

From video:

R: (rather than the area to the ground ?)

D: mh three meters?



R: so it's like that peters out

D: mh

R: just (punch out chh.)

D: yeah

J: so that's *four* different options we have (.) (except) (.)

R: wll that's (.) loads ((said laughing))

D: ehh. hee hh.hh.

R: I mean (a little) () you got a lot of things and you can't ()



(.) use that () but you got chh. chh. chh. chh. (gestures))

D: mhm

R: .hh hh.

D: but it's () quite a strong line isn't it that hhh..

R: wl tha- I think that's gotta be (its own)

D: [it's like]

R: [I think] that's gotta relate to
[(nothing to work)]

D: [COMing] from hell to heaven kinda thing it's a bit it's a bit like errm

R: sorry to sound like a boy from Motherwell but won't it be running with piss on a
Friday night?

... ((laughter)) ..

D: it's like whasis name?

J: the guy who did the Port Beaux (thing)?

D: yeahm what's his name?

J: errm ((background noise))

D: (Hauss)



R: big sheets of Corten steel

D: () (*in fact* down there) ((inaudible talk)) I was gonna say kind of pop



J: ()

D: yeah ()

R: if you've *got* your (.) something like that

[()]

J: [Danny Karavan]

D: Danny Karavan yeah

R: in Corten steel

D: yeah an

R: when

D: an pops out

R: when *that*

D: [yeah]

R: [(obv)iously we'd have to hit there)

J: (we'd get slagged off for for for nicking someone else's ideas ((laughing))
(might be a bit dark n oppressive)

D: yeah (who else mind you)

J: ()



D: it would actually like (slots here)

J: you can't really use Corten steel on the ground cause it wears out

D: n it's not it's not the ground it's

[on the walls on the walls]

R: [(you'd have)] so basically you'd have like a standard (sppse
you'd have to work out) detail but it means it'd come out here it'd have to be
fins

D: [()]

R: [*fins*]

D: yeah



R: (ten) meters tall
 D: (not-)
 R: () I was just thinking if you had literally

Tape 5.4.01 Side A, 000 roughly 10:19 on the video tape ((noise))

D: ()
 R: () if you had literally
 D: will it doesn't have to start at th- at the top of the subway does it?
 R: if you had (like an oblong of Corten steel)
 D: yeah
 [()]
 R: [and the] ground level did that
 D: yeah



R: so there's actually just ()
 D: mhm
 R: and ()
 D: mhm



R: like that would that? (.)
 D: (don't know probably) MHM? yeah () it's a nice (cert) statement that
 R: (I think that'd be) dead straight ()



D: no I like the idea that it's a chuit

R: mhm [I I ()]
D: [it's just straight]
R: [(like that it's straight)]
D: [you haven't made it's]



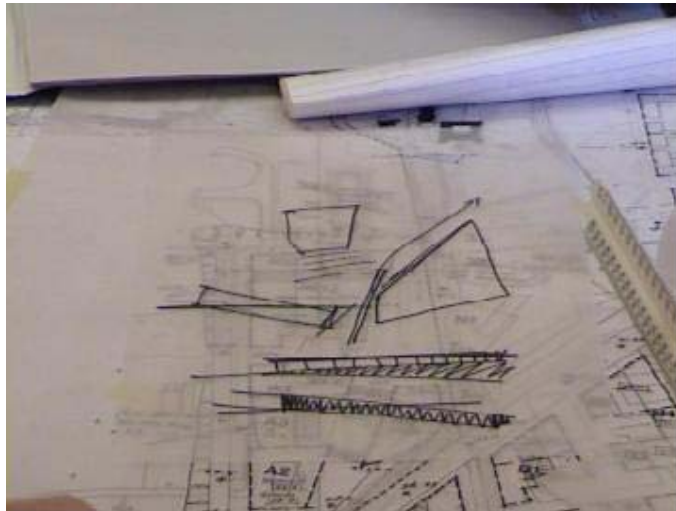
R: if you got these (fins) coming up
D: ahenmhm
R: y'know the fins might work (.) on
D: yeahhemhm
R: so in () [()]
D: [I think] it's in character with the rest of it as well cause the rest
is all really chuitt chuitt chuitt chuitt



I mean (where d'you see) a curvy line on the whole plan (.)
absolutely [nowhere]
R: [(that's right)] I mean it's quite



D: it's all kinda very (.)
R: nice an- will it's I mean .hh the the text that they talked about (y'know with) the
masterplan say it's a shameless acknowledgement of Newtown



- D: mhm
 R: formal structures
 D: [mhm]
 R: [and] they do acknowledge that
 D: mhm
 R: .hh errm (.)
 D: alternatively it could be like (.) (Tado Ando-)style concrete walls or something, with the little dots in them y'know
 J: [mh]
 D: [there's] (four) dots and you get n (the corner of the wall)
 R: [()]
 D: [MIND] you [though they]
 R: [()] (I know the feeling) I mean I like the idea I've seen them *clad*



- D: mhm



- R: (sandstone band) just *very* simple
 D: mhm
 R: you know sandstone plaza sandstone kink



- D: yeah
 R: an all the details (and things like tree planters and treepits)
 D: yeah
 R: ()
 R: (rather than) having (.)
 D: a bit complicated [yeah]
 R: [(wha-)] what's the *pattern* (there)?
 D: yeah
 J: unless it was *black* (.) cause I mean y'could use (.) cause then you cd use (.)



- cause if [you did that]
 D: [eheheheh]
 R: [hhheheheh]
 J: [(cause if you do that)]
 R: [()]
 D: [(they put me in the cellar)] () *black!*
 R: I think you could do the sandstone plaza () if you had like a
 D: yeah
 R: (concrete) walls coming out just clad with black granite
 D: yeah
 R: and then
 [()]
 D: [might be a bit] kind of scary
 R: ()
 J: we could both ()
 D: c.hh c.hh blue tarmac so you get this *bright* blue ()



J: wl they do that they do that bonded stuff don't they?
D: wn- is that colour?
R: you get your colour () though we did it in Leicester all the cycle ways
D: [(right)]
R: [()]
D: really?
R: yeah but it looks a bit- it does look a bit
D: mhm
R: [cheap]
D: [mhm]
R: in terms of material
[I mean]
D: [you'd have to] change it you'd have to () you'D WANT the plaza material



J: [(remember ())]
D: [to be the same material] as the (*slot*) down

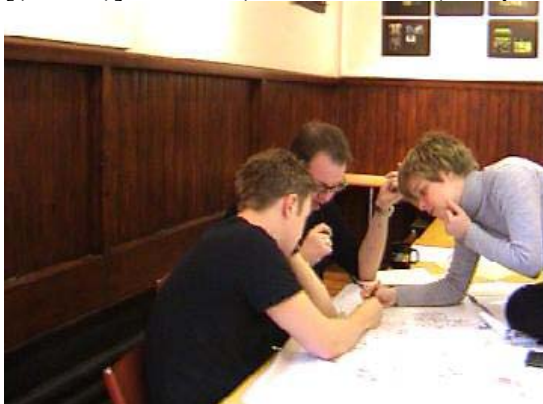


[()]
R: [(yeah I mean)]
D: you'd want to change that
R: cycleway wouldn't have to move up I mean the cycleway would have to be marked to the point where it gets to the level change
D: mhm
R: an at *that* point the materials (have to end) because you know where you're going
D: yeah
R: I mn it might need a (.) delineation for pedestrians or something
[but]
D: [mhm]
R: I mean we could have (.) (° °) I mean that's dropping down there we can have (.) it cn go underground there and let it at *that* point
D: mhm
R: an that can be your pedestrianised
[access anyway]

D: [yeah yeah]
 R: so you'd have pedestrians through it
 D: mhm
 R: and that's a nice delineation
 D: yeah
 J: be nice though if this this is this the () subway?



D: [yeah]
 J: [if we] had (that an all the) whatever it is the self-binding stuff an then you come on to a like a solid stone river (.) here an that goes (up across) the full wedge [you know]
 D: [yeah]
 J: (on the) surface material and then the metal is on the sidewalls
 D: yeah
 J: I think that'd be the nicest way of doing it
 D: yeah
 J: and that's feeds in to the
 D: mhm
 J: y'know existing (path)
 D: yeah (.)
 R: yeah [an then]
 J: [()] come (on) the material
 [()]
 R: [(so that)] material (at the bottom of) the pit is the same



D: yeah
 R: [material]
 J: [()]
 R: as on the plaza
 D: wll no [()]
 J: [(well no)] ()

D: it maybe graduates from
J: an then this is the material [(whatever they)]



D: [this is like]
J: ()
D: maybe (.)
J: y'know this is whatever they they choose [I mean]
R: [()] () *tarmac* strip
D: yeah
R: (I must admit) I'd just tarmac (through it)
J: yeah an we just bring that
R: yeah
J: move that down
R: wll I can see the point () if that's *flat* at the point where it starts to level to *rise*
D: mhm yeah



[but is it not gonna rise]
R: [()]
D: is it not gonna rise straight from? (.) the boy? (.) from this point at the: subway?
R: oh yeah it's like [()]



- D: [it'll START] rising
 [(at)]
 R: [at the edge of the old subway]
 D: yeah
 R: (an then) the tarmac would stop
 D: yeah
 R: (*then* change the) material into (.) stone=
 D: =sexy stuff (.)
 cause
 I don't think you'd want to have a flat bit and *then* start rising cause it's kinda (.)



- [(cause)]
 R: [()]
 D: [the whole thing about it ()]
 R: [()] I mean I think
 D: [yeah]
 R: [yeah] that's what I mean
 D: but it's [gonna be like]
 R: [()]
 D: a really gentle gre:de an I mean we've got sixty five meters there
 R: an that could be the top
 D: mh

R: material could be: could be quite nice (gravel) sandstone an a big *black*



stripe's running through it

?: mhm

R: (on the) top () or (.) sandstone

J: do the top ones in absolutely solid stone course that'd look far nicer y'know just as a as a big box ()

R: s you (tell me) (0.4)

J: what's that? (number) you told me that guy ()

D: [sixtee]

J: [()]

D: one in sixteen

J: ()

R: one in sixteen?

D: mhm (.) it's quite steep isn't it?

R: what that?

D: yeah

R: I mean this could be [(plain)]

D: [OR MAY]be we should ()

R: (just like a wee)

D: oh hold on (five) let's just take it as four meters from there to there (.) is that right?

R: at one point it would be err (move) down so it would be twen- twenty-eight point three to twenty-six point five so it's (.)

[(cause I mean () at that point)]

J: [()]

R: we're already the whole area () meter an a half (.) down from the road height



D: yeah it's only one point eight

R: mhm

- D: twenty eight point three minus twenty six point five so it's one point eight divided by sixty five god that's totally different kettle of fish
[two percent]
- R: [()]
- D: [or one in]
- R: [we can] (.) retain a wee bit *here* and drop a meter or so quite quickly from the road (.) have the (minor) drop off and that would all be quite
- J: as soon as (we've had) cause if you (know how to)
[()]
- D: [it's not it's only] (a) point in thirty seven
- R: [you know that]
- J: [isn't that gonna be quite steep though]
you know that bit of a wedge?



- R: the whole design element would be this big big strip of material (rising out) and that would be the design wouldn't it?
- D: [yeah]
- J: [yeah] but (if we're now going in) one in thirty seven after thirty seven meters? we're gonna get () if you don't have thirty seven meters an- we have actually one meter here s it's js gonna it's not gonna have the same kind of effect
- D: yeah
- R: (yeah but it's not gonna be sandstone if that's) jet black or
- D: mhm
- R: or electric blue or pink or
- D: cerise
- R: cerise yeah (just like)
- J: don't you think that needs to be at least like
- D: well surely
- J: quite high to a person you know a person is gonna be like that



D: yeah but if if we're starting over here at four meters below then when we come up here it's gonna be four meters above isn't it?



R: it's above (.) if we went for
D: ye t- you totally take it you take your this is your subway here y'know this thing starts like that and actually continues like that and then kind of (.) kind of rn ends up here so you have four meters at this end (.) so your wee boy is down here somewhere so ()
R: yeah but you can have that on *both* sides
D: [yeah]
R: [or] on *one* side so it wasn't as intimidating
D: yeah
R: one fin running down
D: yeah
R: and () a front bit
D: yeh yeah yeah (.)
R: °so you could have° (.) a section (something) like that (.)
D: yeah (.) so y' wouldn't be as scary
R: mm so that's::: (.)
D: mhm (.)
R: which changes the view of this:::) (.) big thing
D: yeah



- R: () huge
 D: yeahp monolithic type boy
 R: New York Vietnam memorial
 D: yeah! exactly! I've got mh I've got a slide of it but
 R: (we need a slidescanner)
 D: yeah hh.
 ((laughter))
 D: you (don't think we're giving it back ?) you could put it on can you put slides on that projector thing there? and project them up? (that'd be a way)
 R: I mean it's two minutes work to () to get it scanned and printed
 D: yeah
 R: °(a lot cheaper)°
 D: mind you (the theory behind that is) like hh.ermm you come (out) from this



really exposed plain and it's like being in the war
 kind of you know feeling maybe vulnerable and then sink down



into the ((whispers)) *the black coffin (.) of death* hh.

- hh. he
 J: hh.hh.he (that's)
 R: I think from a design point of view that's really nice
 D: yeah
 R: as () it then gives us a nice (.) you have the square length to play with
 D: yeah
 R: you then got