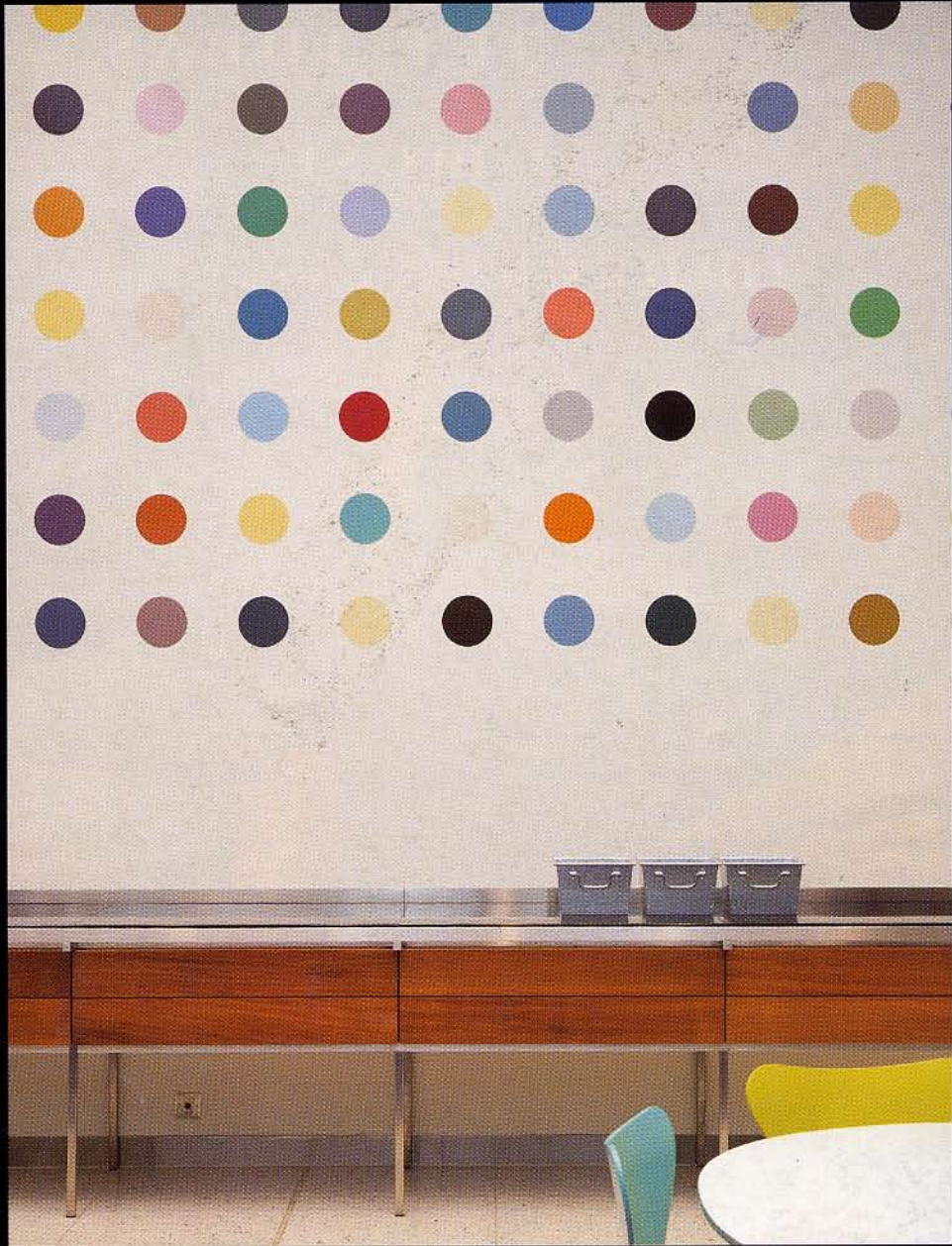


ribo interiors

December 2001



An artistic brief

ORMS' office for the law firm that loves Britart

21st-century kitchens: MFI competition winners

Freewheelers: Simon Conder's portable pods

Divide and rule: What's new in office partitioning

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34 Interior study: Delicatessen, Manchester

Tasty morsel

Olive is the latest delicatessen-cum-corner shop catering for Manchester's new army of city-centre dwellers. And like many of their homes, it is a modern conversion of a Victorian warehouse.



Above: Solar film was applied to the five windows spelling out the delicatessen's name.

Opposite page: The seating area gives diners a view of Sackville Street and nearby gardens.

OVER THE PAST DECADE, MANCHESTER HAS seen an explosion in city-centre living. The city's vast stock of empty Victorian warehouses were converted into apartments and the new urbanites who bought demanded a support structure of delicatessens and 24-hour supermarkets. The latest is Andrew Wallace Architects + Interior Designers' Olive.

What's different about this deli is that it does not sit on a high street or retail strip. Like a traditional corner shop, it was opened to serve a new community, albeit one whose profile shifts from office workers and students during the day to residents at night. Wallace's brief was to provide a space that would double as a conventional corner shop and cafe/delicatessen.

Located in Regency House, a fine palazzo-style warehouse built in the 1880s, the scheme seeks to impart a coherence to the existing structure and the new elements. Its presence is announced by graphics spelling out Olive across the five windows onto Whitworth Street. Translucent solar film applied to the glazing transforms the goods stacked in the shop into abstract blocks of colour.

Wallace reuses the original entrance, appropriating the elaborate rusticated segmentally arched doorway. This involved considerable renovation of existing stonework, entirely replacing the keystone that had been crudely removed and covered with plywood by previous occupiers. A new frameless glass entrance door and screen acts as a surface for the graphic representation of the Olive logo. The effect is bold yet understated in the context of the 19th-century building.

Inside, the design intention becomes clear. The architectural language methodically separates new and old. The texture and irregularity of the stone external walls, the cast-iron columns and large-section timber or wrought-iron beams is contrasted with a restrained palette of new materials: quarter-cut American white oak, poured industrial flooring, stainless steel and white plaster. These are employed with confidence to give a feeling of luxury.

The entrance gives onto a small flight of stairs up to the main shop. These transform a waist-height shelf slot – originally intended for the display of lifestyle magazines but now smothered with flyers – into the floor surface of the shop. The upper surface of the display slot becomes a table surface where diners can observe street life over their lunch.

The plan was developed to maximise display space while maintaining surveillance from the counter that runs the entire length of the back wall. Solid oak is used for all primary shelving elements, giving architectural mass to the display. Three island units envelop the existing columns. Behind the counter, shelving wraps the internal walls and slides in a continuous band behind white plaster planes. Timber is counter-pointed by crisply detailed stainless steel elements that form the long

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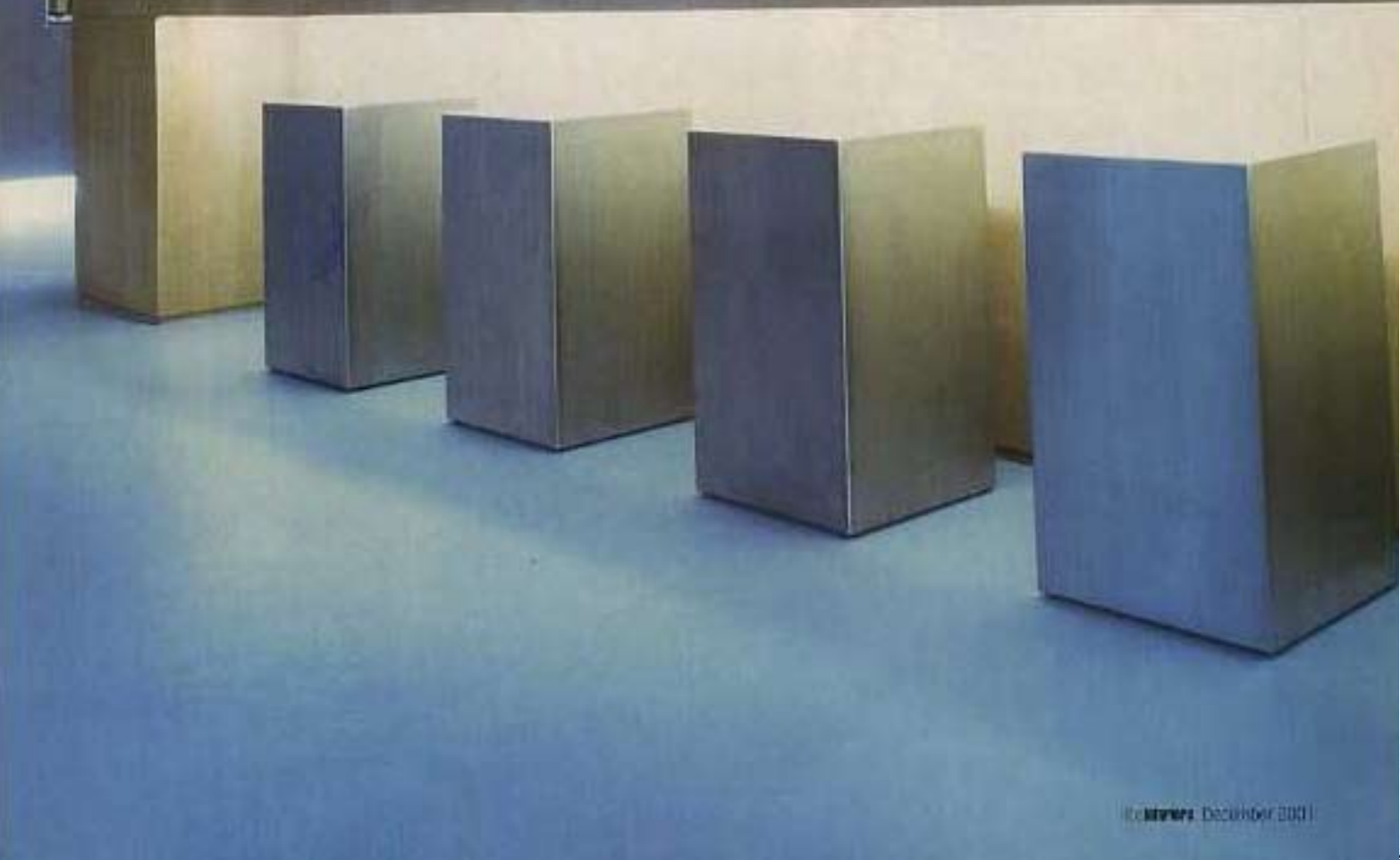
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preparation surface on the rear wall and chiller cabinets. Lighting emphasises the slot motif first seen at the entrance, translucent glass panels behind the counter reinforcing the horizontality of the back wall display. Elsewhere a mixture of general and point lighting dramatises the displays.

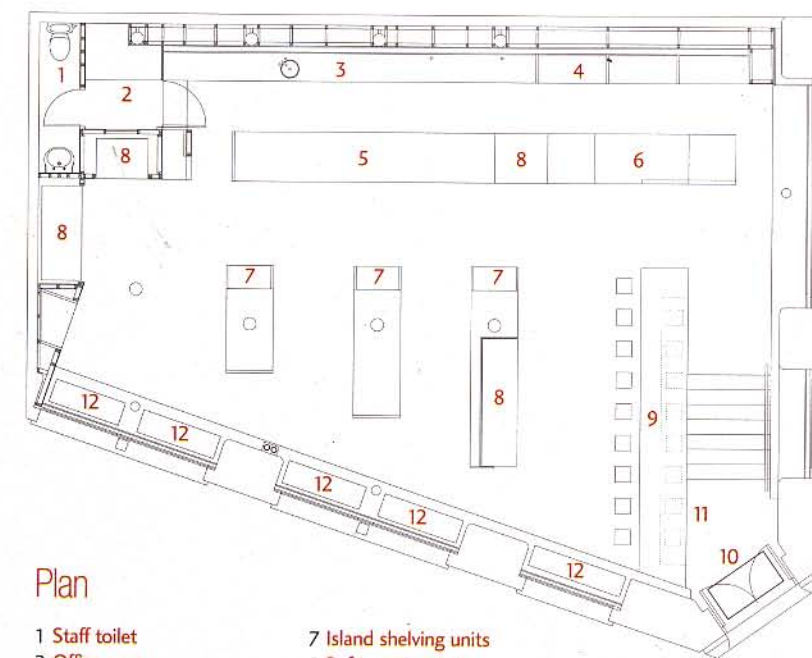
The scheme provides a coherent background for this busy shop. The space has to work hard – city-centre rents are high, so there is no 'back-of-house' storage space. All the goods are on display, yet the design is not overwhelmed. It seems able to take the wear of daily use without looking tired.

Olive is a confident first project, and shows control of a contemporary modernist language that has won praise from customers, client and the local architectural community.

Credits

Architect
Andrew Wallace Architects + Interiors Designers
Structural engineer
Eric Basset
M&E engineer
Celsius

Shelving wraps the back wall behind the display cabinet.



Plan

- 1 Staff toilet
- 2 Office area
- 3 Preparation and washbasin
- 4 Timber shelving
- 5 Serve-over stainless steel refrigeration unit
- 6 Stainless steel counter
- 7 Island shelving units
- 8 Refrigeration units
- 9 Seating area
- 10 Entrance
- 11 Magazine and paper shelf
- 12 Stainless steel and glass shelving

Cost specifications

Total cost	£104,542
Area	139m ²
Cost/m ²	£752
Costs	
General builders' work	£8010
Fire-retardant treatment	£1000
Glazed doors and shutters and work to windows	£7750
Internal partitions, doors and frames	£3100
Wall, ceiling and floor finishes	£10,645
Handrail	£600
Sanitary fittings	£2300
Electrical installation	£17,400
Bespoke fixtures and fittings	£22,917
Counters and display units	£11,792
Venetian blinds	£2500
Specialist screed	£3000
Preliminaries and contingencies	£13,428