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 Tenbury House  
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 The Sentinels: Clydesdale  
 and Cleveland Tower\*  
 Thistle House  
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 Topcliffe House\*  
 Topfield House

## Initiative Island Barbara Holub

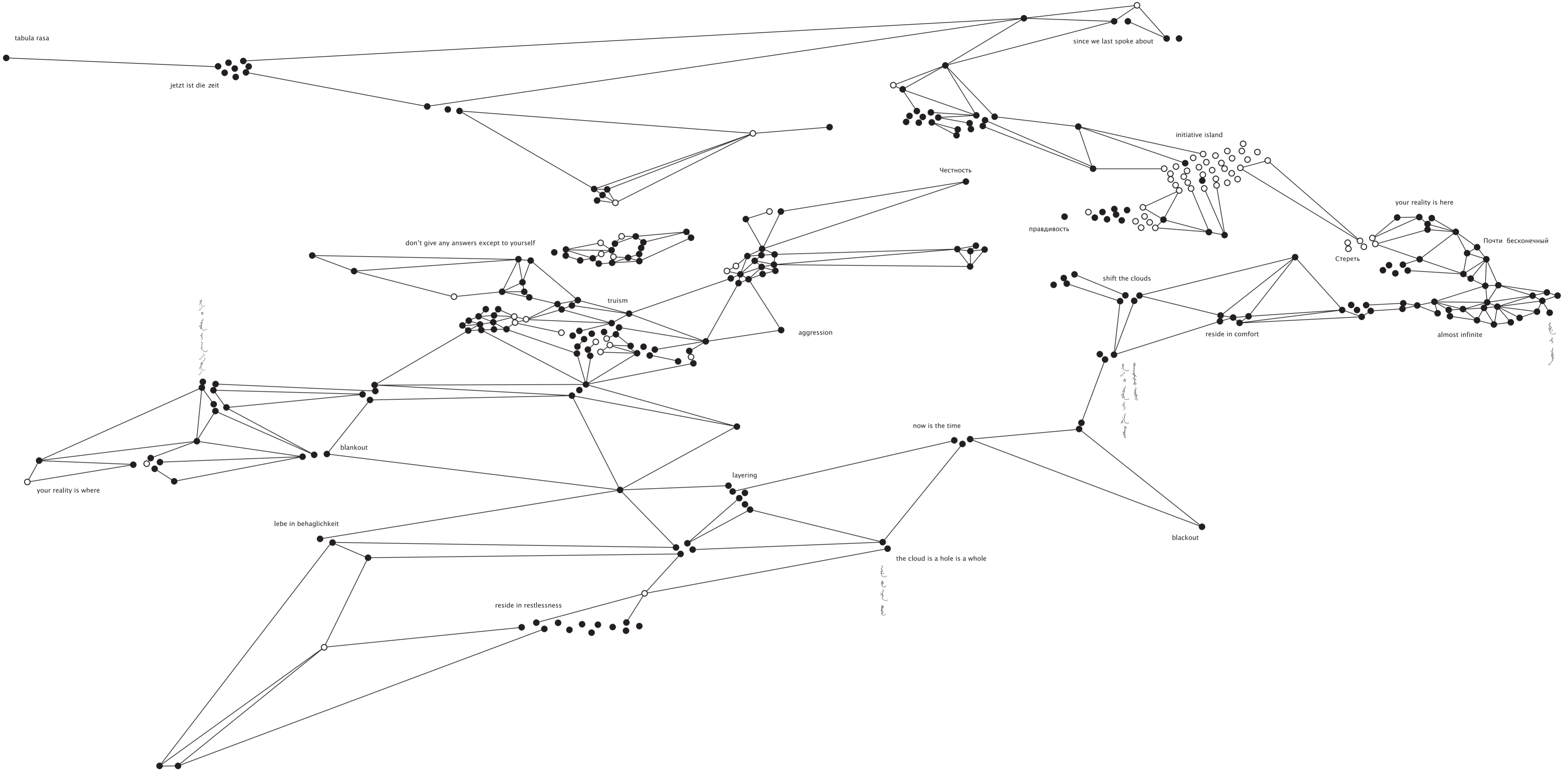
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 Wilmcote Tower  
 Woburn House  
 Woodstock House  
 Wyrley House

August 2008:  
<http://ukhousing.wikia.com>  
 + arial views

existing tower blocks  
 refurbished or planned to be refurbished \*  
 demolished or planned to be demolished

Eastside Projects EP 1.1

Initiative Island



Abingdon Tower	Beale House	Brunswick House	Chillinghome Tower	Crescent Tower*	Frogmoor House*	Hollypiece House	Kingspiece House	Medway Tower	Ottawa House*	Reynolds House	Sydney House	Vulcan House	August 2008:
Adelaide Tower	Bellfield House	Buckland House	Chiswick House	Danesmoor House*	Galton Tower*	Home Meadow House	Kingswood House	Meibourne House	Packwood House	Rushmore House	Tenbury House	Ward End House	<a href="http://ukhousing.wikia.com">http://ukhousing.wikia.com</a>
Albany House	Birchfield Tower	Burcombe Tower	Chivenor House*	Dennington House	Geach Tower	Home Tower	Lakehouse Court	Meteor House	Park Court*	Sadler House	Fernhill House	Warstone Tower	+ arial views
Albert Shaw House	Blakemere House	Calder Tower	Claverdon House	Dorset Tower	Giles Close House	Humber Tower	Lansdown House*	Middlefield House	Parker House	Salisbury Tower	Teviot Tower	Wellesbourne Tower	
Andover House	Boundary House	California House	Clayton House	Dovey Tower	Gosmoor House*	Inkerman House	Lappath House	Mill House	Pennycroft House	Saxelby House	Thames Tower	Wells Tower	
Argosy House	Bovingdon Tower	Cambridge Tower	Cleeve House*	Drews House	Haddon Tower	James House	Lapworth House	Monmouth House	Sapphire Tower	Saxelby House	The Sentinels: Clydesdale and	Wendover House	
Arlington House	Bower House	Camrose Tower	Cleveland Tower*	Dunchurch House	Hampden House	Javelin House	Larch House	Monsiey House	Severn Tower	Saxelby House	Cleveland Tower*	Weston House	
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Avery House	Brecon Tower	Canlow House	Clydesdale Tower*	Earlswood House	Hawker House	Juniper House	Lebanon House	Muntz House	Shelley Tower	Severn Tower	Thornton House	Whitbourne House	
Avon House *	Bridge Meadow House	Carlton House	Collings House	Elizabeth and Margarets Court	Heath House	Kemble Tower	Ledbury House	Nash House*	Shawbury Tower	Shelley Tower*	Topcliffe House*	White House	
Avro House	Bridgnorth House	Garbrooke House	Gemet House	Elm Tree Tower	Hercules House	Kempsey House	Leominster House	Near Oak House	Princethorpe Tower	South Tower	Topfield House	Wickets Tower	
Bakeman House	Bridport House	Gastle House	Gompton House	Ensign House	Hermes House	Kenchester House	Lincoln Tower	Norfolk Tower	Quarry House	Southam House	Trent Tower	Wiggin Tower	
Baldwin House	Brinklow Tower	Gedar House	Copeshill Court	Essington House	Heron Court*	Kenilworth House	Lloyd House	Normansell Tower	Souters House	Stafford House	Trident House	Wilmcote Tower	
Banbury House	Brisbane House	Centre 8	Coldfield	Fairbourne Tower*	High Tower	Kentmere Tower*	Lengleat Tower	Normanton Tower*	Southam House	Stafford House	Truro Tower	Woburn House	
Barford House	Broadheath House *	Century Tower	Geneerde Tower	Fallow House	Hillcroft House	Kent House	Lynham Tower	Northolt Tower	Rea Tower	Stephenson Tower	Tweed Tower	Woodstock House	
Barn House	Broadmeadow House	Chadwick House	Gopce House	Paraday House	Hillside House	Kesterton Tower	Mantland House	Norton Tower*	Redditch House	Stoneycroft Tower	Victor Tower	Wyrley House	
Barra House	Brook House	Chamberlain House	Cornwall Tower	Parclose House	Hodgson Tower	Kesterton Tower	Manton House	Osbourne Tower	Redditch House	Stoneycroft Tower	Victor Tower		
Barry Jackson Tower	Brooks Tower	Charlecote Tower	Coswall Tower	Pine House	Hogarth House*	Kesterton Tower	Manton House	Redditch House	Redditch House	Stoneycroft Tower	Victor Tower		
Bartley House	Brookpiece House	Chatsworth Tower	Crabtree House	Flint Tower	Holbrook Tower	Kesterton Tower	Manton House	Redditch House	Redditch House	Stoneycroft Tower	Victor Tower		
Bayley Tower	Browning Tower *	Chesnut House	Granwell Tower	Freemantle House	Hollowmeadow House	Kineton House	Martineau Tower	Redway Court	Redway Court	Stoneycroft Tower	Viscount House		



Trent Tower  
~~Trident House~~  
Truro Tower  
Tweed Tower  
~~Valiant House~~  
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Wilmcote Tower  
Woburn House  
Woodstock House  
Wyrley House

# Initiative Island

## Barbara Holub

August 2008:  
<http://ukhousing.wikia.com>  
+ arial views

existing tower blocks  
refurbished or planned to be refurbished \*  
~~demolished or planned to be demolished~~

# Forward

**Gavin Wade**

The Tower I lived in is struck through. My Tower is destroyed, blown up, gone forever and I can barely remember it. I didn't even know its name. I had to ask my Mom and Dad. From the age of three months to three years I lived in number 77, Cranwell Tower on Castle Vale Estate, North of the centre of Birmingham. My parents leapt as far as they could from that tower as soon as they could, which at first wasn't so far, but eventually they got some real distance both geographically and symbolically. You see, for a period of time that tower was a symbol of all that British society got wrong and was known as Hell on Earth!

I'm revisiting part of my existing conditions because of Barbara Holub's Initiative Island a generous multi-part artwork forming a key part of the physical structure of Eastside Projects. Barbara's artwork contains the gift of function and complex narratives of interrelationships and lives past and present. Now, I'm discovering, it contains triggers to expand on the conditions that make up part of who I am.

On the map enclosed you will find a list of all the council block towers that have grown across the city during the second half of the 20th Century. This list is a key to another part of Barbara's artwork, a large imposing semi-permanent black curtain with a map of all these tower blocks embroidered onto its surface. The map shows which towers have already been demolished and the migration of people from tower to tower over the years. Looking down the list I found my own tower with a line struck through and can find a small empty circle on the curtain signifying where my tower once stood proudly.


Originally created as an overspill estate in the 1960s Castle Vale estate was the largest tower block estate in Birmingham and one of the largest in the UK with 34 tower blocks. As The Vale was built on the site of an airfield, many of the streets and blocks of flats took their names from aircraft and airfields. Other towers in the City take their names from inspirational sources such as the pioneers of the industrial and intellectual heights of Birmingham in the 18th Century – Boulton, Murdoch, Priestley and Watt. RAF Cranwell is a Royal Air Force training station in Lincolnshire with the latin motto Alitum Altrix – nurture the winged. In this motto one can perhaps read some of the clearly overreaching hopes for the 34 tower blocks when they might have been first imagined. Cranwell Tower at forty-seven metres tall and sixteen stories high was positioned on Yatesbury Avenue in the 'Centre 8' of Castle Vale, completed in 1966. The Vale had a population of more than 11,000 people, virtually all of them, mainly of Afro-Caribbean and Irish decent, had come from decaying inner city slums in areas like Aston and Nechells. The Centre 8 tower blocks (Shawbury Tower, Kemble Tower, Northolt Tower, Lyneham Tower, Cosford Tower, Abingdon Tower, Bovingdon Tower and Cranwell Tower), in the centre of the estate between Tangmere Drive and Yatesbury Avenue, were probably the most troubled grouping of high-rise flats in Birmingham. As the 70s turned into the 80s the towers were known for being riddled with damp, vandalism and graffiti, many of the occupants being known to the police for criminal activities, and jokes and sayings have lingered on for decades now about picking up your stolen car or hubcaps down in The Vale. I lived there from 1972-1975 when there still may have been some sense of the site being a distant relative to utopian high density city plans. I have the vaguest memories of the place, probably formed from stories

and photographs of the place absorbed later in childhood. The strongest memory I have is off trundling along on a little plastic car with my Mom and holding onto the low level metal railings that formed perimeters around the blocks and defined pathways from here to there. Somewhere along the line my Mom turned off and didn't notice that I kept on going and I found myself traumatically lost for a few seconds amongst the towers before she quickly found where I'd got to! They started to knock them down in 1995 and not surprisingly the first to go were the vilified Centre 8 blocks. I wish I'd seen them fall!

Barbara's research on the towers of Birmingham is all the more impressive as it was made from the distance of Vienna after having visited Birmingham in 2006 as part of a project called Generator 1&2. I was part of initiating the overall project and the Vienna based curator Maia Damianovic brought Barbara to the City to develop a new work. Barbara proposed a garden to be made in the centre of the city which would set the scene for and contain a series of public discussions between people from diverse neighbourhoods, as well as different ethnic, economic and social backgrounds – councillors, shop keepers, union members, immigration lawyers, and social club members. One of Barbara's key questions then was *"Can architecture itself define a quality of life?"* This garden idea of conversations across classes and peoples fed into this later work to develop an 'initiative island' amongst the breakdown of social fabrics that obviously have and do play a key role in defining the quality of life for many.

Barbara was keen to continue a dialogue with the public sphere of Birmingham and with immaculate timing had raised funds to complete a project here just as Eastside Projects was coming into being. We planned together then for the project to be focussed here and Barbara was one of the first artists to respond to the opening conditions of the space and to begin to shape the future of this 'new' place. After a period of consideration her first response to the space was that she 'could imagine to develop a 'cinema curtain". This notion of a curtain to aid in the definition of the space, something to walk through, something to contain and better soften and circulate sound within a hard reverberating space, offered so much to the texture and working processes of the gallery. Barbara's curtain proposal also tallied very strongly with ideas that myself and Celine Condorelli had been toying with during the development of the renovation of the building. The curtain as an adaptable, alternative architecture with fascinating histories to intertwine with the other temporary and distinctive features of the building still beckons and we have been planning a Curtain Show for 2010 since the start. Barbara's work is both precursor to that show and a key part of the future show. Initiative Island was first installed as part of the inaugural exhibition, This is the Gallery and the Gallery is Many Things, in October 2008 which grew in stages as new works were added to the space. During that show Initiative Island also included two billboard posters Barbara designed for the exterior and interior billboard sites we had devised for the space. Barbara was interested in the publicness of the two sites being the only billboards in a large regeneration zone, where billboards proliferate, outside of the control of the advertising corporations, and also in covering another artists work within the same exhibition – letting a show evolve. Barbara's two images became the second

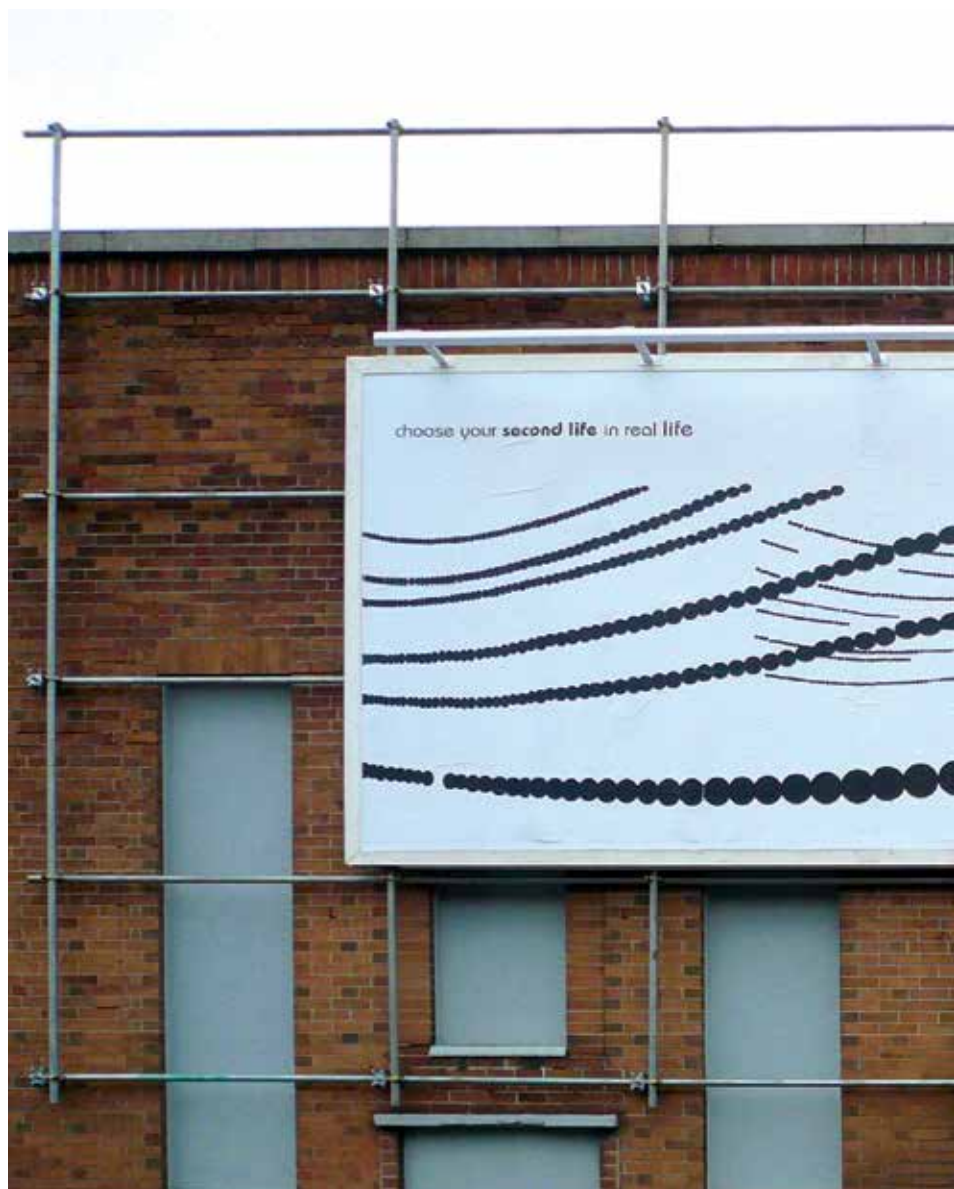




set of billboards replacing those by Liam Gillick which presented two texts in Spanish which translate to, on the outside, The Doors of the Administration Building Will Remain Open, and on the inside, The Whatnots of the Administration Building Will Remain Open. Liam's works present the appearance of an alien administration for reorganising the public sphere of the city, who's doors are open to change and meaning and who's protagonists, artists and curators and artworks, may be undefinable, uncatagorisable – whatnots. The texts were simple black on a white background and Barbara's images continued this stark graphic treatment extending the social and political role of the gallery.

During the first exhibition Barbara's curtain contained film and sculptural works by Laureana Toledo and Spartacus Chetwynd with Marte Eknaes, a DJ set by Robin Saville and Dollboy, a talk by Mark Titchner and since then has been implicated in Shezad Dawood's zombie-western movie, Beatrice Gibson's sci-fi film about social housing in New York, Elizabeth Price's film about a private collectors house, numerous talks, symposium days and Extra Special People events and of course there are many more planned. The work clicks and connects with other works and people very strongly and sets up conversations with City Councillors and tradesmen alike.

Barbara's Initiative Island profoundly changes and informs the existing conditions of Eastside Projects and for this I thank her with all my heart. She has made an investment in the space in a way that I think we are all committed to making sure high quality dividends are returned during and at the end of the journey. Your reality is there for the taking and for the shaping. Initiative Island points towards a way of considering the shape of the patterns that govern how you exist, in order to define and improve your own life.





bid on **your future** - here and now!

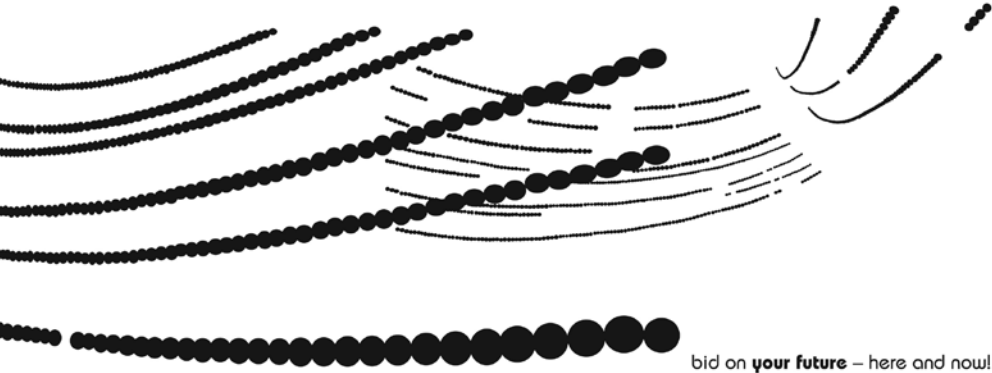
Eastside Projects







choose your **second life** in real life



bid on **your future** – here and now!











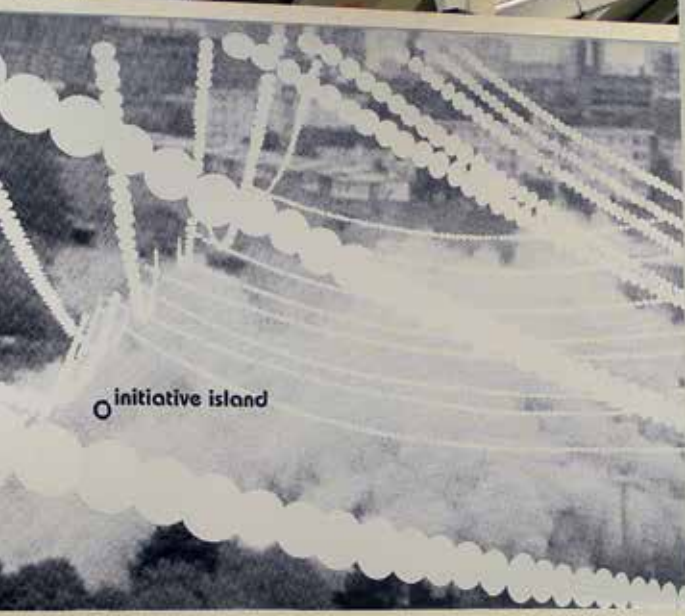






**island**







# Barbara Holub A Close Reading of Today's Systems

Marjolein Schaap

The impetus to combine direct communication with grace, elegance and mystery is a fascinating aspect in the work of Barbara Holub. She posits her oeuvre as an invitation to others, as a gesture to various publics and audiences whilst remaining within the vocabulary of visual art. When observing and reflecting on Holub's oeuvre, you'll find yourself positioned in a maze, a network of finely layered references, metaphors and associations, which in each of her art works repeatedly unfolds itself in a renewed way. A clue or key to this intriguing maze is the way in which materials, techniques and media are used in a specific, detailed and delicate way of reading. The works of Holub are to be experienced in an upfront way as well as in a text of signifiers, connotations and semiotics referring to a present hypertext, to a complex structure of social, economical and cultural components.

In her projects Holub preferably involves 'ambassadors' from the general audience as actors and performers. She creates 'sets' in which people find an opportunity to get involved, in which they can explore themselves in a different way than in their usual doings. In these conceptually conceived sets the participants are encouraged in a discrete and elegant manner to leave behind the constraints experienced in and exerted by today's neoliberal society; these participants are given impulses to explore their capacities to transgress borders in (private) daily situations, in urban space as well as in the corporate sphere (economics).

I will focus on three projects, which – at first sight – 'only' seem to be allied by the use of textiles. 'Yard Sale' (2006) an alienating video being the starting part for her exhibition 'The system: prêt-à-porter' conveys the ambivalent aesthetics of bootlegs, showing a Los Angeles yard sale – a parallel economical structure situated in a diffused area between public and private zones.

Selling and buying second-hand clothing at this kind of off-markets demonstrates the phenomenon of spontaneous and intimate, unplanned communities (read Hannah Arendt who stated that in spontaneous acting in the here and now communities have a chance to emerge and co-exist.). *"A yard sale is one of the rare activities in urban space in Los Angeles where communication can develop."* (Barbara Holub).

As consumers we are invited to make use of this economical structure both from outside and within The System. The second-hand market positions itself in a traditional line with charity (well-to-do people donating to the poor) as well as with ideological and political arenas (donating 'waste' to the so-called Third World for recycling). A very successful, big-scale industry in that arena is Humana: a second-hand clothing chain rooted in German-speaking countries and operating worldwide as a charity NGO. In 2005 the Austrian headquarters of Humana in Vienna decided to relocate their sorting premises to 'sweat shop countries' like Bulgaria and Turkey (the shops themselves remain in Austria). This drastic move characterizes the fact that even humanitarian organizations can neither withdraw from nor resist the pressure of economical constraints and the need of operating within the current, omnipresent neoliberal settings.

For her exhibition 'The system: prêt-à-porter' at the Künstlerhaus/ Passagegalerie in Vienna (2006), Holub mounted Humana's production statistics onto the gallery's window front. An image of the last remains of the sorting facilities in Vienna was shown as a large billboard outside. The art space itself remained empty. Only at

night her video of the yard sale in Los Angeles was projected on the rear inside wall, while a searchlight rotated when passersby triggered a motion detector. The gallery opened just once, after Holub had placed an open call through a national radio station to partake in a photo shooting. For this event on a Saturday afternoon – aside from weekly obligations – the participants were asked to pick clothes in order to assemble an individual outfit from the Humana stores. Posing in these costumes the participants found themselves in new, unfamiliar roles. In 2007 these photos were transferred onto folding-screens and staged as a photo set for a group exhibition at Plymouth Arts Centre. In this space they were used as background images for new photo-shootings in collaboration with a British equivalent of Humana, Oxfam, thus connecting the two projects (this interlinking aspect recurrently appears in the artist's work).

In her solo show at Plymouth Arts Centre entitled 'More Opportunities' (2007/2008), Holub introduced an art piece paying tribute to the rotary airer (also known as the laundry spider). This object does not only help people to hang out their laundry in small gardens, a rotary airer claims extra territory within the spatial restrictions of social housing systems. At the same time the use of this instrument can be interpreted as a public demonstration of the habitants' confidence in their communities: *"Laundry hung out in these areas is agreed on, it is a consensus"*. Holub has transformed this everyday tool, expressing the 'power' of the lower classes, into a sparkling chandelier, the washing lines being replaced by chains with crystal beads.

'The System: prêt-à-porter' points to many references, for instance to the issue of exchanging intimate personal belongings as clothes, as well as to the aspect of poor people's chic (wearing real vintage instead of wearing haute couture pieces merely quoting vintage). Albeit that this art project can also be read in a more basal way. People's decisions on their outfits express their consciousness of being human 'signifiers' who are transmitting social, economical and cultural codes on a public catwalk.

For an exhibition in Styria (Austria), focusing on orientalism, Holub developed a poster work (2008) shown on public billboards normally used for local elections. For this project she asked four women, each having an individual or a professional relationship to Islam, to be a photo model demonstrating a head scarf made by Holub herself: real haute couture thus, no (Humana) confection. When taking a closer look at these pieces irregularities in the textures are to be noticed. The headscarves are a patchwork of (female) panty hoses. In terms of historical roots and current problems an interesting diffusion is presented: the issue of (present-day) cultural hybrids reflecting the different claims on female beauty between 'The West' and 'The East', between concealing and revealing. In the 1950s nylons celebrated a triumph in America (made world-famous in combination with Mary Quant's mini-skirts), at a time when it was (still) normal for Western women to cover their heads. As ordinary as nylons are today, they both 'hide' and enhance the female body to the point of unwanted exposure. Due to the fragile weaving a ladder or a hole could appear in this intimate piece of clothing; attractiveness is then immediately transformed into embarrassment. Just like Islamic societies regard female hair being exposed to the public as offensive, a naked female ankle was

considered a provocation in Western societies only a hundred years ago. With this work Holub tells us about the pressure on the public appearance of women as outspoken content holders and as carriers between cultures.

Folding-screens are a favourite of Barbara Holub as well as textiles. These are everyday materials and tools that underline her interest in the issue of concealing and revealing; in creating a space of discovery, "an imaginary area on which people can project their assumptions, ideas, wishes and desires". She is working with textiles because of the flexibility and the vulnerability that these materials suggest. Textiles are generative, they can be destroyed and mended again, re-paired.

Eastside Projects, a public gallery that recently opened on a prime location in a regeneration area in Birmingham close to the city centre, has commissioned Holub to make a billboard for both its façade and the interior of the gallery. The artist took this invitation to produce an outside-inside narrative. Her billboard on the outside of the EP building depicts several chains of black pearls, quoting the rotary airer/chandelier produced for Plymouth Arts Centre. The billboard inside the gallery is entitled 'Initiative Island', this reference to a – presumably – real estate property indicates that something is to become reality within an unknown future. "Initiative Island invites the many people who are not heard in a regeneration program to speak up; it refers to a utopian space." To the billboard on the façade a slogan is added: 'Choose your second life in real life, bid on your future – here and now!'

In this work — as in 'More Opportunities', her solo show for Plymouth Arts Centre — Holub addresses issues of a significant transformation of identity (both social and individual) as a result of regeneration programs for a place and its people. She focuses on the feeling and sense of lost opportunities in urban processes. The work for Eastside Projects is based on a research (done by Holub up to August 2008) on prominent 'face-making' buildings in Birmingham. As skylines are normally defined by high-rises expressing capital and power, either a fancy corporate building or a cathedral, Birmingham's skyline is marked by tower blocks for social housing, a result of the visions of the 1960s. However this reversed and (thus) 'emancipatory' skyline is currently being destroyed by regeneration programs, urban renewal and growth for the 'newly successful'.

Inside the Eastside Projects building a 'positive' image of Holub's outside billboard is exposed. In this version the pearl chains are white — a reference to erasure, demolition — overlaid with the image of a destroyed tower block, Haddon Tower. Yet there is also an aspect of joy in this white chain, an allusion to the celebration of events: to birthday, wedding and Christmas decorations. The demolished tower blocks still have a presence in their absence, even though in a 'phantom pain memory'. Reacting to this imaginary presence Holub's billboards suggest that there is a possibility to act. They frame the newly founded Eastside Projects as a possible space of intervention, as an agency.

The concept of black and white pearl chains as a depiction of a utopian urban profile of Birmingham is continued in a semi-permanent piece (it will stay for three years) for Eastside Projects' cinema space. For this area Holub made a black curtain (ca. 5 x 10 metres) embroidered with white circles and dots, which draws a map of Birmingham based on the existing (dots) and demolished (circles) tower

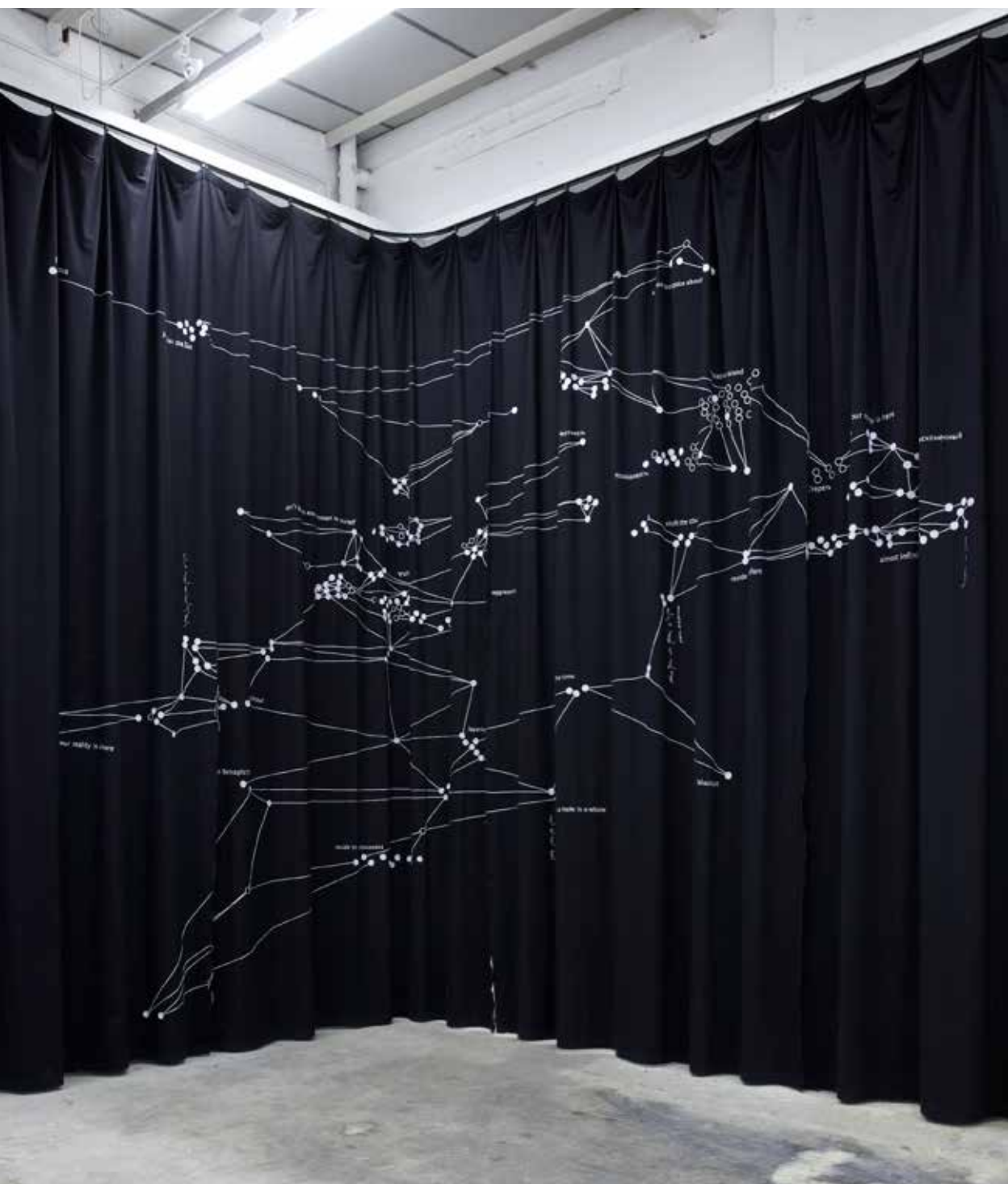
blocks. The curtain hangs along the wall between two video projectors, covering the cinema space's entrance. When entering the space one has to push the curtain aside – like in traditional pubs. Note the word pub: public house.

For her curtain Holub has used a trivial, 'uninteresting' material: molleton, known as textile used for hospital beds and rescue operations (to keep warm) as well as in theatres. Black molleton is recommended for its quality to absorb light. Before and during a theatre show, actors are kept invisible for the public by a 'column' of black molleton, hidden inside the official stage curtain – the border meant to divide us from the spectacle, the world of magic and make-believe.

The handmade embroidered circles and dots are linked with fragile lines like the pattern of the zodiac (an unworldly, non hierarchical structure). Two Mongolians, a Georgian and an Ukrainian, living in Vienna, residence town of Holub, accomplished the embroidery job. They were introduced to this art project by collaborating with the Integrationshaus, a non-governmental, supportive integration agency in Vienna. Just as Vienna is traditionally a port from Eastern Europe to the West (although Austria still refuses to be labelled and take responsibility as an immigration country) these foreigners have depicted a map or 'portrait' of Birmingham which is – by tradition – a haven for immigrants from Asia.

Strangers in Vienna are giving an evidence of visibility to the ethnic diversities in Birmingham as is marked by their 'autographs'. The English text lines on the curtain are translated into Mongolian and Russian – the languages of the embroiderers.

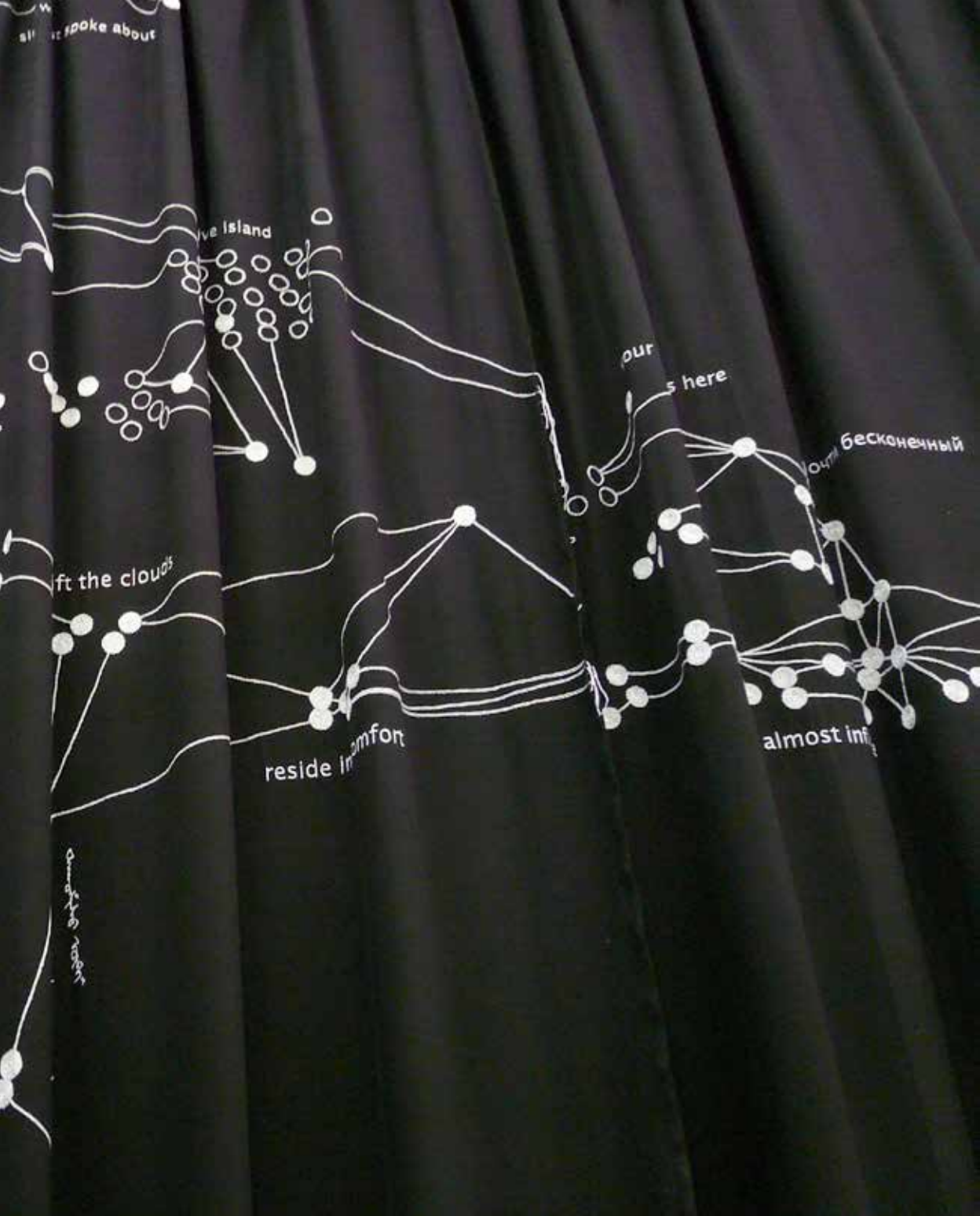
With the work for Eastside Projects Barbara Holub has once again made a set for several players, yet we do not see them perform in a direct and physical sense. They are waiting in a black molleton column: they are ready to act.

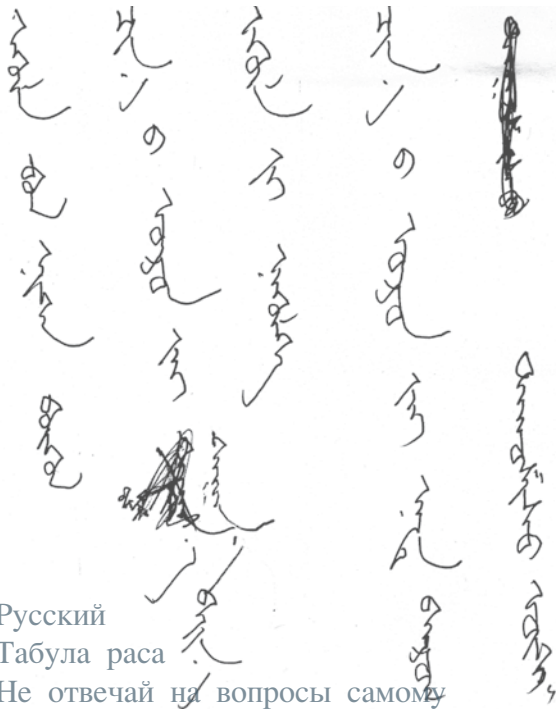












Русский  
 Табула раса  
 Не отвечай на вопросы самому  
 себе  
 Живи в беспокойстве  
 Наслоить  
 Честность (правдивость)  
 Затмение (потеря сознания)  
 Облако – дыра – одно целое  
 Слой (пласт)  
 Твоя реальность – где она?  
 Стереть  
 Агрессия  
 Время – сейчас  
 Перенести (передвинуть) облака  
 Твоё настоящее – здесь  
 Живи комфортно  
 Почти бесконечный

tabula rasa

don't give any answers  
except to yourself

reside in restlessness

layering

truism

blackout

the cloud is a hole  
is a whole

layer

your reality is where

blankout

aggression

now is the time

shift the clouds

your reality is here

reside in comfort

almost infinite



The curtain was realized  
 in cooperation with the  
 Integrationshaus Vienna with

Enkhjargal Bajinnyam (Mongolia)  
 Otgon Tulga (Mongolia)  
 Svetlana Tsal-Tsalko (Ukraine)  
 Ketino Merebashvili (Georgia)

and  
 Sabine Ott (Austria)  
 Cornelia Silli (Austria)

Barbara Holub  
Initiative Island

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**bm:uk**

*Kultur*  
Land Salzburg

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<del>Abingdon Tower</del>	<del>Chatsworth Tower</del>	Hillside House	Normanton Tower*
Adelaide Tower	Chestnut House	Hodgson Tower	<del>Northolt Tower</del>
Albany House	<del>Chillinghome Tower</del>	Hogarth House*	Norton Tower*
<del>Albert Shaw House</del>	Chiswick House	Holbrook Tower	<del>Oakington House</del>
<del>Andover House</del>	Chivenor House*	Hollowmeadow House	Oast House
<del>Argosy House</del>	Claverdon House	Hollypiece House	Osbourne Tower
Arlington House	<del>Clayton House</del>	Home Meadow House	<del>Oscott Court</del>
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Avon House *	<del>Clyde Tower</del>	Inkerman House	Park Court*
<del>Avro House</del>	Clydesdale Tower*	James House	Parker House
Bakeman House	Collings House	<del>Javelin House</del>	Pennycroft House
Baldwin House	<del>Comet House</del>	Jordan House	<del>Pine House</del>
Banbury House	Compton House	Juniper House	Pioneer House
<del>Barford House</del>	Copeshill Court	<del>Kemble Tower</del>	Pitmeadow House
Barn House	Coldfield	Kempsey House	Pleck House
Barratts House	<del>Concorde Tower</del>	<del>Kenchester House</del>	Primrose Tower
Barry Jackson Tower	Coppice House	Kendal Tower	<del>Princethorpe Tower</del>
<del>Bartley House</del>	Cornwall Tower	Kenilworth House	Pritchett Tower
<del>Bayley Tower</del>	<del>Gosford Tower</del>	Kenrick House	Quarry House
Beale House	Crabtree House	Kentmere Tower*	<del>Quebec Tower</del>
Bellfield House	<del>Cranwell Tower</del>	<del>Kents House</del>	Queens Tower
Birchfield Tower	Crescent Tower*	<del>Kesterton Tower</del>	Radcliffe Tower
<del>Blakemere House</del>	Danesmoor House*	<del>Kestrel House</del>	Rea Tower
Boundary House	<del>Dennington House</del>	Kinton House	Redditch House
<del>Bovingdon Tower</del>	<del>Dorset Tower</del>	Kingspiece House	<del>Rednal House</del>
<del>Bower House</del>	Dovey Tower	Kingswood House	Redway Court
Bradbeer House	Drews House	Lakehouse Court	Reynolds House
Brecon Tower	<del>Dunchurch House</del>	Lansdown House*	Rushmore House
Bridge Meadow House	Durham Tower	<del>Lappath House</del>	Sadler House
<del>Bridgnorth House</del>	Earlswood House	<del>Lapworth House</del>	Salisbury Tower
Bridport House	Elizabeth and Margarets	<del>Larch House</del>	Sapphire Tower
Brinklow Tower	Court	Lea House	Saxelby House
Brisbane House	<del>Elm Tree Tower</del>	<del>Lebanon House</del>	Sayer House
Broadheath House *	<del>Ensign House</del>	Ledbury House	Scholefield Tower
<del>Broadmeadow House</del>	Essington House	Leominster House	Severn Tower
<del>Brook House</del>	Fairbourne Tower*	Lincoln Tower	<del>Shawbury Tower</del>
<del>Brooks Tower</del>	Fallows House	Lloyd House	Shelley Tower*
Brookpiece House	Faraday House	<del>Longleat Tower</del>	<del>Sorrel House</del>
Browning Tower *	<del>Farelose House</del>	Ludlow House	<del>Souters House</del>
Brunswick House	<del>Firs House</del>	<del>Lynham Tower</del>	South Tower
Buckland House	<del>Flint Tower</del>	<del>Lysander House</del>	Southam House
Burcombe Tower	<del>Freemantle House</del>	<del>Maitland House</del>	Stafford House
Calder Tower	Frogmoor House*	Manton House	<del>Stephenson Tower</del>
California House	Galton Tower*	Martineau Tower	<del>Stoneycroft Tower</del>
Cambridge Tower	Geach Tower	Medway Tower	Studley Tower
Camrose Tower	Giles Close House	<del>Melbourne House</del>	Sycamore House
<del>Canberra House</del>	Gosmoor House*	<del>Meteor House</del>	Sydney House
Canterbury Tower	<del>Haddon Tower</del>	Middlefield House	<del>Tenbury House</del>
Cantlow House	<del>Hampden House</del>	Mill House	<del>Ternhill House</del>
<del>Carbrooke House</del>	<del>Harlech Tower</del>	Monmouth House	Teviot Tower
Castle House	<del>Hawker House</del>	<del>Moundsley House</del>	Thames Tower
Cedar House	Heath House	Moor House	The Sentinels: Clydesdale and Cleveland Tower*
Centre 8	<del>Hereules House</del>	Muntz House	Thistle House
Century Tower	<del>Hermes House</del>	Nash House*	Thornton House
Chadwick House	Heron Court*	<del>Near Oak House</del>	Topcliffe House*
Chamberlain House	High Tower	Norfolk Tower	Topfield House
<del>Charlecote Tower</del>	Hillcroft House	<del>Normansell Tower</del>	