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## Primary Colour Palette

Our primary palette consists of four colours plus White.

We are primarily a red brand, however the other colours in the palette should be used for variety and balance and to help soften our overall appearance.

Bright Red is our main colour, the lead colour for our headlines and the colour of the Trapezium. Bright Red can also be used as a background colour, but not in conjunction with the Trapezium. Dark Red is used as the secondary colour on headlines for emphasis and can also be used as a background colour. Do not use tints of either Red.

Steel Blue is primarily used as a background colour and adds distinctiveness to our brand. There are three permitted tints of Steel Blue. Warm Grey is normally used for text, but the specified tints can also be used for backgrounds. There are five permitted tints of Warm Grey.

Our colours have been designed to work together, but a balanced approach to their application is key. Always ensure there is sufficient contrast between design elements and that content is legible.

### BRIGHT RED

PMS 485

C	0	R	213
M	90	G	43
Y	100	B	30
K	0		
#	D52B1E		

### DARK RED

PMS 188

C	17	R	109
M	100	G	13
Y	62	B	32
K	60		
#	6D0D20		

### STEEL BLUE 20%

C	6	R	243
M	0	G	247
Y	4	B	246
K	1		
#	F3F7F6		

### STEEL BLUE 45%

C	14	R	228
M	1	G	238
Y	10	B	233
K	1		
#	E4EEE9		

### STEEL BLUE 70%

C	22	R	212
M	1	G	228
Y	15	B	221
K	2		
#	D4E4DD		

### STEEL BLUE

PMS 559

C	32	R	188
M	2	G	212
Y	22	B	195
K	3		
#	BCD4C3		

### WARM GREY 7%

C	2	R	241
M	3	G	239
Y	3	B	238
K	5		
#	F1EFEE		

### WARM GREY 20%

C	6	R	215
M	8	G	211
Y	8	B	209
K	14		
#	D7D3D1		

### WARM GREY 40%

C	12	R	179
M	16	G	172
Y	16	B	169
K	27		
#	B3ACA9		

### WARM GREY 60%

C	17	R	146
M	23	G	138
Y	24	B	132
K	41		
#	928A84		

### WARM GREY 80%

C	23	R	115
M	31	G	106
Y	32	B	100
K	54		
#	736A64		

### WARM GREY

PMS Warm Grey 11

C	29	R	89
M	39	G	75
Y	40	B	68
K	68		
#	594B44		

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Primary colour usage – Headlines

Illustrated here are the colour combinations that should be used when setting headlines. Wherever possible, headlines should combine Bright Red and Dark Red.



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Primary colour usage – Colour combinations

This page illustrates the content and background colour combinations we would encourage when applying the primary palette. Guidance is provided for typography and other visual assets. Sufficient contrast and legibility of content are paramount.

White and Red backgrounds

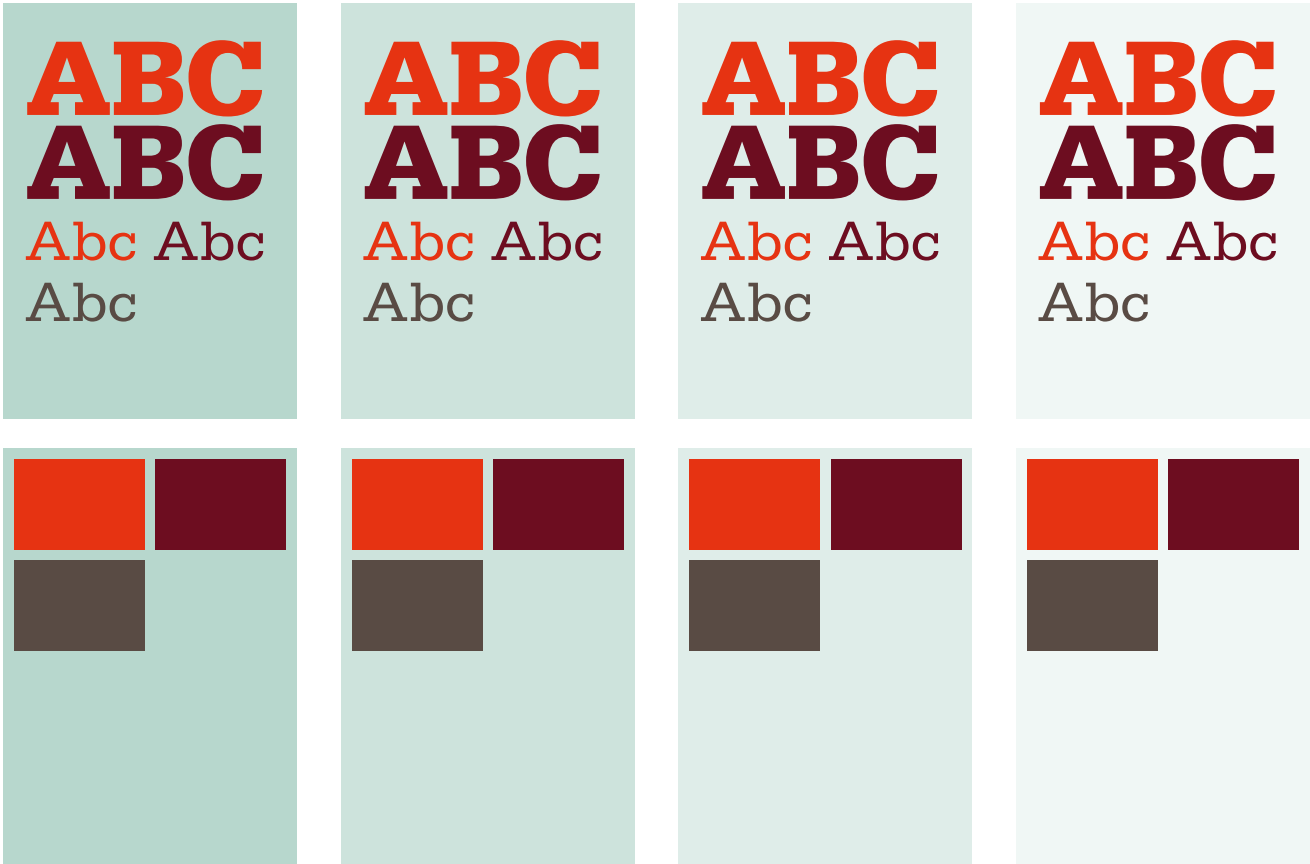


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## Primary colour usage – Colour combinations

This page illustrates the content and background colour combinations we would encourage when applying the primary palette. Guidance is provided for typography and other visual assets. Tints of Steel Blue and Warm Grey may be combined provided there is sufficient contrast. Legibility of content is always paramount.

Steel Blue backgrounds

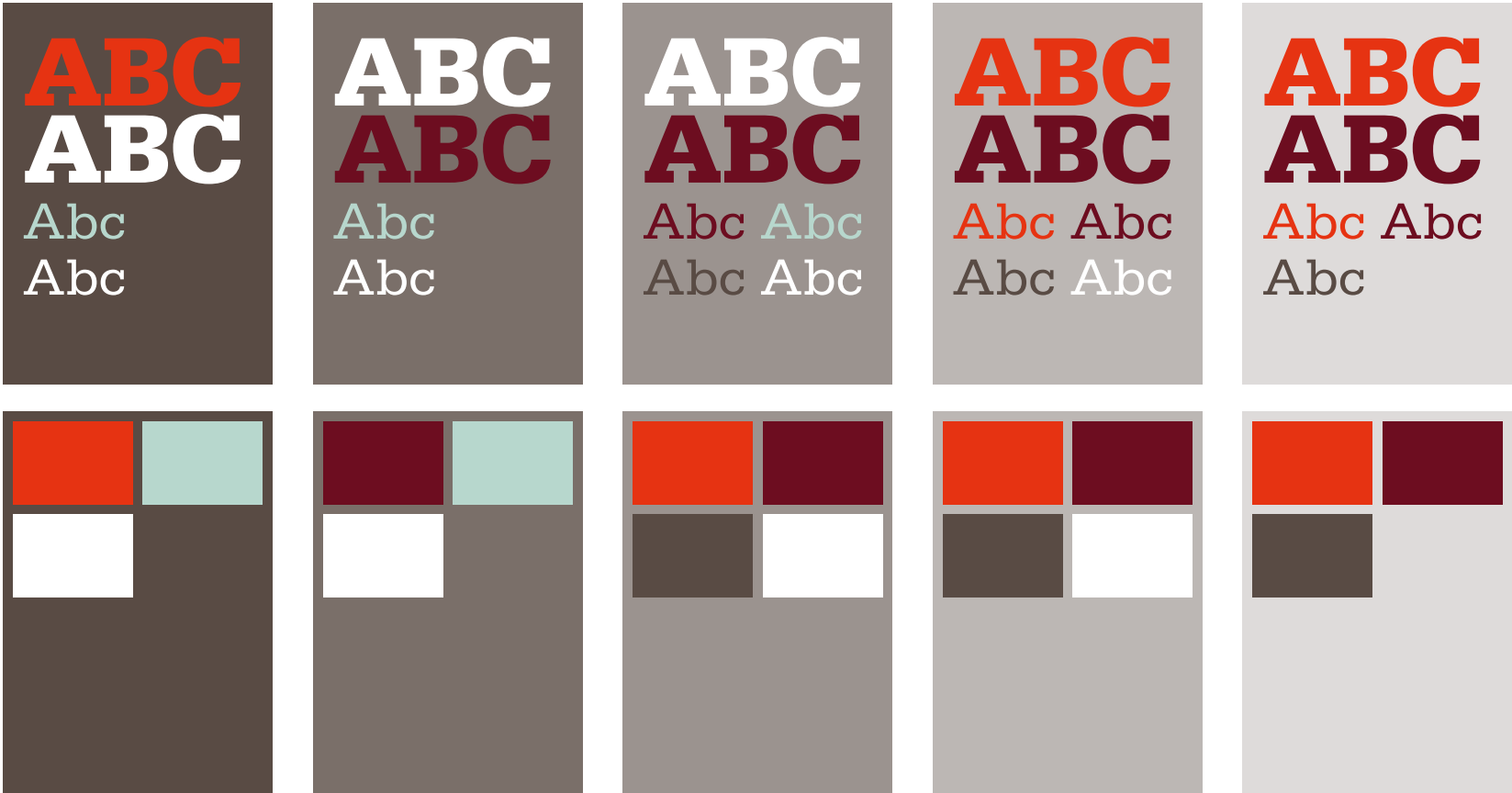


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Primary colour usage – Colour combinations

This page illustrates the content and background colour combinations we would encourage when applying the primary palette. Guidance is provided for typography and other visual assets. Tints of Warm Grey and Steel Blue may be combined provided there is sufficient contrast. Legibility of content is always paramount.

Warm Grey backgrounds



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## Primary colour usage

### What not to do



Do not use the Trapezium on a Bright Red background.



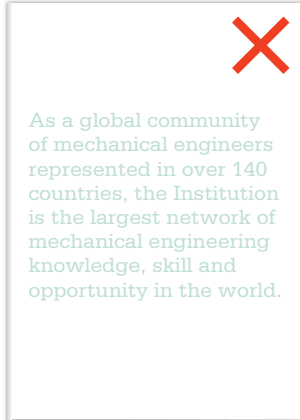
Do not tint either Red.



Do not use any other colours in the headlines



Do not reverse the headline colour combination.

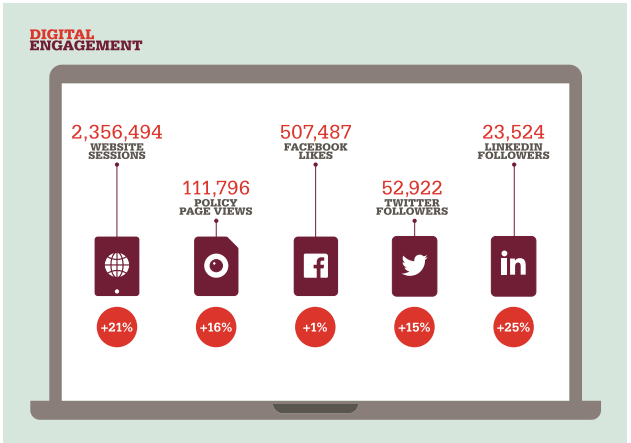
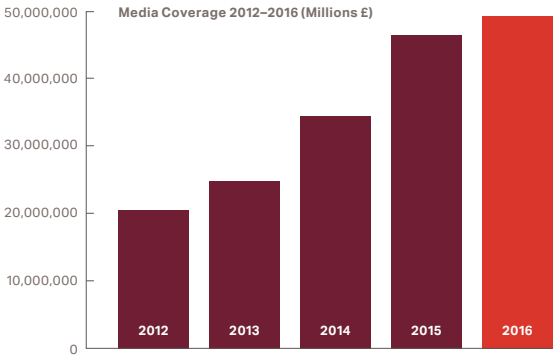
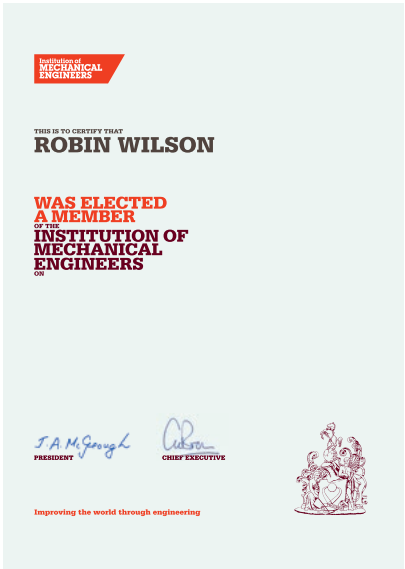
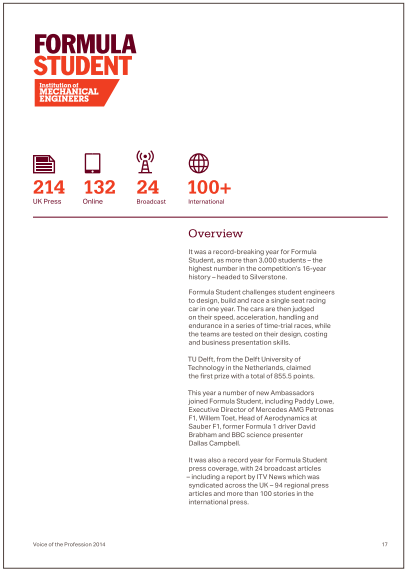


Do not use any of the Steel Blue tints for type.

# VISUAL TOOLKIT.

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## Primary colour usage – Examples



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## Secondary Colour Palette

Our secondary palette consists of 12 colours which play a supporting role in enhancing and brightening our communications. They are designed to complement our primary colours and should be applied in conjunction with the primary palette and not in isolation.

Each colour is designed to work in combination with its lighter and darker tones which are detailed on the following pages.

The Light colours are generally used as background colours and not for type. Conversely, the Dark/Darker colours can be used for type where there is sufficient contrast, but should not be used for backgrounds.

Some fundamental rules apply when combining the two palettes. Steel Blue should never be used in conjunction with the secondary palette and Dark Red and Darker Yellow should not be combined in the same layout. Don't combine type and backgrounds from different secondary colour combinations.

A balanced approach to the application of the Secondary Palette is paramount. Please limit the amount of different colours combined within layouts.

### LIGHT BLUE

PMS	2707
C	13
M	4
Y	0
K	0
R	227
G	237
B	250
#	E3EDFA

### LIGHT GREEN

PMS	580
C	9
M	0
Y	30
K	0
R	239
G	242
B	198
#	EFF2C6

### LIGHT YELLOW

PMS	7499
C	0
M	6
Y	30
K	0
R	255
G	239
B	195
#	FFEF33

### BLUE

PMS	278
C	45
M	14
Y	0
K	0
R	150
G	194
B	233
#	96C2E9

### GREEN

PMS	381
C	30
M	0
Y	100
K	0
R	200
G	211
B	0
#	C8D300

### YELLOW

PMS	116
C	0
M	14
Y	100
K	0
R	255
G	214
B	0
#	FFD600

### DARK BLUE

PMS	279
C	68
M	34
Y	0
K	0
R	86
G	146
B	206
#	5692CE

### DARK GREEN

PMS	384
C	18
M	0
Y	100
K	31
R	172
G	170
B	0
#	ACAA00

### DARK YELLOW

PMS	117
C	0
M	20
Y	100
K	20
R	216
G	175
B	0
#	D8AF00

### DARKER BLUE

PMS	2767
C	100
M	80
Y	0
K	65
R	12
G	28
B	73
#	0C1C49

### DARKER GREEN

PMS	553
C	70
M	0
Y	100
K	78
R	20
G	66
B	12
#	14420C

### DARKER YELLOW

PMS	7624
C	25
M	85
Y	100
K	40
R	134
G	48
B	15
#	86300F

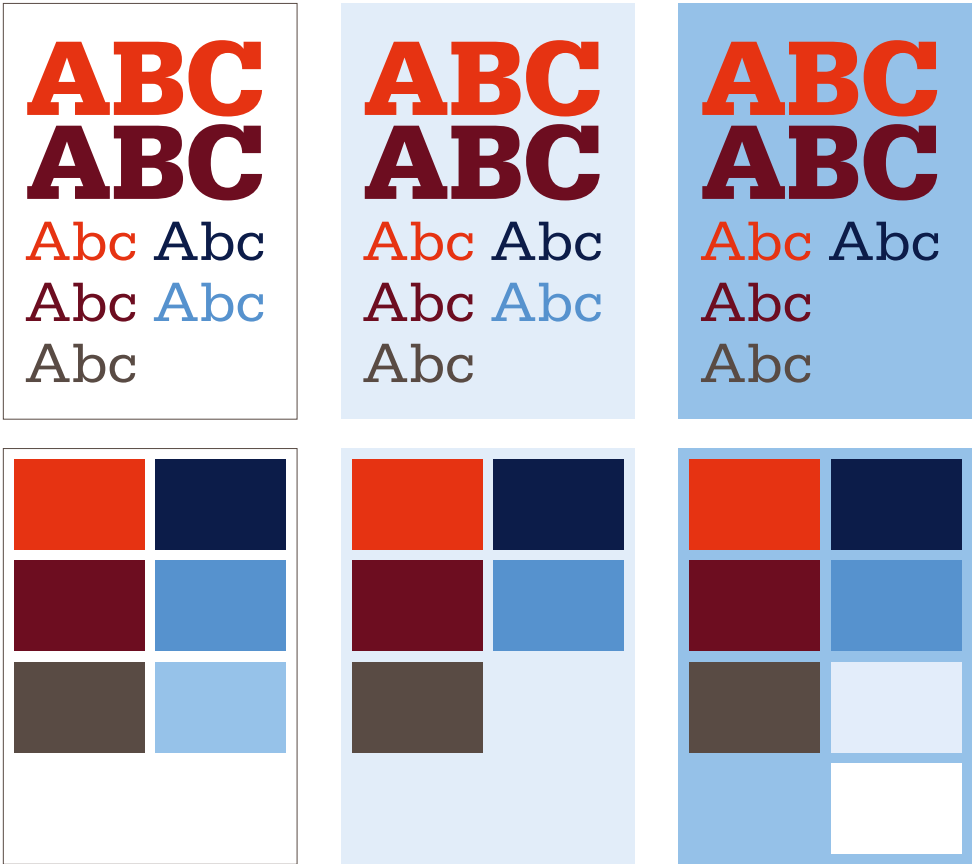


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Secondary colour usage – Colour combinations

This page illustrates the recommended colour combinations when combining the Primary and Secondary palettes. Never use Steel Blue in conjunction with any of these colours. Don't use the Light colours for text or the Dark/Darker colours as backgrounds.

Blue



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Secondary colour usage – Colour combinations

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Green



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Secondary colour usage – Colour combinations

This page illustrates the recommended colour combinations when combining the Primary and Secondary palettes. Never use Steel Blue in conjunction with any of these colours. Don't use the Light colours for text or the Dark/Darker colours as backgrounds.

Yellow



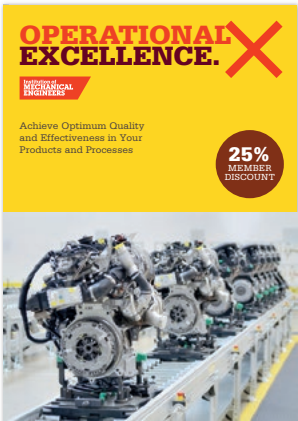
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## Secondary colour usage

### What not to do



Never use Steel Blue with the secondary colours.



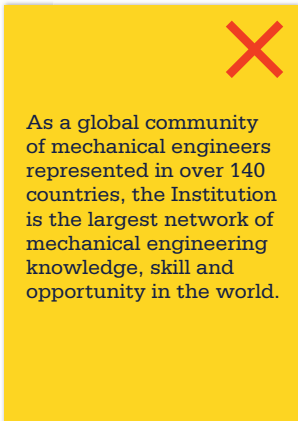
Do not combine Dark Red and Darker Yellow.



Do not use the Light colours for type.



Do not use the Dark/Darker colours for backgrounds.



Do not combine type and backgrounds using different secondary colour combinations



Do not tint any of the secondary colours.

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## Secondary colour usage – examples

3 DAY COURSE  
**NEW  
PRINCE2  
FOUNDATION**  
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Gain knowledge of the PRINCE2 methodology  
  
Our accredited PRINCE2 Foundation classroom course introduces you to PRINCE2, and helps prepare you for the Foundation examination, which assesses whether you can demonstrate sufficient recall and understanding of the PRINCE2 project management method. This course conforms to the PRINCE2 2017 syllabus.  
  
**WHO SHOULD ATTEND?**  
All those that are Project Managers and aspiring Project Managers, key staff involved in the design, development and delivery of projects, including Project board members, team managers, project assurance, project support and operational line managers/staff.  
  
**KEY OUTCOMES**

- Understand key concepts relating to projects and PRINCE2
- Understand how the PRINCE2 principles underpin the PRINCE2 method
- Understand the PRINCE2 themes and how they are applied throughout the project

3 DAY COURSE  
**NEW  
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MANAGEMENT**  
**UK SPEC C/IE**  
Engage your stakeholders and add value to your organisation  
  
This course addresses the challenges of stakeholder management and engagement and provides a series of practical techniques to ensure your project proceeds faster and more efficiently as a result.  
  
**WHO SHOULD ATTEND?**  
Project Managers, Team Managers, or personnel in a project assurance or project support role. Delegates should have at least 12 months experience of project management at team or project manager level.  
  
**KEY OUTCOMES**

- Understand the difference and importance between stakeholder management and engagement
- Be able to identify stakeholders (and stakeholder gaps)
- Use a range of techniques to prioritise stakeholders and deal with them and their needs
- Use a range of tools to effectively gauge success in meeting stakeholder expectations
- Communicate effectively with stakeholders using the matrix key messages model
- Understand how to apply techniques to your own organisation through case studies and exercises

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29

**LEADERSHIP  
IN ENGINEERING.**  
  
As a leading engineering institution, we continue to champion innovation, research and entrepreneurship in the engineering sector.  
  
With a global membership spanning the industrial and academic sectors, we are uniquely placed to advise governments and policymakers in the UK and elsewhere. Our policy statements, reports and media activity are influential in advising and influencing governments, the media, industry, academia and the public on key engineering issues.  
  
Whatever your industry or area of specialism, we provide a hub of knowledge on these sectors, divisions and groups, providing you with the latest news, research, thought leadership, events and training, to keep you connected and up to date.  
  
In the past year the Institution has contributed to and influenced the sector with reports and policy statements on key issues, including: Automation and Autonomy; Engineering out Fashion Waste; The Future for Hydrogen Trains in the UK; and UK Aerospace: The Impact of Brexit.

**Working in partnership**  
We work continually on our members' behalf to build alliances and partnerships with industry, governments and across Professional Engineering Institutions. We highlight opportunities and challenges within the profession, and support our members to work to their best ability throughout their careers.  
  
Whether we are supporting STEM Ambassadors, contributing to sector-wide collaborative activities, such as the Engineering Policy Centre at the Royal Academy of Engineers, carrying out collaborative research with the Gatsby Foundation on female apprentices, or uncovering young people's career choices through jointly commissioned work with Engineering UK – we are keeping the Institution relevant in today's world, while fulfilling the original purpose of our founders.


  
In 2018 our media coverage reached over 400 million people worldwide

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**Institution of  
MECHANICAL  
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13.09.2019

**8-10 September 2020**  
Liverpool  
imeche.org/virm

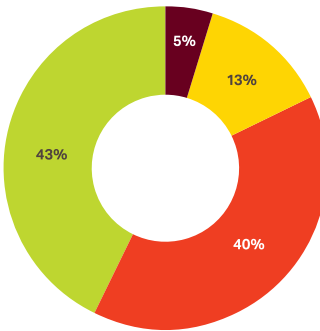
**Conference**  
Tribology Group/Mechanics,  
Informatics & Control Group



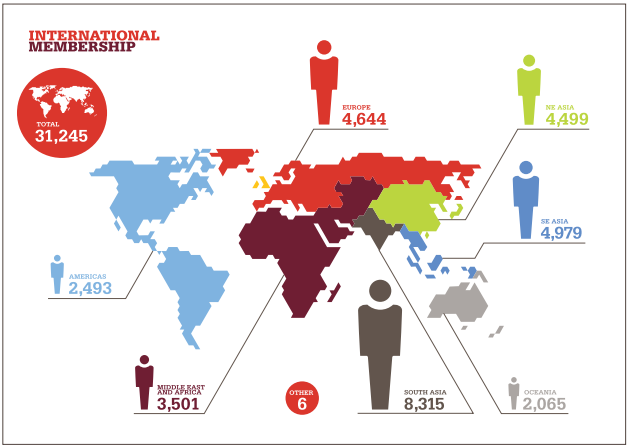
**Institution of  
MECHANICAL  
ENGINEERS**

**MAKING IT  
AS A MECHANICAL  
ENGINEER**  
  
**A Careers Guide**  


**Improving the world through engineering**  
**imeche.org**



Membership Type	Percentage
Non-member	43%
Associate	13%
Member	40%
Fellow	5%



Region	Membership Count
AMERICAS	2,493
EUROPE	4,644
UK & IRELAND	3,501
ASIA	4,499
SE ASIA	4,979
SOUTH ASIA	8,315
OCEANIA	2,065
OTHER	6
<b>TOTAL</b>	<b>31,245</b>

4.10

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4.35	One Birdcage Walk

Typographic style

Our typographic style is bold and confident. We combine the slab serif font Serifa with the sans serif font Aktiv in all our printed communications. Serifa is available in four weights. Serifa Black is primarily used for headlines and Serifa Light, Roman or Bold for sub-headings and pulled quotes. Serifa should not be used for body copy.

SERIFA

ABab ABab **ABab ABab**

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 Serifa Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 Serifa Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 Serifa Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 **Black**

Aktiv is our body copy font and is available in two weights, Aktiv Regular and Aktiv Bold. Aktiv Regular should be used for all body copy with Aktiv Bold for emphasis. Aktiv should not be used for headlines or pulled quotes. For volunteer produced communications and all digital applications, such as Microsoft Office, where Serifa and Aktiv are not appropriate, Verdana should be used.

AKTIV

ABab **ABab**

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 Aktiv Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 **Aktiv Bold**

VERDANA

ABab **ABab**

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 Verdana Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 **Verdana Bold**

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**Headlines**

The main things to remember are to keep headlines concise, follow the specified leading ratio and avoid punctuation.

**ALL HEADLINES**

**SERIFA BLACK  
SET IN ALL  
CAPITALS  
MAKES  
HEADLINES  
STANDOUT.**

Headline leading is always set at a fixed ratio of 1:0.75. For example 100pt type with 75pt leading.

Headlines are split using colour to highlight the meaning. The colour split should primarily use Bright Red followed by Dark Red. Please see the Primary and Secondary Colour Usage section for more information on approved headline colour combinations.

Use of punctuation which falls below the baseline – commas or brackets for example – should be avoided. Punctuation which sits on the baseline, such as colons, can be used.

All headlines should close with a full stop or a question mark.

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## Education headlines

Education materials for students aged 16 and under, have their own distinct headline style, where each headline word is contained within a holding device. The headlines use the same Bright Red/Dark Red colour split to highlight their meaning, but this is applied to the holding devices.

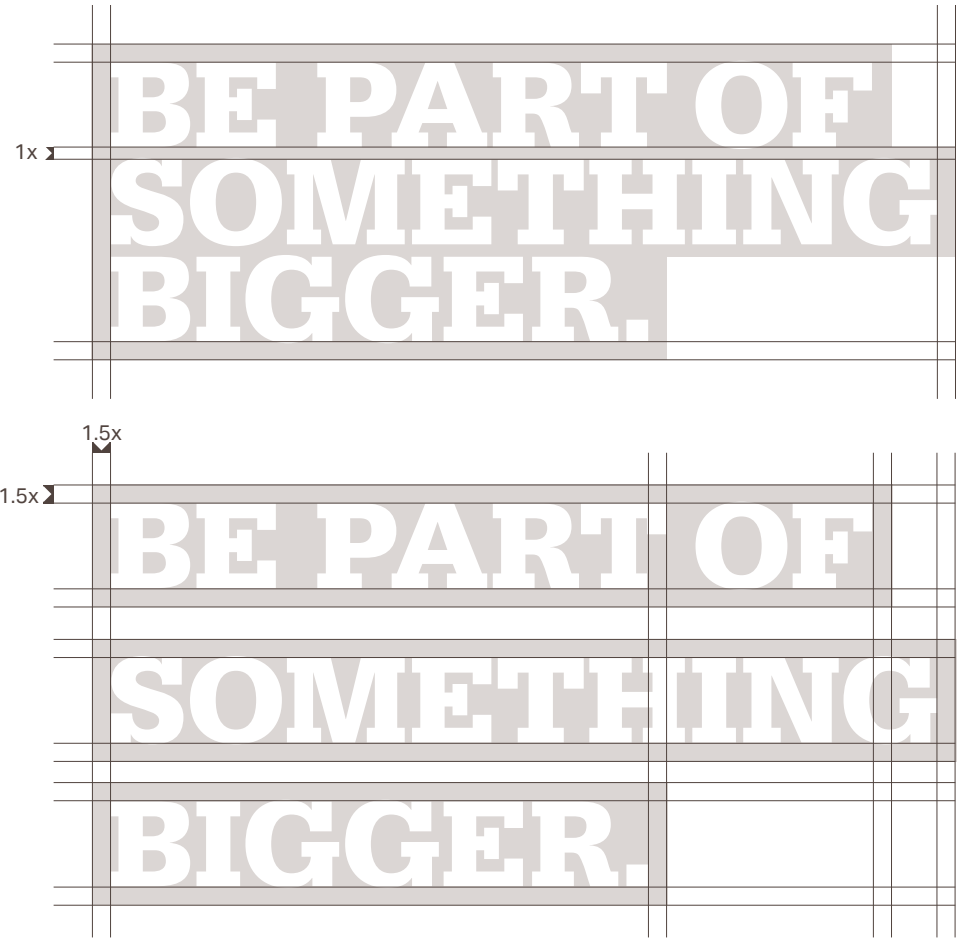
**BE PART OF  
SOMETHING  
BIGGER.**



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## Education headline construction

Education headlines should be set using the fixed headline leading ratio of 1:0.75. For example 100pt type with 75pt leading. The vertical measurement between the baseline and the cap-height is then multiplied by a ratio of 1.5. This measurement is applied to all four sides of the lines of type to create the holding device.



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## Education headline construction

Each word and its corresponding holding device is then spaced horizontally and vertically using a ratio of 1:0.2. For example, a holding device which measures an additional 10mm on each side would use vertical and horizontal spacing of 2mm.

Once the headlines are constructed and spaced correctly, the horizontal alignment can be adjusted to create dynamic typographic layouts.



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**Headlines**

**What not to do**

**IMPROVING  
THE WORLD  
THROUGH  
ENGINEERING:  
INSPIRING  
OUR FUTURE  
ENGINEERS.**

Keep headlines short and to the point.

**DESIGN,  
INNOVATE,  
IMPROVE  
THE WORLD.**

Avoid using punctuation that falls below the baseline.

**IMPROVING  
THE WORLD  
THROUGH  
ENGINEERING.**

Always use the specified leading ratio.

**IMPROVING  
THE WORLD  
THROUGH  
ENGINEERING.**

Only use approved colour combinations.

**IMPROVING  
THE WORLD  
THROUGH  
ENGINEERING.**

**IMPROVING  
THE WORLD  
THROUGH  
ENGINEERING.**

**Improving  
The World  
Through  
Engineering.**

Only set headlines in Serifa Black in caps.

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### Connecting the Trapezium to headlines and sub-titles

There is a fixed ratio to ensure that the Trapezium is always positioned a consistent vertical distance from a headline. When the headline works as a cover title which also features a sub-title, there is an additional ratio for connecting the elements.



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## Sub-headings and intro paragraphs

There are also suggested style guidelines for other type elements used in the brand. Please refer to the colour section for guidance on applying the Primary and Secondary colour palettes to type.

### FOR SUB-HEADINGS

Serifa Light set in upper and lowercase or CAPS.

Serifa Roman set in upper and lowercase or CAPS.

Serifa Bold set in upper and lowercase or CAPS.

Serifa Black set in upper and lowercase or CAPS.

### FOR INTRO PARAGRAPHS

Serifa Light set in upper and lowercase.

Serifa Roman set in upper and lowercase.

Serifa Bold set in upper and lowercase.

Serifa Black set in upper and lowercase.

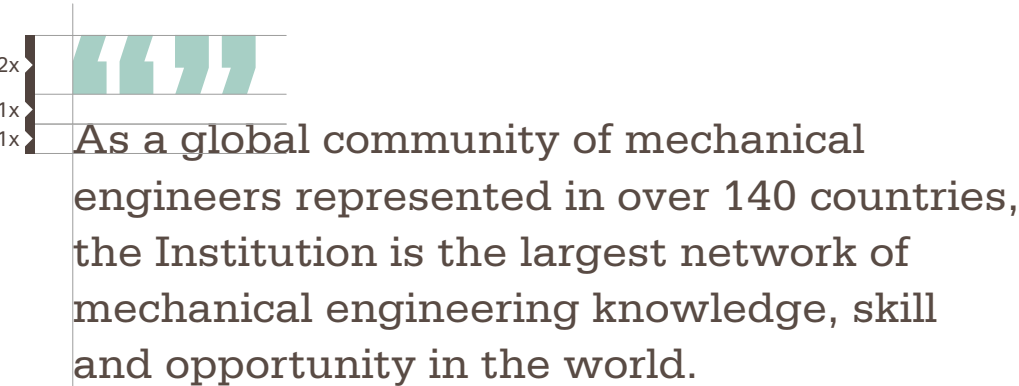
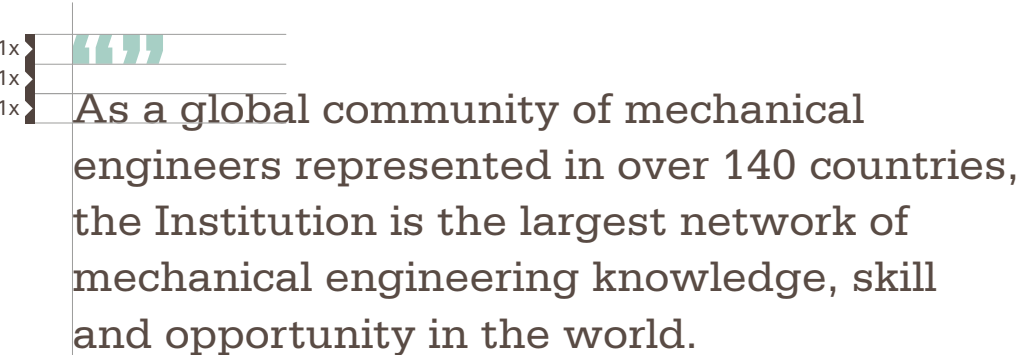
Serifa set in title or sentence case should use a fixed leading ratio of 1:1.25. For example 20pt type with 25pt leading.

There is more flexibility when setting Sub-headings which use Serifa in caps, although a minimum leading ratio of 1:0.75pt should be used. For example 20pt type with 15pt leading.

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## Pull-out quotes

Pull-out quotes should be set in Serifa in sentence case. When setting quotes we keep their style consistent, heading them with quotation marks in Serifa Black in one of two sizes as shown below. The quotation marks are separated from the text by the cap height of the quote type.



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## Pull-out quotes

### What not to do



Apart from just transport, we have seen a slowing of overall CO<sub>2</sub> emissions reduction recently, with the UK reducing by just 2% in 2018 and indeed global emissions increasing by 0.6% in 2019. A recent report from the Office for National Statistics, shows the UK to be the largest importer per capita of GHG emissions in the G7 from outsourced activities, such as manufacturing and food production. This means that there is an imperative to act now and apply technologies that will reduce our impact on the environment and human health.

Keep quotes concise.



**AS A GLOBAL COMMUNITY OF MECHANICAL ENGINEERS REPRESENTED IN OVER 140 COUNTRIES, THE INSTITUTION IS THE LARGEST NETWORK OF MECHANICAL ENGINEERING KNOWLEDGE, SKILL AND OPPORTUNITY IN THE WORLD.**

Don't set quotes in caps.



Apart from just transport, we have seen a slowing of overall CO<sub>2</sub> emissions reduction recently, with the UK reducing by just 2% in 2018 and indeed global emissions increasing by 0.6% in 2019.



Don't adjust the quote style.

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## Body copy

Our body copy typeface is Aktiv Regular, and is available in two weights, Aktiv Regular and Aktiv Bold. Body copy should be set in Aktiv Regular at 10/12.5pt. Small body copy, used in legends or figures for example, may be set at the smaller size of 8/10pt, but legibility is always paramount. Aktiv Bold can be used for emphasis and may also be used for sub-headings set at 10/12.5pt.

### Body copy size 10/12.5pt Aktiv Regular

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Mauris eleifend nisi a dapibus laoreet. Morbiat velit rhoncus, fermentum dolor vitae, posuere nisl. Etiam vitae neque sit amet est molestie tempus at id ipsum. Proin tincidunt vestibulum elit, nec tincidunt metus lacinia sed. Pellentesque vitae nulla pellentesque, imperdiet erat sit amet, porta enim. Maecenas at sapien dui. In et commodo tortor, eu porta odio. Etiam rhoncus enim at mattis semper. Vivamus pharetra a diam a scelerisque.

Body copy should primarily be set in Warm Grey. Please refer to the colour section for guidance on applying the Primary and Secondary colour palettes to type.

### Small body copy size 8/10pt Aktiv Regular

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## Body copy

### What not to do

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Don't use Serifa for body copy.

Apart from just transport, we have seen a slowing of overall CO<sub>2</sub> emissions reduction recently, with the UK reducing by just 2% in 2018 and indeed global emissions increasing by 0.6% in 2019.

This means that there is an imperative to act now and apply technologies that will reduce our impact on the environment and human health.

Don't use Aktiv above 10pt or below 8pt.

4.1	The Trapezium
4.2	Using the Trapezium
4.3	Minimum size and space
4.4	Positioning the Trapezium
4.5	Sizing the Trapezium
4.6	What not to do
4.7	Primary colour palette
4.8	Primary colour usage
4.9	Secondary colour palette
4.10	Secondary colour usage
4.11	Typographic style
4.12	Headlines
4.13	Trapezium and headlines
4.14	Sub-headings, intros
4.15	Pull-out quotes
4.16	Body copy
4.17	Bullet points and lists
4.18	Typography examples
4.19	Imagery introduction
4.20	Hero engineering and news
4.21	Commercial imagery
4.22	Cut-outs
4.23	Graphic treatments
4.24	Difficult shots
4.25	Photographing people
4.26	Average images
4.27	Avoiding the clichés
4.28	Illustration
4.29	Photographs and illustration
4.30	Cover design principles
4.31	Using the strapline
4.32	Identifying divisions/groups
4.33	Identifying sub-brands
4.34	Commercial businesses
4.35	One Birdcage Walk

## Bullet points and numbered lists

Use two levels of bullet point – classic bullet points (•) for the first and En dashes (–) for the second. The indent distance is equal between first and second levels. When setting numbers, make sure that two digits can be used without amending the tab distance, numbers should be set in Aktiv Bold.

- The Combustion Engines and Fuels Group (CEFG) Committee represent some 12,000 IMechE member with interest in Internal Combustion, IC, Engine Systems and associated technologies
- These can range from high speed race engines, to passenger car and commercial vehicle engines and to medium and slow speed diesel engines used in rail traction, power generation and marine industries
  - The primary interest is in engine-system design to improve performance, emissions and durability to achieve the efficiency aspirations and environmental regulations
  - Thus, related technologies such as new materials for combustion engines, alternative fuels, injection systems, combustion chamber optimization, pressure charging systems, air management, engine management systems, electrification and hybrid systems, to name but a few

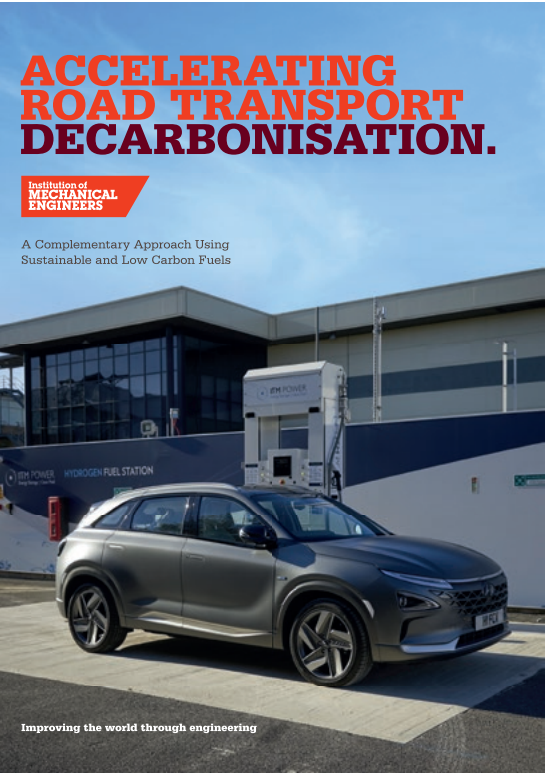
Our house style is to avoid punctuation at the end of bullets, so full stops should be removed, even at the end of the last bullet point. Question marks may be used in the example of a question being asked, and other punctuation may be used within the sentence to help with the legibility. If the bullet is made up of two sentences, a full stop may be used to break the first sentence, however the second sentence has its full stop removed.

1. The Combustion Engines and Fuels Group (CEFG) Committee represent some 12,000 IMechE member with interest in Internal Combustion, IC, Engine Systems and associated technologies
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# VISUAL TOOLKIT.

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## Typography – examples



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Typography – examples

Mechanical engineers work all over the world. It's one of the rare professions where you really can work anywhere.

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89%  
of engineers have a high level of job satisfaction

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KEY OUTCOMES

- Understand the difference and importance between stakeholder management and engagement
- Be able to identify stakeholders (and stakeholder gaps)
- Use a range of techniques to prioritise stakeholders and deal with them and their needs
- Utilise a range of tools to effectively gauge success in meeting stakeholder expectations
- Communicate effectively with stakeholders using the matrix key messages model
- Understand how to apply techniques to your own organisation through case studies and exercises

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Non-member £88 +VAT

Locations: London & Coventry

Related Courses:

- Project planning, project monitoring & control and project risk

Offer: Book 2 months early to receive 10% off

LEADING PROJECTS

29

CASE STUDIES:  
WHOLE SYSTEM  
MULTI-TECHNOLOGY

1. Sustainable Community Energy Networks (SCENe)<sup>[1]</sup>

SCENe is an innovative energy project based at the new housing development, Trent Basin, in Nottingham. The project developers are aiming to demonstrate new community scale energy systems that they hope will be deployed subsidy-free in the future. Integrated within this new community are:

- Solar PV in every viable position (panels are moved from the ground to new roofs as each additional building is erected)
- A 2.1 MWh community energy battery
- A community hub
- A cloud-based demand management system

Included within the project consortia are researchers at the University of Nottingham, who have access to data relating to energy use, cost and carbon intensity. Indoor humidity and temperature are also logged, and the site has a weather station to measure solar irradiance. Household information is anonymised to protect people's privacy, and then researchers will be able to search for trends over time in order to optimise for cost, energy and carbon emissions. As well as being able to find out more about the project in the community energy hub, residents have in-house displays, giving them real-time information about the energy usage of their home.

2. Project LEO<sup>[1]</sup>

Whereas SCENe is attempting to create an integrated energy system across one housing estate, Oxfordshire is looking into how it can do more across the whole of the county. Project LEO is a £40 million county-wide trial to study 'How the growth in local renewables, electric vehicles, battery storage and demand-side response can be supported by a local, flexible and responsive electricity grid and help reduce costs for consumers.'<sup>[1]</sup> It is one of four projects funded through the Government's Prospering from the Energy Revolution Challenge.<sup>[2]</sup>

The consortium involved in Project LEO comprises the city's two universities, both the city and county councils, three technology companies, EDF, while being overseen by the region's distribution network operator (SSEN).

Most innovatively, the project will seek to demonstrate the technical feasibility of using aggregated electric vehicle batteries to provide flexibility and balancing services to the local network.

3. Media City UK

Salford Quays was chosen as the location when the BBC decided to move jobs from London to Manchester in 2004. Media City UK is now also home to Salford University, ITV, and more than 200 small and medium enterprises (SMEs). At the heart of the regeneration was a 'tri-generation' scheme that serves the site with combined cooling, heat and power (CCHP). Although there is no direct community involvement, this is a good example of an innovative and efficient system that could be rolled out in developments across the country.

“”  
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imeche.org/energy