



INSPIRATIONAL

ARTSCAPE

BESPOKE CREATIVITY





ARTSCAPE

Inspirational bespoke artwork beautifully crafted by **Hardscape**

Selecting the right paving materials for a landscape project can often be an art form in itself with a wide ranging palette of choice from natural materials such as granite, sandstone, limestone and porphyry to more man-made products such as concrete blocks and clay pavers.

Hardscape can provide you with all of this choice and more particularly for a project that requires a little more pizzazz and uniqueness that demands something bespoke to create that centre of attraction leaving a long-lasting satisfaction to the onlooker and for the client, designer and landscape architects involved. The Artscape process offers this unique capability to integrate lettering and artwork into paving, seating and feature elements using either complementary waterjet-cut natural stone or stainless steel lettering and/or logo artwork to enhance and

bring to life that otherwise typical landscape paving project or scheme. Hardscape have the knowledge, experience and capability to make your design dreams a reality.

Using modern techniques from within our own fully-equipped facilities, we can take a rough sketch to 2D or 3D Augmented Reality utilising the inspirational palette of material choice that Hardscape can offer, to present to you something that fits both aesthetically and technically within a project design specification. Hardscape have made a considerable investment in the right equipment and craftsmen to help you achieve that passion that we believe in too with your design ideas.

The Artscape processes, explained thoroughly in all of its diversity through proven techniques and case studies here, aims to demonstrate what can be achieved with inspired design ideas and how dynamic and aspirational it can become to the client, design team and general public once implemented and installed.

one

5 AXIS CNC MACHINING

Our commitment to on-going investment in the Artscape process is clearly evident with the installation of sophisticated material cutting equipment at our Midlands depot with a state-of-the-art five-axis fully automated Computer Numerically Controlled (CNC) machine with in-built carving tool changer, sawing, blasting and laser etching capabilities.

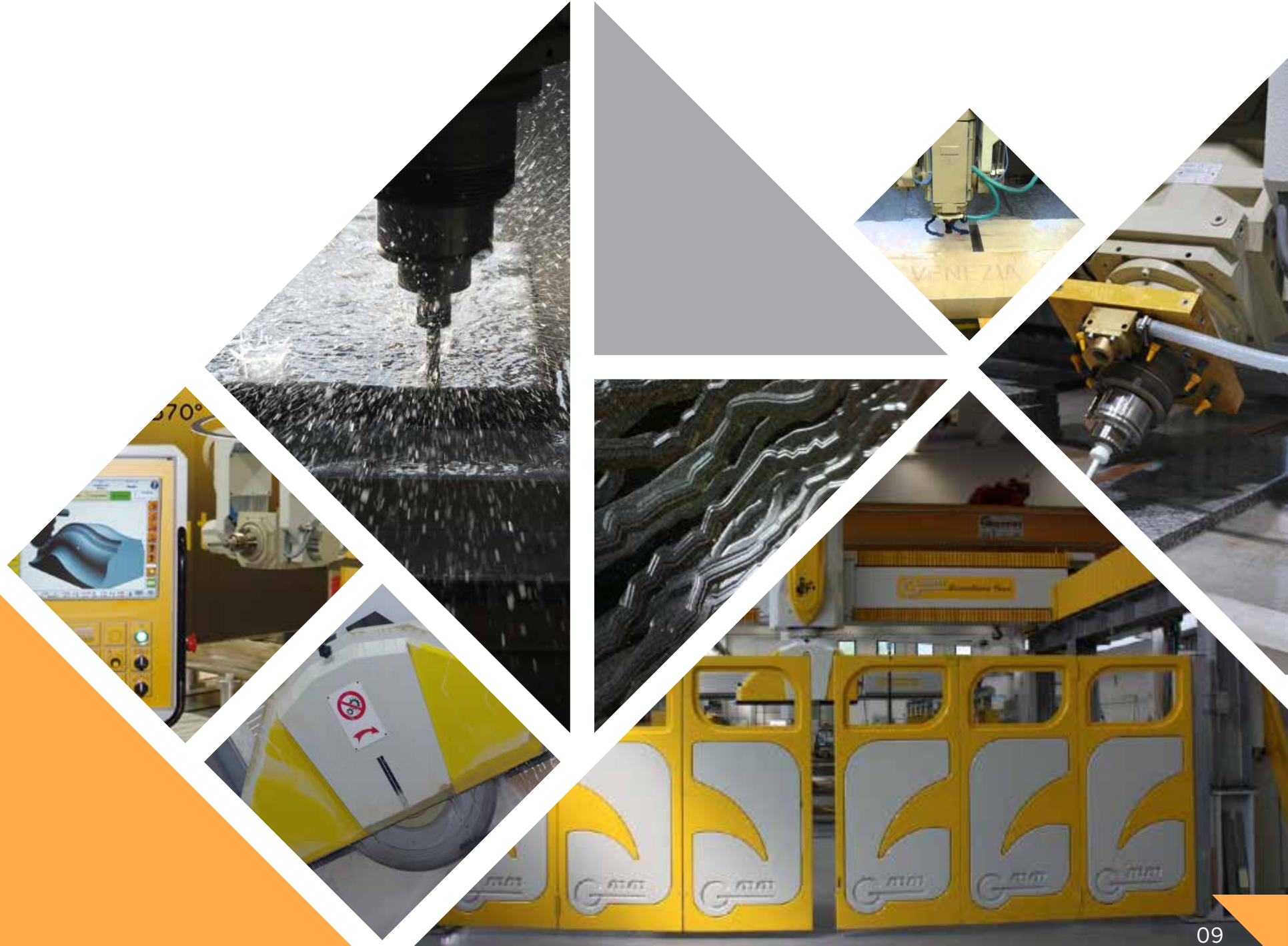
The versatility and effectiveness of the machine allows Hardscape to demonstrate the innovative use of high quality hard landscaping materials within design-led projects throughout the UK and Ireland in a variety of standard applications and bespoke solutions.

The process equips Hardscape to produce complex and large-scale orders in the shortest possible time frame. The manufacture operation is incredibly precise, as the technology allows for far greater restraint over the whole procedure with computer control for the specific positioning and velocity, precise measuring, cutting and manufacturing of the material to your exact design specifications.

The entire production process is dynamic and flexible allowing for a quick overview of the various options

providing real-time decision-making regarding the final design solutions before production. Once the machine has been programmed it can be set to replicate perfectly each time for repeat productions and is very efficient and needs fewer breaks than even the most skilled stonemason therefore Hardscape can produce work quickly and competently. It is operated by our own highly trained skilled technicians and is carefully maintained and serviced to ensure each project is completed to the highest standards and backed by CE Safety Standard Certification.

For further technical information or to see the five-axis CNC machine in operation please contact Hardscape to arrange a visit and see some of the examples of work already produced.





two

WATERJET CUTTING

Waterjet fabrication creates 2D flat Artscape either as intricate shapes or lettering that is not possible using traditional machining or masonry tooling methods. The jet cuts quickly and cleanly using high pressure water mixed with an abrasive and the use of intelligent CNC programming to create millimetre-accurate inlays with many options of paving material and stainless steel to produce epoxy-bonded modular paving systems and bespoke features.

Hardscape will program your project or design into our latest CAD software before any actual cutting commences, ensuring that we meet your specifications and achieve the highest level of accuracy. We can also work from your own supplied CAD files, a hand drawn sketch or even a photograph and instruct our machines to produce an initial demonstration sample for approval to full specification production.

The advantage that waterjet brings to the Artscape technique is where two or more different materials, whether type or colour, are brought together to create a design. Also, when absolute pinpoint

accuracy is needed then straight or intricate delineation is simple to execute. The majority of our completed work is 2D but can be produced at different levels to suit.

This part of the Artscape process directly services demand in the cutting requirements for small and large scale commercial projects, design and private domestic projects as well as sculptural and public art commissions.





three ETCHING

When inlay of material is not essential, Hardscape have developed a specialist process for the customised etching and engraving of text, logos and graphics on to all hard landscaping materials. We can produce the highest quality finish and definition to create stunning pieces of inspirational and bespoke artwork by interpretation of a design from our own craftsmen, latest machinery and technology.

By mixing air under pressure with a hard, particulate abrasive, material can be slowly abraded away by directing the abrasive stream onto certain parts of the surface of the material. The longer you blast, and the higher the pressure, the deeper the exposed parts of the stencil are etched. Moving the nozzle closer to the surface decreases the area being blasted, and increases the rate of material removal. By moving further away, the area increases and the rate of removal decreases. The hard abrasives lightly chip the surface to create a frosted look.

Hardscape can sandblast letters as small as 15mm high on a textured natural stone material which can look very impressive! In glasswork, sandblasting can be used to etch a pattern, creating a striking frosted effect.

With careful selection of the correct finish of paving or walling material by intelligent etching a design comes to life. The end result looks like two different colours and by intricate layering more colours can result.





four SCULPTURING & MASONRY

For thousands of years this has been the 'go to' method of stone manipulation. Unimaginable shapes and artwork in masonry are steeped in history using these methods. Highly skilled labour and carefully selected materials create extremely bespoke pieces of artwork. Our expertise in this field can allow flexibility to ensure the right method is used to achieve any given brief. Technology has moved on over the last century giving designers and clients more options to consider and more certain commercial quality.

Going back through history 3D models have been heavily used to visualise the finished bodies of work, this is no different today. Hardscape offer a hand in hand design service with our clients to create bespoke Artscape pieces. Using our in house knowledge and experience we can match the correct materials with these design methods to maximise the flexibility in range of options available. Using the most up to date tools and plant Hardscape can provide these services both cost effectively and professionally. The flexibility of these methods allow work to be carried out in our quarries, depots and physically on site.

Hardscape have also undertaken numerous conservation projects on memorials and monuments, liaising with designers and architects, local authorities and conservationists in an effort to maintain hard landscaping projects with a high standard of workmanship. In addition to machine-cut lettering we can also produce traditional hand-cut lettering and symbols which gives us enormous flexibility in the scope of work we can undertake, allowing re-cuts on site. This is a major service benefit as it means we can carry out lettering alterations on demand, without having to deploy cumbersome, noisy and often public hazard-causing machinery.





CENTRAL LIBRARY

LIVERPOOL

Grade II Library restoration with new entrance forecourt within the heart of Liverpool's World Heritage Site. As the project landscape architect, Carolyn Willitts was responsible for taking the competition design to planning, and producing detailed drawings and specification for construction.

The proposed refurbishment of the external forecourt was designed to enhance the Library's significance as a cultural destination. A granite Literary Carpet leads visitors from the footpath to the new entrance door, with waterjet cut lettering by Hardscape referencing titles from the Library's collection within. A robust granite wall divides the space and provides strong visual signage, while a section of existing stone balustrade is removed to open up views. The existing Library entrance becomes an opening for the ground floor café to spill out onto a café terrace, enhancing the Library's appearance and animating the entrance forecourt.

THE GRANITE WALL (Sculpturing and Masoning)

The granite wall was the most complicated item to achieve technically, consisting of polished Kobra granite cladding pieces with large hand-carved letters in relief. The granite was polished right up to the edge of the letters, which were sandblasted,

with a rounded edge. The cladding was 40mm thick and had a 50mm recessed shadow gap. The letters were 700mm high and projected out by 40mm. The 100mm thick coping incorporated anti-skate profiling which projected vertically above the finished stone level.

THE LITERARY CARPET (Waterjet and letter inlaying)

A dark and a light granite was chosen to create the literary carpet. As they have similar properties which ensures the entire surface wears down at an equal rate over time. The text was waterjet-cut out of both the Royal White and Crystal Black granite. The cut letters were pocketed 25mm deep into the 80mm thick flags. Joints around the letters were 1mm maximum and filled with resin on the underside and grouted on the face of the slab. Tolerances were tight around the letters, as well as in the flags themselves as the coursing had to line up perfectly with the courses of the surrounding Yorkstone. Hardscape developed a set

of rules to work with when designing the layout of the text within each individual flag, for example no waterjet cutting within 20mm of the edge.

THE STONE SEATS (Sculpturing)

The seating was introduced into the design, following discussions with the access officer, to reduce any risk that could come with tapered steps being a trip hazard. Coordination was required between Hardscape, the granite quarry in China, and the sandstone quarry in Leeds, to ensure that the tops of the seats would fit perfectly on to the base pieces. The sandstone cladding was 75mm thick, and the end pieces were 300mm thick to give the benches a solid appearance. The bench tops were single pieces of Crystal Black granite 2400mm x 800mm x 150mm.



HIGHLIGHTS:

- ◆ The new entrance forecourt to Liverpool Central Library, by Austin-Smith: Lord, was designed to open up the space to the street, create a wow factor and signify the transformation of the Library.
- ◆ Local public consultation was used to come up with the names of over a hundred literary classics to be included in the 'carpet'.
- ◆ Contrasting coloured granites (Royal White, Crystal Black and Terra Red) was used to create contrast in the letters which were waterjet cut and inlayed into the slabs.
- ◆ The Central Library wall letters are made in one piece of stone. The contrast is created using a sandblasted texture to the letters onto a polished unit.
- ◆ Flamed Crystal Black granite hand finished has been used to create the 'tablet' benches in a single piece of stone.
- ◆ The poem to the internal atrium has been complete in the same waterjet process but using thinner slabs suitable for its internal use.

Materials Used:

Crystal Black, Kobra, Royal White granite paving, Artscape Crystal Black and Kobra granite walling, Woodkirk sandstone paving and Crystal Black granite textured benches around the entrance.



DOUGLAS

ISLE OF MAN

A-Y OF MANX

The legacy of designer Archibald Knox features prominently in the regeneration of the Isle of Man's capital.

This specific project, initiated by the Douglas Development Partnership, commemorated the 150th anniversary of the Manx designer's birthday. Knox, one of the foremost designers in the English Art Nouveau movement, lived in Douglas for much of his life. The new paving featuring the artist's work appears along Regent Street near to the Promenade. The new Artscape paving featuring Knox's inspirational artwork was brilliantly translated by Liverpool and London landscape architects' BCA Landscape and artist Smiling Wolf, Liverpool, expertly produced by Hardscape employing very intricate waterjet technique and epoxy bonded inlays with additional etching of the granites used to create a stunning 3D effect and all professionally installed by the Department of Infrastructure, Isle of Man. Each letter came from a narrative of fact or folklore, geography or ecology and all coming together to compose a fascinating picture of the Isle of Man today.

The artwork illustrates 24 subjects related to the Isle of Man, some of which are well-known and obvious such as "Manx Cats", "TT" and "Kippers" and some which are a little more obscure such as the "Giant Elk" and "Ogham".

THE MANX A-Y IS AS FOLLOWS:

- | | |
|----------------------------|---------------------------------------|
| A Archibald Knox | N Nickies and nobbies |
| B Basking Shark | O Ogham Stone |
| C Cat | P Parliament |
| D Doolish | Q Quocunque jeceris stabit |
| E Ellan Vannin | R RNLI |
| F Financial Centre | S Snaefell |
| G Giant Elk | T TT |
| H Horse Tram | U Up the south, down the north |
| I Isle of Man | V Viking |
| J Jacobaea vulgaris | W Hunt the Wren |
| K Kipper | Y You are here |
| L Loaghtan Sheep | |
| M Manannan | |



Materials Used:
Kobra, Kobra Green, Classic, Royal White and Violet Pearl flamed granite paving and bespoke Kobra granite seating.

MATHS INSTITUTE

OXFORD

PENROSE PAVING

Oxford University's new Mathematical Institute facility, the Andrew Wiles Building, was officially opened in October 2013. The dedicated building is at the centre of the departments and its' students academic life.

The building's design and the stunning Penrose paving, by Rafael Viñoly Architects, is architecturally sympathetic to the Oxford skyline. Named after one of Oxford's most celebrated mathematicians; Professor Sir Andrew Wiles.

The building reflects further mathematical influences in its architecture and as you enter you are confronted with a pattern of beauty and intrigue. Designed by Sir Roger Penrose, Emeritus Rouse Ball Professor of Mathematics, and expanding on his discovery of almost thirty years ago, the Penrose paving is constructed from just two different diamond-shaped granite tiles, each adorned identically with stainless steel circular arcs. There are various ways of covering the infinite plane with them, matching the arcs.

Installed by Vetter UK, a subsidiary of Laing O' Rourke, Hardscape supplied Royal White and Kobra grey granite with polished 30mm stainless steel inserts that were inlaid by

the waterjet technique into the granite paving which was all part of the Artscape process. Other paved areas, designed by Townshend landscape architects; Hardscape used European Amarelo Reale and Roriz granite setts, kerbs and edgings with West Pennine sandstone paving, cladding and copings and Neland Siena and Nero WF clay pavers to this prestigious and ingenious scheme one of several that Hardscape had the privilege of working on within Oxford University grounds.

The new Mathematical Institute building allows all people to be based in a single location. It provides workspace for a diverse community of more than 500 mathematical researchers and support staff, including faculty, research fellows and postgraduate students. The project formed part of the Radcliffe Observatory Quarter development, which was one of the most significant developments the University of Oxford has undertaken for more than a century.



Materials Used:
Royal White and Kobra grey 'artscape' granite with polished 30mm wide stainless steel inserts. European Amarelo Reale and Roriz granite setts, kerbs and edgings with West Pennine sandstone paving, cladding and copings and Neland Siena and Nero WF clay pavers.

LEIGHBROOK

LEIGH WAY

PARSONAGE COLLIERY MINING MEMORIAL WALL

Hardscape collaborated with Hyder Consulting (UK) Ltd, Wigan Council, developer Brookhouse Group Ltd and installation experts Stone Central to produce these four beautiful Artscape memorial panels, each invoking a 'memory' to the educational and cultural aspects related to the rich history of the Parsonage Colliery.

The tall, curved memory wall has been central to the integrated public art proposals from the early conception of the public realm design and the phase one masterplan layout of the area near to the new Sainsbury's adjacent to the memorial. The supermarket won a design award for architects' Cassidy & Ashton at Wigan Borough Council's 'Building Excellence and Urban Design Awards in 2013.

The scheme features four memorial panels as described below that Hardscape were able to the architects' design from concept right through to finished reality:

Panel A: Victoria 'Tallies'

This simple panel illustrates a variety of 'pit tallies' in reveal from the etched granite panel. Pit 'tallies', elsewhere also known as pit 'checks', 'tokens', 'motties' or 'pins', were made in several different shapes including circular, square, rectangular, hexagonal or octagonal and made in a variety of metals but occasionally Bakelite or leather.

Panel B: Riding 'Mining Map'

As the largest panel this depicts an extract from the mining map, with the key references of Atherleigh Way and Westleigh Brook, together with the locations of No1 Shaft and No 2 Shaft.

Panel C: Brassey 'Pre-Industrial Landscape'

This panel is evocative of the pre and post-industrial landscape of Leigh and the Parsonage Colliery site. The leaf and branches images are of a Birch tree, an ancient native pioneer species which is commonly found colonising former colliery sites.

Panel D: Plodder 'Typical Seam Section'

The focus of this panel is the typical seam section data and diagram which, again, is taken from the mining map. The seam data is positioned appropriately at eye height. The pattern above and below the seam data is an abstract of the remarkable pattern taken from the appearance of coal under a microscope that would be subtly revealed in relief by sandblasting and etching.

HIGHLIGHTS

- ◆ The architect was looking to recreate a coal like texture, which we've achieved using a unique ground-breaking manufacturing process.
- ◆ The pit tallies look realistic thanks to machining using a 3D program.
- ◆ We started with a polished granite face, and etched it back to leave the letters standing proud.
- ◆ The miner silhouettes have been etched 1-2mm into the polished panel.
- ◆ The words were highlighted using a masonry paint.
- ◆ The leaf has the appearance of a negative photograph thanks to the reversing of the etching process.

Materials Used:

Polished Crystal Black granite etched and sandblasted wall panels with masonry-painted.

ANGEL FIELD

HOPE UNIVERSITY, LIVERPOOL

Angel Field, at the heart of the Creative Campus, Hope University, Liverpool is a magnificent 21st century Renaissance-style garden, providing a place of beauty and serenity for contemplation and study.

Forming the final piece in the redevelopment of the campus, its fountains, performance amphitheatre, angel statue and beautiful, quiet reflective spaces are an award-winning oasis in the heart of the city. The garden is named after the Angel Field farm which once occupied the site and was run by Jesuit priests from St Francis Xavier's church. (poet Gerard Manley Hopkins was once a curate at SFX.)

The garden was the brainchild of the University's Vice-Chancellor and Rector, Professor Gerald Pillay, who envisaged in his original document of 2006:

"...a renaissance-type garden with clipped hedges, buxus and yew. With the backdrop of the old church and the façade of the collegiate across the road, the cloister should be a safe place of serenity and beauty, inviting to students, staff and visitors. The garden should be designed to create easy movement to and from the two academic buildings with opportunities to sit or stop along the way."

With the garden, the University has set a public place of beauty into one of the poorest wards in the country, hoping it will

start a regeneration of the spirit, as well as the fabric of the area. That vision has been realised in beautiful and spectacular fashion.

The project placed people at the heart of the design process - with all the key approaches and entrances to the site by level access and clearly identifiable and well lit. All surfaces and details are of a very high quality natural stone. The details within the landscape are of a human scale and help reconcile the place of people within the landscape of the large-scale surrounding architecture.

The final, simplified scheme was planted early in 2010. The garden has had a big positive impact on the area and the local community. Many people now use the garden as a stop off oasis to read a book or paper or to take a moment to just sit and enjoy the peaceful surroundings. All the Artscape elements and processes were created by employing waterjet, etching and sculpturing techniques mainly using natural stone such as granite and limestone together with metals, porcelain and anodised aluminium.

"One of the key things that came out was the idea of a narrative, of a journey," There was a plethora of ideas and concepts. We were able to weed out the things that weren't quite right in that process. It helped us to identify the more relevant and key ideas."

**ANDY THOMSON, BCA
LANDSCAPE: LIVERPOOL
AND LONDON**





Materials Used:
Mist granite Artscape carved, etched and anodised metal inlayed lettering.



KINGS HEATH VILLAGE SQUARE

BIRMINGHAM

Kings Heath Village Square, the first new village square to be established in Birmingham for nearly 100 years, was awarded the prize for 'Best Use of Art and Culture in Regeneration' at the national Regeneration and Renewal Awards in 2012.

The artwork in the Village Square, based on the theme of a labyrinth, was created by Simon Watkins along with landscape architects Parkwood Consultancy Services and Birmingham City Council and was contributed to by a number of local community groups including Fox Hollies Special School, All Saints Youth project, Colmore Junior School and the Kings Heath Afro-Caribbean group.

In a formerly dark and unwelcoming churchyard, the Village Square has brought together three separate areas of ground into a place for meeting and relaxing and where a regular programme of events and activities now takes place.

Major features in the square includes:

- ◆ A 'bubble pavement' water feature which symbolises refreshment, new life and Christian Baptism.
- ◆ A paved labyrinth, designed by artist Alison Ogle in consultation with local young people and community groups

and which includes mosaic inserts and quotations on the theme of 'Cherish Creation and Community'.

- ◆ A paved Threshold/Swirl feature, which spirals outward from a restored Edwardian lamppost at the outer corner of the square toward the centre of the labyrinth and into which is cut a poem by local poet Rosie Miles.
- ◆ A re-sited and renovated War memorial with seating.
- ◆ Landscaping and planting.

Vivien Thickett of the All Saints Community Development Company said: "It was hard work putting together such a complicated project but the results made it all worth while. We now have a beautiful square for all members of the community to enjoy."

The Village Square project was kicked off and championed by the Kings Heath Business Improvement District. The Business Improvement District, whose

role is to improve and promote Kings Heath believed that the development would provide a central hub for the community in Kings Heath.

Brian Miles, from the All Saints Community Development Company, said that the community spirit in Kings Heath was behind the success of the Village Square project.

"This R&R Award was a testament to the artwork concept and the way in which the Village Square had been designed to bring the community of Kings Heath together. Involving schools and community organisations from the outset meant that the people of Kings Heath took ownership of this wonderful facility, and its ongoing use as place for markets, the town's Christmas tree and much more will be a testament to the legacy of the Village Square".

HIGHLIGHTS

- The architect was looking to recreate a coal like texture, which we've achieved using a unique ground-breaking manufacturing process.
- The pit tallies look realistic thanks to machining using a 3D program.
- We started with a polished granite face, and etched it back to leave the letters standing proud.
- The miner silhouettes have been etched 1-2mm into the polished panel.
- The words were highlighted using a masonry paint.
- The leaf has the appearance of a negative photograph thanks to the reversing of the etching process.

Materials Used:

Magma and Kobra Green granite paving with stainless steel artscape inlays and bespoke lettering.

SADLER'S YARD NOMA

MANCHESTER

Using modern contemporary materials but drawing on historic themes and design, Hardscape worked with Landscape Architects Planit-IE to help transform a space in the centre of Manchester.

Sadler's Yard and the surrounding public realm is part of the North West's largest mixed-used regeneration scheme, set at the heart of the city's NOMA redevelopment. The project is a joint venture by Hermes Real Estate, Manchester City Council and The Co-operative Group.

Hardscape has been central to the creation of the scheme's square – an outdoor space designed to serve as an inspirational setting for Manchester's creative communities. It is intended to be used for events and will be a focal point for pedestrians and patrons frequenting the many shops, cafes and restaurants, some within newly exposed basements of the Co-operative's listed buildings.

Linking the area's history to its future, Hardscape worked with Planit-IE to select materials that echoed some elements of its financial district heritage. Complex diamond-pattern inlaid natural

stone paving and Artscape motifs hark back to the marble floors that were a signature design feature found in the traditional banking halls. The use of warm and contrasting tones also echo this effect and key architectural motifs were picked out and creatively included throughout the scheme.

Principal Landscape Architect at Planit-IE, Kevin Redhead said: "We approached Hardscape because we know they can put together creative solutions, on brief and on time. They combine a dedication to craft with modern thinking that's clear in every aspect of their delivery. We knew they were the right choice for this ambitious, creative project."

Materials used by Hardscape in the project included mix granite paving, Burlington Westmoreland Green natural stone and Whitworth Blue sandstone paving. These materials, chosen for their longevity and natural beauty,

sit alongside stone street furniture with multi Artscape features including Crystal Black granite benches and signage plinths.

Architectural and sculptural metalworker Chris Brammall Ltd created the metalwork street furniture, cycle stands, handrails and bollards that help bring to life the urban space that Hardscape had helped to establish with the initial vision of the Landscape Architects and client.

The square was named after James Sadler, a balloonist, chemist and pastry chef who made the first manned balloon flight from Manchester in 1785, chosen following a social media campaign asking for suggestions from members of the public. The contractor works were undertaken by the Casey Group and funding came from the European Regional Development Fund.





Materials Used:
Mix granite paving, Burlington Westmoreland Green natural stone and Whitworth Blue sandstone paving and accessories with multi Artscape features including Crystal Black granite benches and signage plinths.

THE FAIRYTALE OF BURSCOUGH BRIDGE

ORMSKIRK

An inventive townscape regeneration project in Burscough Bridge, a large village in Lancashire, delivered an inspiring public realm. Vision, innovation, craftsmanship, quality materials and partnership work together to underpin the project's success.

A series of squares, pedestrian routes, street furniture and public artworks inspired by local myths helped to create a new heart for Lancashire's Burscough Bridge. BCA Landscape, working with Hardscape and designers Smiling Wolf, reclaimed the many underused spaces next to the busy road.

'A collective notion of identity is a notoriously complex idea to pin down,' commented BCA's Andy Thomson. 'Ultimately it is the little things that have meaning, woven together from a greater picture, rather than grand sweeping sloganeering or imaginary visions that people don't trust, and see through immediately.'

The design partnership worked closely with West Lancashire District Council, Lancashire County Council, Burscough Parish Council, Lancashire County Council and a local community steering group. The community had clear preferences, with a new village clock being a top priority. Much of the iconography in the design

scheme is inspired by the Pace Eggers, local performers with bowler hats and black-painted faces, who would re-enact scenes from the Crusades during Easter festivities. Designs based on these ideas, realised in a circular map of Burscough's past in Church Square and graphics of the Pace Eggers in the flagstones of Wharf Square, have created a sense of place that the local community can relate to and enjoy.

Hardscape were involved from the outset in this complex Artscape design process, ensuring that aspirations met a with deliverable conclusion. 'Our role was to interpret the designs and put them into a drawing format that we could use to manufacture the graphics into the pavement,' said Hardscape director Mathew Haslam. 'We advised on the choice of materials and made production drawings from BCA Landscape's designs which were then used in the waterjet-cutting and sculpturing technique processes.'





Materials Used:
Royal White granite sculptured and masoned walling.

FACILITIES

Hardscape are constantly upgrading its production equipment and planning investments on a regular basis to enable and enhance additional types of Artscape techniques. Upto date information can be found on our website: www.hardscape.co.uk

Production and processing takes place at our Long Marston facility, in Warwickshire and we would encourage you to visit us to see first-hand how the Artscape processes and techniques could work for you!

ACKNOWLEDGEMENTS

We would like to acknowledge the following people and organisations for the examples of work shown:

CENTRAL LIBRARY, LIVERPOOL

Client: Liverpool City Council
Landscape Architect: Carolyn Willitts and Austin-Smith Lord, Manchester
Contractor: Sheppard Construction Ltd

REGENT STREET, DOUGLAS, ISLE OF MAN

Client: Isle of Man Government
Landscape Architect: BCA Landscape, Liverpool & London
Artist: Smiling Wolf + BCA Landscape
Contractor: Department of Infrastructure

MATHS INSTITUTE, OXFORD

Client: University of Oxford
Landscape Architect: The building's design and the stunning Penrose paving, by Rafael Vinoly Architects. Other paved areas designed by Townshend landscape architects, London
Artist: Inspired from original design by Sir Roger Penrose
Contractor: Installed by Vetter UK, a subsidiary of Laing O'Rourke

PARSONAGE COLLIERY MINING MEMORIAL WALL, LEIGH WAY, LEIGH

Client: Wigan Council
Landscape Architect: Hyder Consulting Ltd, Warrington
Contractor: Stone Central, St. Helens

ANGEL FIELD, HOPE UNIVERSITY LIVERPOOL

Client: Liverpool University
Landscape Architect: BCA Landscape, Liverpool & London
Artist (paving): BCA Landscape; Resin Angel by Lucy Glendinning
Contractor: Allen Build Ltd

KINGS HEATH VILLAGE SQUARE, BIRMINGHAM

Client: Birmingham City Council
Landscape Architect: Parkwood Consultancy Services Ltd, Warwickshire
Artist: Simon Watkins
Contractor: Trendgrey Construction Ltd, Nuneaton

SADLER'S YARD (NOMA), MANCHESTER

Client team: Hermes Real Estate, Manchester City Council and The Co-operative Group
Landscape Architect: Planit-IE, Altrincham
Contractor: Casey Group

THE FAIRYTALE OF BURSCOUGH BRIDGE, ORMSKIRK

Client: West Lancashire District Council
Landscape Architect: BCA Landscape, Liverpool & London
Artist: Smiling Wolf, Liverpool
Contractor: West Lancashire District Council County Works Team

ADDITIONAL ACKNOWLEDGEMENTS

Artist: Christopher Tipping (Station Quarter, Southampton)



HARDSCAPE
Inspire : Select : Supply

