencies - Samantha Wilkinson, Howick; Contemporary Art Consultants and Public Art Development Trust - BAA has set out to give travellers something else to think about as they engage in the traditional airport activities of waiting and walking.

Most of the art can be found on the route a passenger takes between check-in and the gate to the plane and BAA's own 'before and after' research has found that the art is working.

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'Complaints about walking distances practically disappear when art is in the link bridges,' says the company. As passengers move along the travelators or walk briskly along the corridors, their heads turn to take in the images or words on the walls. In one of the BAA surveys, 86% of passengers had noticed the artworks and 51% said their experience of the airport had been improved by them.

But not all of the art is for the passengers. In 1997 Gabriella Sancisi was commissioned to make a work for the staff at Heathrow Point offices. Her decision was to make large photographic portraits of employees. Travellers rarely think about the vast army of people it takes to run an airport, let alone consider them as individuals. The staff carry passes, each colour-coded according to their security status. Eight of Sancisi's portraits, using colour codes which are not the sitter's own, now hang in the staff restaurant at Heathrow Point.

This is just one of a number of works in areas never seen by the public and is an example of how BAA is using art not just to entertain its customers but also to acknowledge and involve the individuals who make its airports work.



*Staff Portraits, Staff  
Restaurant, Heathrow Point  
Artist: Gabriella Sancisi  
Photography: Stephen White  
Commissioned by Public Art  
Development Trust for the  
BAA Art Programme*





*The fountain at Hackney Community College  
Artist: Lotte Glob  
Photography: Paul Highnam  
Reproduced by permission of the Crafts Council*

## Fountain, Hackney Community College

Fountains are notoriously tricky pieces, both technically and artistically. The fountain that looks magnificent when in full flow, is a depressing sight when the mechanism has broken down and the empty pool is full of litter.

Lotte Glob's ceramic and stone fountain at Hackney Community College is a fine example of a small fountain that looks beautiful at all times. Located in the grounds of the new college (a £30 million development on the site of a former secondary school) this is one of eight works commissioned by the college, in collaboration with Hackney County Architects and Perkins Ogden Architects.

Art was part of the plan for the new campus from the outset. There are commissioned gates and seating, lighting, paving, glass panels, a mural in porcelain, an amphitheatre and a sunken courtyard. The works were funded partly by the building budget and partly by grants from City Challenge, the Arts Council Lottery, and the RSA's Art for Architecture scheme. Public Art Commissions Agency was contracted to advise on the selection of artists, but the commissions themselves were managed by the college's design team.

A community college is both a public and private space. This campus houses the local public library and students can be of any age. The artists' work serves a dual function of giving students pride in their surroundings and encourages the general public to look on educational institutions as welcoming and inspiring places.

The largest work is the amphitheatre, with curving seats around the upper rim, carved with a poem by Benjamin Zephaniah. The amphitheatre is on one side of the underground library. On the other is the sunken courtyard with an ultramarine blue wall and two shallow pools reflecting light through the library windows.



Glob's fountain is one of the smaller works. The centre of the fountain resembles a flower and is made of Highland clays and stoneware. The ceramic balls in the pool are glazed in different colours and move gently in the water, propelled by the splashes from the fountain. The pool is edged with hand-made tiles, coloured to match the floating balls, it is a small but striking feature designed to encourage reflection, if only for a moment.

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### Stone Stair Carpet, Sunderland

Sculptor Colin Wilbourn has been working on the northern bank of the River Wear, in Sunderland, since 1991. That was the year he was contracted by Tyne and Wear Development Corporation to be the 'artist in residence on St Peter's Riverside'. What had been a busy industrial landscape was now to have new housing schemes, a marina, restaurants and just upriver, the National Glass Centre and a new campus for Sunderland University.

The Development Corporation saw the involvement of an artist in the project as a long-term investment and invited the Sunderland-based Artists' Agency (now renamed Helix Arts) to help it find the right person. TWDC hoped that by working with local residents, with school children, with people who had once worked on the river and with those newly arrived in the area, the artist would come up with ideas that would be appreciated as much for their local relevance as for their artistic excellence.

Not surprisingly, perhaps, some local groups initially suspected the sculpture project was nothing more than a sop to the community, but Wilbourn's continued presence and the achievements of the small team of artists working with him have changed people's minds. 'People feel like they own the work, because they've watched it being made,' says Wilbourn. 'They know the bloke who made it. I like the idea of making things that fit into a place and that have a relationship with a place. So when people go there, it's not: "Ah look, here's a piece of art" with big arrows pointing at it; it's "Ah, look. This is nice." Or sometimes they just use it, without realising it's art, which I think is great.'

The stone stair carpet is just such a work. Made in 1992 from an existing flight of steps, the river washes over the bottom stair, leaving the carved carpet and the Wellington boots green with slime. Whose boots are they? When is the owner coming back? Where does the stair lead? There is no right answer, but everyone enjoys asking the questions.

St Peter's Riverside now boasts an intriguing collection of work which attracts visitors from far afield but which belongs, first and foremost, to its local community.



*Stone Stair Carpet, St Peter's Riverside, Sunderland  
Artist: Colin Wilbourn, assisted by Karl Fisher  
Photography: Colin Wilbourn  
Reproduced by permission of the Artists' Agency*



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*Above, stained glass window, Pioneering Care Partnership, Newton Aycliffe*

*Below, the SALUS window, Women's Health in South Tyneside*

*Artist: Bridget Jones  
Photography: Bridget Jones*

## Art and Health

Stained glass has been used to decorate and embellish public and private buildings for centuries. Bridget Jones is taking a traditional medium and using it to great effect in contemporary architectural settings, including the National Glass Centre in Sunderland.

The architect Jane Darbyshire has worked with Jones on two recent projects in the north east, both in the health care sector. One is at the Pioneering Care Partnership in Newton Aycliffe, County Durham and one is at Women's Health in South Tyneside (WHIST) in South Shields.

The window at the Pioneering Care Partnership incorporates designs produced by children - the sun, hands and a lollipop. The work at WHIST includes a rose window measuring 1.5m in diameter and six small panels, incorporating the word SALUS, the name of the Roman goddess of health.

'As architects,' says Jane Darbyshire, 'we believe strongly in involving artists and craftsmen in our buildings whenever we possibly can. As long as a strong concept for the building exists, the architect should feel confident in allowing the artist to have total freedom. Such freedom, in the hands of an artist as sensitive as Bridget Jones, will take that concept to richer and deeper levels than the architect could ever achieve alone.'

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## Art on Board

A fleet of luxury cruise ships belonging to Royal Caribbean International is currently sailing round the world with the work of some of Britain's finest artists and craftspeople on board. The decision to commission art works for six new ships was taken for purely commercial reasons. The cruise market is booming, particularly at the upper end of the price range and the operators are looking for new ways to attract customers.

Royal Caribbean International started to discuss the possibility of commissioning or buying works of art with a corporate art consultancy, London Contemporary Art, in the early 1990s. Cruise ships are vast and it takes a lot of art to fill them. It was calculated that three ships alone would require 314 paintings, 357 sculptures, 403 wall reliefs, 120 textiles and 75 collages. The artists would work to a theme (e.g. 'vision of the seas') and the art would, wherever possible, be site specific.

The architecture of a cruise ship is not, however, up for discussion and London Contemporary Art was presented with drawings showing where a work could be placed and what its dimensions would need to be. The consultants invited a number of artists and craftspeople to make proposals and then made an initial selection. The artists were to pay particular attention to the weight of each piece and the way it would be secured. The smaller works were approved by the ships' architects and the larger pieces by both the architects and by Royal Caribbean International.

Trevor Jennings was commissioned to make two wall reliefs for a staircase. Entitled *Horizon I* and *Horizon II*, they are each 3.5 metres long and made of mixed metals, patinated, gold-leafed and coloured. These works would be equally at home in a company headquarters, hotel or conference centre, where the high quality materials, the large scale and contemporary style are designed to impress and stimulate the viewer.

Royal Caribbean International has been delighted by its first venture into commissioning and has placed orders with some of the artists for its next new fleet of ships. London Contemporary Art, meanwhile, has a budget of \$10 million to fit out what will be the largest cruise liner afloat. With the exception of 2,500 prints for the cabins, every piece of work will be commissioned.



### Contact

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London Contemporary Art  
(corporate art division),  
88 Peterborough Road,  
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[www.craftscouncil.org.uk](http://www.craftscouncil.org.uk)



*Horizon I and Horizon II,  
Royal Caribbean Cruise Liner  
Artist: Trevor Jennings  
Reproduced by permission  
of the Crafts Council*



*Hundred Year Stone,  
Derwentwater  
Artist: Peter Randall-Page  
Photography: Val Carbett  
Reproduced by permission of  
the National Trust*

## Hundred Year Stone, Derwentwater

*The Hundred Year Stone*, lying split and carved on the edge of Derwentwater, is a great deal older than its name. It has been here, or hereabouts, since the Ice Age.

As the National Trust approached its centenary in 1995, it decided to celebrate by commissioning an artist to make a work in the Lake District, near to where the Trust had acquired one of its first pieces of land. The Lake District has a well known sculpture trail in Grizedale Forest, which attracts thousands of visitors a year, but to place a work of art on the shores of Derwentwater, where walkers would just come across it, was a different kind of challenge.

'We wanted to do something that was accessible, but also something that was forward looking,' explains Susan Denyer, director of the National Trust's office in Grasmere. 'We had commissioned work for houses and gardens before, but this was our first piece for the Lake District and our first piece in such a public place.'

A steering group, comprising National Trust staff, committee members and local residents, contracted the commissioning agency, Cumbria Public Art, to advise on artists capable of meeting the challenge. The group looked at slides of artists' work and invited a small number to submit proposals. Following interviews, Peter Randall Page was appointed for his ability as a sculptor, his interest in natural forms and his track record in handling potentially sensitive commissions.

*The Hundred Year Stone* is about three metres long and just over a metre tall. When the lake is high, the stone is partly submerged. It appears to have been split by natural forces to reveal a design of ten sections, each making ten turns, counting out the hundred years of the National Trust's life. Another way to read it is that at the centre of the pattern is the seed from which the National Trust has grown into an organisation as strong and impressive as the boulder.

The achievement of this work is to have enhanced an already spectacular landscape. The boulder clearly belongs here, but the artist has added something, responding to viewers' need to know what is hidden inside the stone and inviting them to wonder how it got there.



### Contact

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National Trust, The  
Hollands, Grasmere,  
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Duke Street, Penrith,  
Cumbria CA11 7NA  
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## The Neville Bonner Building, Brisbane

The Neville Bonner Building at 75 William Street, Brisbane is a fine example of the integration of art and architecture on a human scale. The development was planned this way. The four artists selected to work on the project had regular and detailed discussions about the role of art in the development with both the architects and with the project manager for the artworks, the Queensland Artworkers Alliance (QAA). The Neville Bonner Building was completed in December 1998 and is seen as something of a trailblazer for collaborations between artists and architects in Queensland.

In July 1999, the state government adopted a public art policy, the Art Built-In policy, under which 2% of each capital works budget (of more than \$250,000) will be earmarked for art. The state government is hopeful that in showing how its own premises are enhanced by art, the private sector might follow suit. The interest in commissioning artists to work with architects, engineers and other design professionals has prompted the QAA to set up its own Public Art Agency to advise on the process.

The two works pictured here show contrasting interventions in spaces deliberately created by the architects with art in mind. According to QAA: 'The collaborative approach allowed (the architects) Grealy, Hill and Donovan to set powerful agendas within the design that provided artists with an impetus to react to. As a result the artworks actively participate in the themes of the building while maintaining autonomy of thought, construction and place.'

The wall-mounted sculpture by Ron Hurley (above) represents part of the river creation story, *The End of Kobul's Journey*. It comprises a stainless steel housing inlaid with different sorts of wood and the theme is continued on an exterior wall. The blue glass V by Yenda Carson is made of azuralite float glass with hand-belted edges. Depending upon the angle from which this beautiful work is viewed, it looks solid or fluid. The Neville Bonner Building is considered a success in terms of the integration of art and architecture, not just because of the product but because of the process which allowed two groups of professionals to talk together from the outset about they could make this building a better one.



### Contact

John Stafford, Public Art Agency, Level 2, 381 Brunswick Street, Fortitude Valley, Queensland 4006, Australia  
Tel: 00 61 7 3250 1200  
Fax: 00 61 7 3250 1201  
Email: public.art@arts.qld.gov.au  
[www.arts.qld.gov.au/publicartagency/](http://www.arts.qld.gov.au/publicartagency/)

Dr Lisa Anderson  
Queensland Artworkers Alliance is at Level 1, 381 Brunswick Street  
Address as above.  
Tel: 00 61 7 3250 1230  
Fax: 00 61 7 3250 1231  
Email: qaa@artworkers.asn.au



*The Neville Bonner Building, Brisbane*  
Architects: Davenport Campbell; Donovan Hill; Powell Dodds Thorpe  
Artists: Yenda Carson, Gwyn Hanssen Pigott, Barbara Heath, Ron Hurley



## Tib Street

Manchester is enjoying new found fame as one of the UK's trendiest and most dynamic cities. This is the city of music and fashion and, in 2002, the venue for the Commonwealth Games. Marketing Manchester is currently using the slogan: 'Manchester - the more inspiring business opportunity'. Meanwhile, down on Tib Street in the city's Northern Quarter, a four-year commissioning programme is drawing to its conclusion.

The Northern Quarter was once the city's main shopping area and Tib Street, its main thoroughfare, was a hive of commercial activity. The arrival of the large department stores saw trade drain away from the area and many of the former shops and industrial buildings fell into a state of neglect. By the 1980s, though, people had begun to show interest in the sort of low-cost properties the Northern Quarter had to offer. Manchester City Council spotted the opportunity and contracted Ian Hunter of Projects Environment to advise on how artists might be employed to encourage the area's revival.

Hunter suggested that the City Council's planning department should first appoint an artist in residence to advise on the sort of art that might be commissioned. The appointee, Liam Curtin, argued that art would achieve little without a parallel investment in the streets and buildings. Art could not be used as a quick fix.



*Ceramic birds, Northern Quarter, Manchester  
Artists: Mejolica Works  
Photography: Paul Highnam  
Reproduced by permission of the Crafts Council*

#### Contact

David Roscoe, City Centre Group Leader  
Manchester City Council, Environment  
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PO Box 463, Manchester M60 3NY  
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The City Council agreed and art became part of the regeneration programme for the area. Artists were invited to walk through Tib Street and the many smaller streets that intersect with it and to make proposals for commissions. The result is a series of works which pedestrians just happen upon. At one end of the spectrum are the small ceramic birds by Majolica Works (left) perching on the window ledge overhead; at the other, the vivid Tib Street Bridge link in bright red, enamelled glass. This is not art designed to paper over the cracks of a run down area; it is art that suggests a place that is roaring back to life.

*Tib Street Bridge Link,  
Northern Quarter, Manchester  
Artist: Martin Doolin  
Photography: Paul Highnam  
Reproduced by permission of  
the Crafts Council*



## Nuts and Bolts

Unless you already have experience of commissioning artists, it is likely that you will want to use an agent to act on your behalf or at least to advise you. There are several organisations and individuals with the necessary expertise.

South East Arts Board's Commissions Officer, **Frances Lord (01892 507200)** or the Administrator of Public Art Forum, **Lisa Harty (01237 470440)** will be able to provide names and addresses.

These organisations and individuals (they may call themselves public art agencies, commissions managers, advisers, or consultants) offer a range of services from writing the brief for the artist, to helping to select the artist, to overseeing the production of the work and advising on contractual matters.

### Commissioning an artist involves the following steps:

- 1) The opportunity for a commission is identified (e.g. a new development, a refurbishment, a landscaping project).
- 2) Decide whether or not to involve an agent or adviser.
- 3) Decide how much you want to spend on the project.
- 4) Produce a brief for the artist, explaining why you want to commission an artist, describing the site, listing any collaborators (e.g. the architect, the client) and specifying the budget and timescale.
- 5) Decide how you are going to select an artist: by direct invitation, limited competition or open competition.
- 6) Select the artist and refine the brief.
- 7) Draw up a contract.
- 8) Support the artist in the production of the work.
- 9) Launch the work and celebrate.

**In its Code of Practice for the Visual Arts the National Artists Association offers the following advice as the bottom line for commissioners and artists.**

Those commissioning artists to make work should clearly articulate their intentions and expectations, preferably in writing.

In responding to a brief, artists should clearly communicate their intentions and respect the intentions and expectations of the commissioner.

Artists who are invited to submit proposals, models or drawings should be paid for the work that this entails.

In accepting a proposal from an artist, the commissioner should respect the artist's professional judgement, as well as her or his interpretation of the brief.

Artists should respect the expertise and professional judgement of the commissioner and of any fellow professionals involved in the commission.

When a commissioned work is to be sited in a public place, thought should be given to its impact on the public and, if appropriate, to the public's involvement in the process.

If the artist is sub-contracted to make work, or sub contracts others, written agreements should clearly state lines of communication and responsibility.'

If you opt to go it alone, there are a number of useful guides available, the most recent of which is *Public Art, People, Projects, Process* by Eileen Adams (see under **Resources: Books** overleaf). The Arts Council of England provides a free introductory booklet, *Commissioning Art Works*. AN (formerly AN Publications) sells draft contracts for public art commissions. (see **Resources: Web sites and Organisations** on pages 27 and 28).

Organisations with comprehensive slide libraries of artists' work are listed under **Organisations** overleaf.

## Resources

### Magazines

**Art & Architecture** is both an organisation and a publication. The organisation was established in 1982 to bring together architects, developers, engineers, landscape architects, planners, artists and craftspeople to exchange ideas and information. The organisation is run by its members. Membership costs £20 for individuals, £50 for companies and institutions. For an application form write to Art & Architecture Society, 14-16 Cowcross Street, London EC1M 6DG. Tel: 0208 469 3218. Email [a&a@tsib.demon.co.uk](mailto:a&a@tsib.demon.co.uk)

The magazine *Art & Architecture* is available to members or by subscription (individuals £20, companies and institutions £50, libraries £25, students/concessions £10). For a sample copy contact the editor, Hans Brill, 43 Courtfield Gardens, London SW5 0LZ. Tel: 0207 373 0667.

**Public Art Journal** is the journal of Public Art Forum, published twice a year and containing features about public art practice and reviews. **Public Art Forum** is the national association for public art and includes in its membership a wide range of professionals with an interest in public art. Membership forms and subscription details for the *Public Art Journal* are available from Lisa Harty, Public Art Forum, Halfpenny Wharf, Torrington Street, East-the-Water, Bideford, Devon EX39 4DP. Tel/fax: 01237 470440. Email [p.art.forum@dial.pipex.com](mailto:p.art.forum@dial.pipex.com)

### Books

*Public Art. People, Projects, Process.* Eileen Adams. 1997. ISBN 0 907730 36 1. Commissioned by South East Arts, Southern Arts, Public Art South West and London Arts Board. Includes examples of commissions in the south east of England. Also useful guidance on how to commission. AN, 1st Floor, Turner Building, 7-15 Pink Lane, Newcastle upon Tyne, NE1 5DW. Tel: 0191 241 8000. Fax: 0191 241 8001. Email: [an@anpubs.demon.co.uk](mailto:an@anpubs.demon.co.uk)

*Commissioning Art Works.* Lesley Greene for Public Art Forum. 1996. ISBN 0 7287 0717 9. Published by the Arts Council of England, 14 Great Peter Street, London SW1P 3NQ. Tel: 0207 333 0100

*Public:Art:Space. A decade of Public Art Commissions Agency, 1987-1997.* Various authors. 1998. ISBN 1 85894 048 6. Published by Merrell Holberton Publishers London, Willcox House, 42 Southwark Street, London SE1 1UN. Tel: 0207 403 2047

*Public Art in Private Places: Commercial Benefits and Public Policy.* Marion Roberts et al. 1993. University of Westminster Press. Distributed by AN, 1st Floor, Turner Building, 7-15 Pink Lane, Newcastle upon Tyne, NE1 5DW  
Tel: 0191 241 8000  
Fax: 0191 241 8001  
Email an@anpubs.demon.co.uk

*Art in Public: What, Why and How.* Susan Jones. 1992. Published by AN, 1st Floor, Turner Building, 7-15 Pink Lane, Newcastle upon Tyne NE1 5DW  
Tel: 0191 241 8000. Fax: 0191 241 8001  
Email an@anpubs.demon.co.uk

*Lux Europae - Light installations by 35 European artists across the city of Edinburgh.* 1993. Lux Europae Trust, Edinburgh. Contact Visual Art Projects, 1st Floor, 14 King Street, Glasgow G1 5QP. Tel: 0141 552 6563

*The Public Art Report. Local authority commissions of art in public places.* Phyllida Shaw. 1989. Public Art Forum. Available from Public Art Development Trust, 3rd floor, Kirkman House, 12-14 Whitfield Street, London W1P 5RD  
Tel: 0207 580 9977. Fax: 0207 580 8540  
Email padt@padt.demon.co.uk

*Percent for Art: a review.* Phyllida Shaw. 1990. Arts Council of Great Britain/AN Publications. An international, illustrated survey of the application of percent for art policies. Published by AN, 1st Floor, Turner Building, 7-15 Pink Lane, Newcastle upon Tyne, NE1 5DW  
Tel: 0191 241 8000  
Fax: 0191 241 8001  
Email an@anpubs.demon.co.uk

### Web sites

The list of web sites grows longer by the day and many public art agencies are setting up their own web sites. The following addresses provide good initial leads.

<http://gofast.to.PMSA> Public Monuments and Sculptures Association - currently undertaking a nationwide survey to catalogue every public monument and sculpture in the British Isles and to make the information available to the public.

[www.lmu.ac.uk/ces/axis](http://www.lmu.ac.uk/ces/axis) is the address of Axis, an organisation which holds a national register of artists working in public places. See Organisations overleaf.

[www.anweb.co.uk](http://www.anweb.co.uk) is the site of AN (see under Organisations)

[www.shu.ac.uk/schools/cs/slidecol/pubart.shtml](http://www.shu.ac.uk/schools/cs/slidecol/pubart.shtml)  
A site run by the public art archive at Sheffield Hallam University. Useful record of work in selected areas and listing of other public art contacts.

[art-public.com](http://art-public.com) is a site run by the French public art organisation Art Public Promotion. In English. Good source of information on current commissions and publications.

### Organisations

**African and Asian Visual Artists Archive** maintains a large collection of work by African and Asian artists practising in Britain. One-off enquiries are welcome. AAVAA is at the University of East London, Greengate Street, London E13 0BG. Tel: 0208 548 9146. Fax: 0208 548 9147

**AN** is a publishing company and advice and information organisation for the visual arts. Based in Newcastle upon Tyne, it is funded to provide services to all parts of the country. Of particular interest to the readers of this pack is **AN Magazine**, a monthly magazine read by a large number of artists and which is therefore a good place to advertise commissions. Subscribers to the magazine have free access to AN's telephone helpline (open two afternoons per week) and a

free copy of *Essentials* - a listing of key organisations and publications in the visual arts. *Essentials* is available to non-subscribers for £5 plus 75p p&p. See also [www.anweb.co.uk](http://www.anweb.co.uk)

AN also sells **contracts** drawn up by a solicitor and visual arts contract specialist, Nicholas Sharp. Contracts of value to the readers of this pack are *Introduction to Contracts* (£1.50); *Commission Contracts* - three contracts which explain the legal arrangements for all who work with commissions and public art (£3.50); *Licensing Reproductions*, which shows how to grant or obtain permission to reproduce artwork (£3.50). To subscribe to AN Magazine, to obtain a list of AN publications or to order copies of contracts, contact  
AN, 1st Floor, Turner Building,  
7-15 Pink Lane, Newcastle upon Tyne NE1 5DW  
Tel: 0191 241 8000  
Fax: 0191 241 8001  
Fax: 0191 564 1600.  
Email [an@anpubs.demon.co.uk](mailto:an@anpubs.demon.co.uk)

**Art & Architecture** See under **Magazines**.

Axis promotes the work of contemporary visual artists through the National Artists Register - a computerised database accessible at a number of locations around the country and soon to be accessible on line.

South East Arts Visual and Media Arts Department is working with Axis to put the work of selected artists from the south east region on to the Axis database. Axis shows up to nine images of work by 2,600 artists. The work of 80 new artists is registered every month. Axis may be contacted on telephone number 0113 245 7946.  
Fax: 0113 245 7950  
Email [axis@gn.apc.org](mailto:axis@gn.apc.org)  
see also [www.lmu.ac.uk/ces/axis](http://www.lmu.ac.uk/ces/axis)

For advice on commissioning craftspeople, contact the Commissions Development Officer at the **Crafts Council** on 0207 806 2514.

The Crafts Council runs Photostore - a database of 35,000 images of work by 600 craftspeople selected by the Crafts Council. Use of the computers is free, but a charge is made for colour prints of any illustrations chosen. Slides are available for loan, also for a small charge.

To make an appointment to use Photostore contact the Crafts Council Reference Desk on 0207 806 2503, Fax: 0207 837 6891  
Email [info@craftscouncil.org.uk](mailto:info@craftscouncil.org.uk)

Every other month the Crafts Council publishes **Crafts - the decorative and applied arts magazine**. For a subscription form call the Crafts Council's subscriptions hotline on 0207 806 2542.

**Public Art Forum** See under **Magazines**.

**Royal Institute of British Architects Library** is open to non members. A reader's ticket costs £5.50 and can be bought at the RIBA bookshop inside the RIBA foyer. The library is open from Monday - Saturday. Please telephone in advance to confirm the opening times. RIBA is at 66 Portland Place, London W1N 4AD.  
Tel: 0207 580 5533. Fax: 0207 255 1541

The Royal Society of the encouragement of Arts, Manufactures and Commerce (**the RSA**) runs the Art for Architecture award scheme. The scheme encourages cross-disciplinary approaches to building and landscape projects by providing funds for artists to work as part the design team. Contact Jes Fernie, RSA, 8 John Adam Street, London WC2N 6EZ  
Tel: 0207 930 5115. Fax: 0207 839 5805  
Email [jes@rsa-design.demon.co.uk](mailto:jes@rsa-design.demon.co.uk)

**South East Arts** - the Regional Arts Board for the South East - has an officer, Frances Lord, with particular knowledge of commissioning and of membership organisations of artists and craftspeople specialising in particular media, e.g. sculpture, lettering, photography and so on. She may be contacted at South East Arts, Union House, Eridge Road, Tunbridge Wells, Kent TN4 8HF. Tel: 01892 507200  
Fax: 01892 549383  
Email [info@seab.co.uk](mailto:info@seab.co.uk)

South East Arts also runs a **Slide Library and Artists Database**. For details contact Terry Hardy on 01892 507214

South East Arts also supports **South East Public Art Forum**, which holds regular meetings of those interested in public art in the region. For details contact Carmel Clapson on 01892 507251.  
Email: [carmel.clapson@seab.co.uk](mailto:carmel.clapson@seab.co.uk)

**The University of Westminster** has been undertaking a programme of research into public art and the private sector. For details of past publications and current research contact Chris Marsh, School of Urban Development and Planning, University of Westminster, 35 Marylebone Road, London NW1 5LS.  
Tel: 0207 911 5000

**Women's Art Library** is the country's most comprehensive slide library of work by women artists and craftspeople. One-off enquiries are welcome, but annual membership includes use of the slide loan scheme and subscription to the quarterly magazine *Make*. Contact Women's Art Library, Fulham Palace, Bishops Avenue, London SW6 6EA.  
Tel: 0207 731 7618. Fax: 0207 384 1110.  
Email [womensart.lib@ukonline.co.uk](mailto:womensart.lib@ukonline.co.uk)  
[www.womensart.org.uk](http://www.womensart.org.uk)



## Architecture Centre Steering Group



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The Kent Architecture Centre is consistently developing new ways of bringing together architecture, planning, design and the visual arts in a range of partnerships to raise visual awareness in the built environment.



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