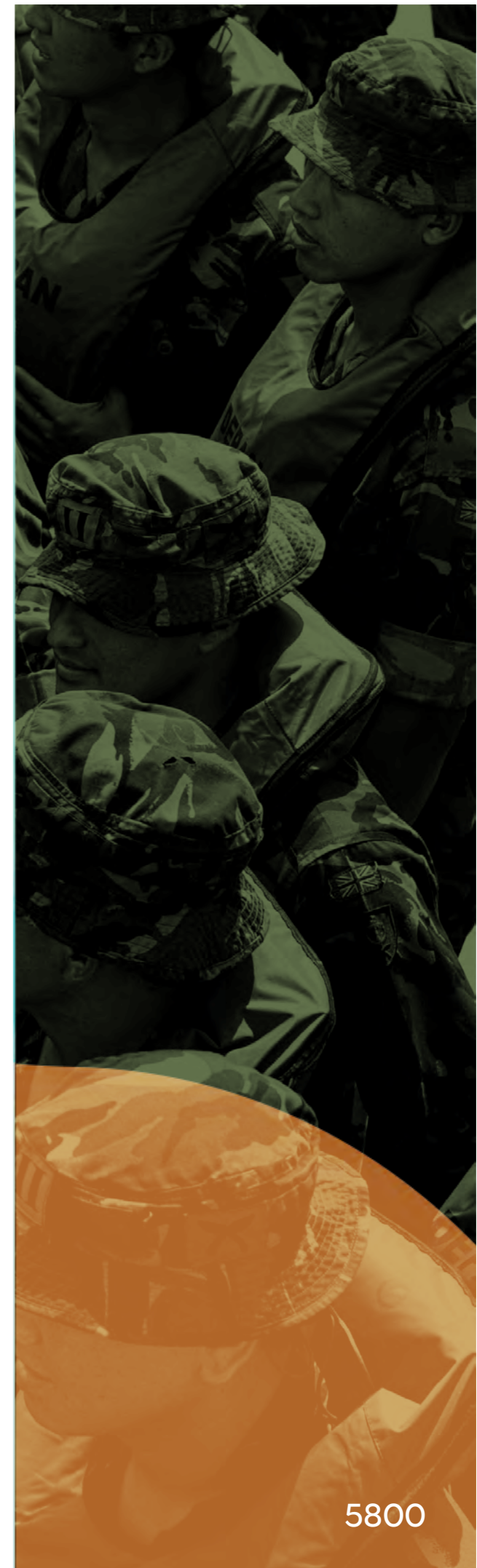


The Gurkha Museum: Project Kaida

RIBA Stage 2 Report

February 2024
5800



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PLB Partners:

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ARCHITECTURE

fusion
AV and lighting specialists

mta
BUILDING SERVICES CONSULTANTS
HISTORIC BUILDINGS & CULTURAL HERITAGE

marbas

Quality Management

Project Reference Number	5800
Workscope	Design & Supervise
Location	Winchester
Client	The Gurkha Museum / Trust
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Date of Preparation	20 February 2024
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Date	22 February 2024



The Gurkha Museum: Project Kaida

1.0 Executive Summary

EXECUTIVE SUMMARY

Overview

Introduction

The development phase of Project Kaida for the Gurkha Museum has completed the attached report for RIBA Stage 2 Concept Design for both interpretation and architectural works and the proposals create a truly transformative experience, and the project will be developed with a steadfast commitment to sustainability and accessibility. The next phase includes design development, opening up works and pre-application planning advice.

Key Messages

Key messages are the ‘takeaways’ that we hope all visitors will go away with. The key messages include:

- Gurkhas have served Britain for over 200 years.
- The Brigade of Gurkhas is a unique, distinctive and distinguished element of the British Army, with 6 cap badges and a multitude of trades.
- Gurkhas and their families have contributed to a strong, lasting partnership between Britain and Nepal and have enhanced the cultural diversity of life in the UK.
- ‘Kaida’ (Gurkha culture, ethos and heritage) is at the heart of the Brigade and is the foundation of its military prowess.
- The Brigade of Gurkhas continues to make a significant contribution to global security.

Audiences and Consultations

The museum has identified six priority target audiences for Project Kaida. These are the audiences that will be served by the full range of the museum’s activities:

- Serving & veteran Gurkhas
- Families with young children
- Educational audiences
- Nepali diaspora in the UK
- Adult cultural day trip visitors
- Individuals with a research interest

PLB continue to work closely with the Activity Plan consultants regarding visitor and non-user consultation.

Interpretation

The approach reflects the insights and expertise of the museum team, their close relationship with the current Brigade of Gurkhas, and the insights derived from audience and non-user consultation.

Through new interpretation, we aim to:

- Create an inclusive museum
- Tell a diverse range of stories
- Access a broad range of collections
- Reflect and celebrate Britain & Nepal
- Contemporary relevance of Gurkhas
- Reflect a range of viewpoints

Visitor Journey

The visitor journey will be over the two main floors with access to the 2nd Floor to view

the silverware, take part in activities or research within the archive. A newly created floor void and illuminated sculptural representation of fire will link the start and end of the visitors’ journey of discovery of ‘What is Kaida?’. The narrative will be along a non-prescribed route, in thematic areas following a rough chronology relating to the history of the Brigades, its development and global campaigns, with ‘golden threads’ from Gurkha history interwoven into the displays.

Design Approach

The approach offers the highest levels of engagement, both through intellectual and physically accessible displays. Key themes within the exhibition will be distinguished by appropriate materials and colour coded - this not only adds interest, but will help guide the visitor through the spaces and help create a coherent messaging system throughout.

The Building - Design Proposals

The building approach is informed by research within Hampshire Archive, an understanding of how the building is currently operating and designed in tandem with the new visitor offer. The RIBA Stage three assessment reviewed the current arrival, car parking and improved accessibility, shared circulation spaces, opening up the building throughout and the ease of a circular visitor route for all. Initial assessments were made of the building fire

strategy, existing services and structural alterations required to improve the buildings’ function.

Key proposals include:

- Grandeur to sense of arrival
- Glazed entrance doors
- Accessible parking bays / family bay
- Rear elevation being fire compliant
- Reconfiguring and new opening up
- New accessible platform lift
- Glazed door to silverware store
- Increased collection storage
- Improvements to storage areas
- Universal toilet provision
- Structural low key interventions
- M&E low key interventions

Costs

Cost allowances have been reviewed by PT Projects from the RIBA Stage 2 Concept Design approach. Initial Budget Estimates:

Exhibition Fit-Out Budgets	£1,408,100
Design Contingency 5%	£70,000
General Contingency 10%	£141,000
Base Build Budgets	£737,500
Design Contingency 5%	£36,900
General Contingency 10%	£73,800
Construction Inflation 5.9%	£50,200

Exclusions: VAT, fees & general costs for museum research, conservation, digitisation, etc.



The Gurkha Museum: Project Kaida

2.0 Interpretive Approach

2.1 INTERPRETIVE APPROACH

Our approach to interpretation in the new Gurkha Museum reflects the insights and expertise of the museum team, their close relationship with the current Brigade of Gurkhas, and the insights derived from audience and non-user consultation.

We have worked closely with the Activity Plan consultants to seek the views of a wide range of consultees, referenced here and summarised in the appendix.

This consultative approach will continue as we work towards RIBA Stage 3.

Through new interpretation, we aim to:

- Create an inclusive museum that engages all potential visitors through physically and intellectually accessible interpretation, interactivity and inclusive design.
 - Tell a diverse range of stories, reflecting not just the service of the officers and soldiers of the Gurkha Regiments over the past 200 years but also the contribution of Gurkha families to regimental life and to British society and culture.
 - Enable visitors to access a broad range of collections, including diverse object and archive materials and making use of oral histories that have been collected in the past few decades in both Nepali and English and that are not currently part of the storytelling.
- Reflect and celebrate the strong relationship between Britain and Nepal, embodied in the Gurkhas' service to Britain that has continued for more than 200 years.
 - Highlight the contemporary relevance of the Gurkha story, bringing the content up to date to include recent conflicts and highlighting the Gurkhas' ongoing contribution to peacekeeping and global security in the 21st century.
 - Reflect a range of viewpoints, acknowledging critical and contested contemporary themes such as the contested history of the British Empire and Gurkha protests for residence rights and pension parity.

Key messages

Key messages are the 'takeaways' that we hope all visitors will go away with. They inform the tone of the interpretation and the approach to both design and content. The messages are the foundation of the interpretive approach and will be activated through the different stories that the museum tells.

The museum team have agreed the following key messages as the basis for the interpretive approach and storyline:

- Gurkhas have served Britain for over 200 years.
- The Brigade of Gurkhas is a unique, distinctive and distinguished element of the British Army, with 6 cap badges and a multitude of trades.
- Gurkhas and their families have contributed to a strong, lasting partnership between Britain and Nepal and have enhanced the cultural diversity of life in the UK.
- 'Kaida' (Gurkha culture, ethos and heritage) is at the heart of the Brigade and is the foundation of its military prowess.
- The Brigade of Gurkhas continues to make a significant contribution to global security.





The Gurkha Museum: Project Kaida

3.0 Audience

3.1 AUDIENCE RESEARCH

We have worked closely with the Activity Plan consultants to reach a range of stakeholders and this work will continue throughout the development and delivery stages. We have drawn on the activity plan research and have an ongoing programme of independent consultations with key audiences. In particular, we partnered with the Activity Plan consultants to deliver a family consultation during February half term 2024.

The learning from this consultation is summarised below.

Serving and veteran Gurkhas and the wider military family

We met a number of Gurkha families who had travelled to attend the consultation and talked to them about what they wanted to see in the new museum. We also met service families who were not connected to the Brigade of Gurkhas who gave us their perspective on the interpretation of service histories more generally.

- Gurkha veterans who visit the museum at the moment do not see their own service experience reflected in the displays. This is because the current storytelling largely focuses on earlier time periods (the Victorian era to the

end of the Second World War) and does not effectively tell the story of the past 30 years or of the range of different cap badges and specialisms that make up the Brigade of Gurkhas today. Veterans wanted the museum to tell a contemporary story and to reflect the diversity of roles undertaken by the Regiments, not just in international conflict operations but in aiding with domestic crises such as emergency flood responses and the Covid 19 pandemic.

- For those involved in training recruits, the museum needs to tell a more diverse range of stories that reflects the contribution of all six cap badges that have been in existence since the Second World War. Without this it is difficult to engage new recruits with the regiment's history and heritage and therefore challenging for the museum to build a lasting relationship with them.
- Gurkha family members, including young people, wanted to better understand the experience of serving as a Gurkha, from selection and training onward. We learned that the wives and children of Gurkhas often are not told why their family member is being deployed and do not understand what their service entails. The museum has an important role to play in bringing such families together and helping them to understand the wider context of their own personal experience.
- Gurkhas' children who had been brought up in the UK wanted to know what life was like for their parents growing up in

Nepal. Some Gurkha children had visited Nepal, some had not. Some spoke Nepali at home, some knew very little of their parents' language. They were fascinated by objects from Nepal that contained stories of Nepali heritage and culture. There is potential for the museum to interpret Nepali language and culture for a new generation of young people brought up in the UK who are curious about their heritage, as well as for an indigenous British audience with little prior knowledge about Nepali and Gurkha culture and its significance to the UK.

- The wives of service personnel had often made sacrifices in their own personal lives and careers and wanted to see the museum acknowledge this side of military life. Similarly children of Gurkhas felt that their lives had been shaped by their parents' service and they often did not know why, for example, their father had been sent to a particular posting. The museum could make sense of this for Gurkha families but the interpretation will need to be sensitive to the fact that some visitors may be finding out about a husband or father's service experience for the first time.

Local families

We met families living locally who were looking for something to do during half term. Many of them had not visited the museum before. We also met some families

who were 'regulars' at the Gurkha Museum and familiar with its existing offer.

- Most children liked the mannequins and dioramas in the existing museum because they were immediate, visual and atmospheric. Children wanted to be able to see, touch and do rather than read. Both parents and children liked the idea of audio-visual interpretation and audio stories.
- Parents wanted something to slow their children down so that adults could have an opportunity to read the interpretation. They wanted the text to be easy to absorb and to enable them to answer their children's questions.
- Children and parents wanted the museum to be interactive with plenty of things to do. Their suggestions included uniform and kit to put on, the ability to put yourself in a diorama or scene, and opportunities for imaginative play.
- Children were curious about how you become a Gurkha and what the selection and training process was like.
- Children liked interacting with the objects during the consultation event and wanted there to be objects to touch in the exhibition. One parent observed that, in the museum, children had walked past similar objects behind glass and that interactivity was the key to engaging children with the collection.

The consultation has informed our approach to the storytelling and visitor journey.



The Gurkha Museum: Project Kaida

4.0 Visitor Journey

4.1 VISITOR JOURNEY

Overview

On entering the building at Peninsula Barracks, the visitor will be presented on their right with a colourful and inviting Nepali welcome.

Moving into the museum entrance they will have an enticing view through the ticketing area into the main space of the museum.

A glazed screen displaying a projected moving image of a Gurkha soldier will enable that view into the museum, while guiding them to the ticketing counter set back to the right.

While purchasing their ticket, visitors will be given a trigger or key object to carry round the museum with them on a lanyard, enabling them to activate and trigger various digital and audio visual interactions. This key will be symbolic of the Gurkha Kukri knife.

Entering the museum space visitors will be faced with a large sculptural installation representative of a camp fire, containing a number of digital screens providing audio and visual histories and stories. These will be told by the Nepali people and triggered using the Kukri Key provided on entry.

The sculptural fire will draw the eye up and through a void in the ceiling to the museum space on the first floor.

This first area of the museum is a non prescriptive space allowing free flowing movement of visitors around the displays.

They will have an introduction to the Nepali people and the country of Nepal, the Gurkha soldier and the concept of Kaida.

Display units visually reflect the topographical relief of Nepal's mountainous landscape, and the use of materials to display graphic interpretation and objects will be rustic and simple.

The introduction blends seamlessly into an open area around a central stylised Chautara seating space, where visitors will learn and discover the origins and traditions of the Brigade of Gurkhas as part of the East India Company, their absorption into the British Army, and their distinctive traditions.

Interpretation will be conveyed through varied use of graphic and digital media, and interactive elements enabling visitors to try kukri dancing and learn some words in the Nepali language.

This area of the museum also talks about the Nepali landscape and culture, traditions and the significance of the Gurkhas to the British Army. Visitors will get an insight into Nepali family life, food, hospitality and celebrations.

Stories and interpretation will be reinforced by the collection items on display, use of digital imagery and audio visual content.

Throughout all these spaces and across the exhibition will be the opportunity for younger visitors to discover hidden visual

treasures such as the small model dioramas concealed within peep holes, and medals and small artefacts in drawers and behind flaps that are found through visual clues. Interactive opportunities throughout the museum will include dressing up, trying on actual kit and uniforms, and the handling of replica items relevant to respective displays and stories.

At the end of this initial area of the museum the displays and graphics guide the visitor to the right and onto a more directed route through the chronological stories of the Gurkha soldier's roles in conflict. There is a cut through to the left providing the opportunity for a quiet sit down away from the displays, and access straight through to the stair well and lift if required.

Moving into the story of the Gurkhas role in 19th Century Conflict, the visitors' journey becomes more prescriptive, and they are taken on a chronological journey from the Anglo-Nepal War and Imperial policing through the Indian Mutiny/Revolt to the mall border wars of the late 1800s/early 1900s.

Display units visually reflect this shift in subject and provide an insight into the military materials and fortifications of the period through their change in design. Lower levels of the displays consistently present a visual cue back to the mountainous origins of the Gurkha though as a reminder throughout the museum of their origins.

Here the visitor comes across the first life size mannequin diorama depicting the North West Frontier. The addition of triggered projection and audio make this an immersive and involving experience, as well as a photo opportunity.

Three Victoria Cross medals will be displayed in this area, with their respective stories highlighted as golden threads in the interpretation.

20th Century Conflict follows, with a similar change in the unitary design of displays to reflect the advancement in military field fortifications in the First World War.

On the visitors left is a mannequin diorama adapted from the existing museum display, showing the Gurkhas in the trenches during World War One. This dramatic reconstruction is brought to life by the addition of projection, lighting and sound.

Stories and interpretation cover the Gurkhas role on the Western Front, Gallipoli, Mesopotamia and Palestine. Golden threads in this area include the display of two Victoria Cross medals.

At the end of the First World War displays the visitor has the choice of taking either the new lift to the first floor or the stairs. Both will ensure that the visitor experience is maintained through an audio and visual bridge between the end of the displays on the ground floor,

4.1 VISITOR JOURNEY

Overview continued

and the Second World War interpretation on the first floor. Wallpaper graphics of archive imagery of Gurkha regiments from the period on the stairs with accompanying sounds of the mobilisation or training of troops will visually bridge the gap from 1918 to 1939. This approach will be taken on a smaller scale within the constraints of the lift.

Exiting either the stairs or the lift on the first floor, the visitor route remains relatively directed while the chronological approach to the Gurkha role in conflicts continues through the 20th Century.

On either side as you enter this space there are three repurposed mannequin diorama displays of the Gurkhas during the Second World War. These will be reimagined with lighting, projection and sound and provide an immersive introduction to this part of the museum.

Displays are again altered to reflect the changing material used in war during the respective period, while still retaining a visual nod back to the mountains of Nepal.

Interpretation will guide the visitor through the Gurkhas involvement in conflicts during the Second World War, the Partition of India, Malayan Emergency. At the far end

of this space the conflict in Borneo (1962-66) is brought to life through the repurposed mannequin jungle diorama currently on display in the museum, made more immersive through triggered projection and sound.

There will be three more Victoria Cross medals on display within the Second World War interpretation, highlighted with their respective individual stories of valour and sacrifice.

Central to this whole area will be an accessible interactive digital military planning table, providing various levels of information and archive material for the various conflicts interpreted.

Interpretation continues with the stories of the Gurkhas' role in the Falklands and Gulf War conflicts, leading the visitor into the next area of the museum that tells the evolving story of the Contemporary Gurkha.

On the right visitors will have the chance to use an interactive shooting range, shooting targets under a time constraint to gain an insight into military training. There is also a physical interactive area intended to provide some experience of a small part of the recruitment process.

The visitor route now becomes less prescriptive and more free flowing, allowing the opportunity to explore and discover the information on offer.

Interpretation and stories will continue with modern conflict, and delve deeper into the changing role of the Gurkhas in a modern world. These will include humanitarian operations, key military skills and prowess, the ongoing relationship between the British Army and the Gurkhas, and between British officers and their personnel.

In this space will be another seating area allowing visitors to rest and absorb the displays around them, and look through to the top of the sculptural fire installation that appears through the floor from the start of the museum and continues up to the ceiling. As on the ground floor, triggered audios and film provide the Gurkhas and the Nepali people with their voice in the museum.

This installation ties the end of the museum, Finale and Legacies, directly to the start, bringing the Gurkha story full circle and acknowledging the continued importance of that heritage and culture in Kaida.

The visitor will learn of the continued bond between Britain and Nepal, as well as civic life in the UK after service in the British Army. Modern day and ongoing achievements of serving and ex-serving Gurkhas will be showcased, and the concept of Kaida reinforced.

In this final area of the museum there is another stylised Chautara seating space. Unitary design of the displays return to that used at the very start of the visitor journey, reflecting the rustic and mountainous origins of the Nepali people, and bringing the visitor experience back to the culture of the Gurkhas and the concept of Kaida.

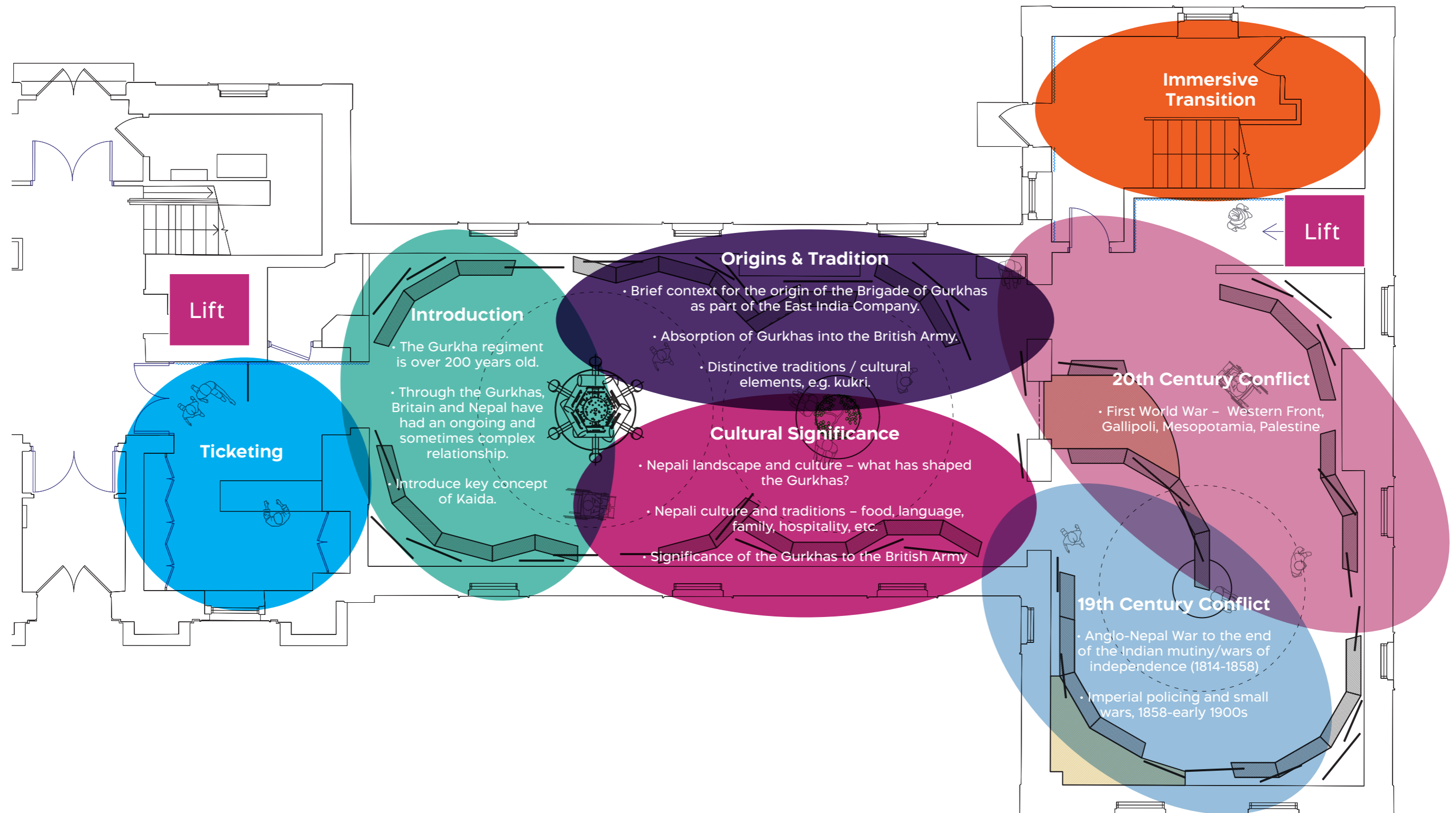
Visitors exit the exhibition space through the gift shop, where fixtures will reflect the design approach of the displays throughout the museum.

On leaving the shop there is the option to take the stairs or the lift back to the ground floor, and then to exit the building.

For visitors that wish to go to the second floor, either by the stairs or lift, there is the opportunity to view the museum's collection of silverware in the secure storage in the Gallery Room corridor.

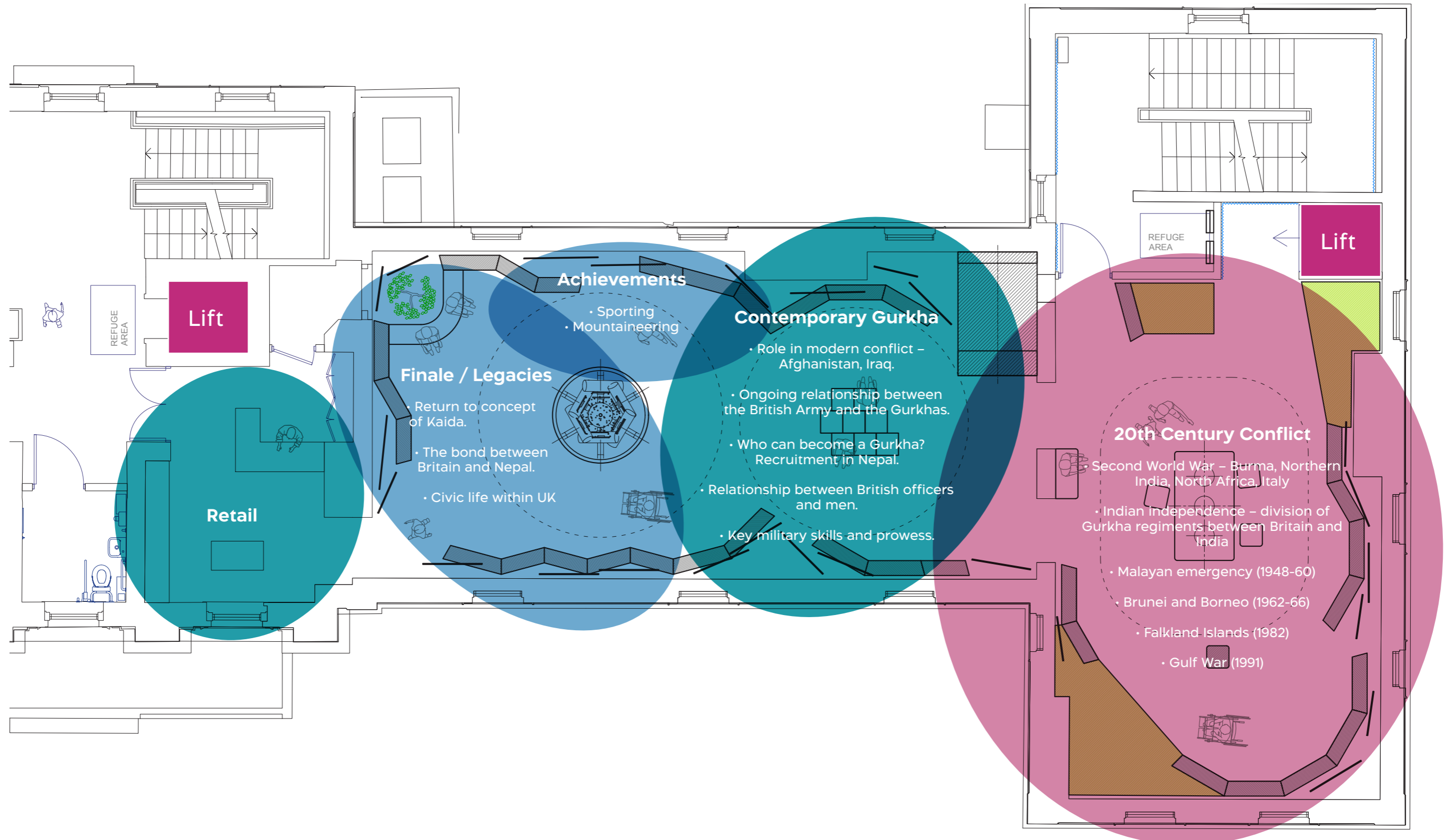
4.2 SCHEMATICS - INTERPRETATION THEMES

Kaida: Culture & Service - Ground Floor



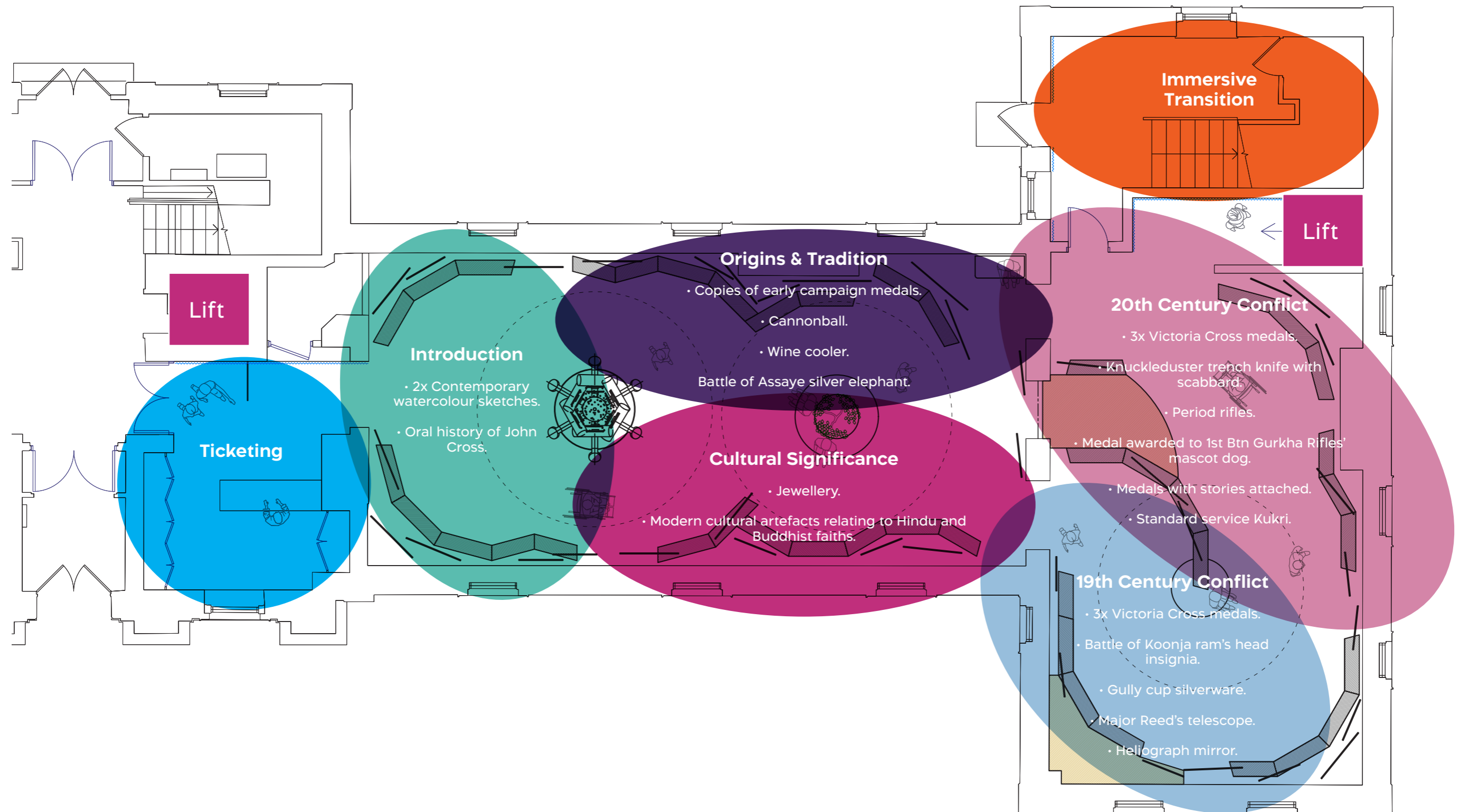
4.2 SCHEMATICS - INTERPRETATION THEMES

Kaida: Culture & Service - First Floor



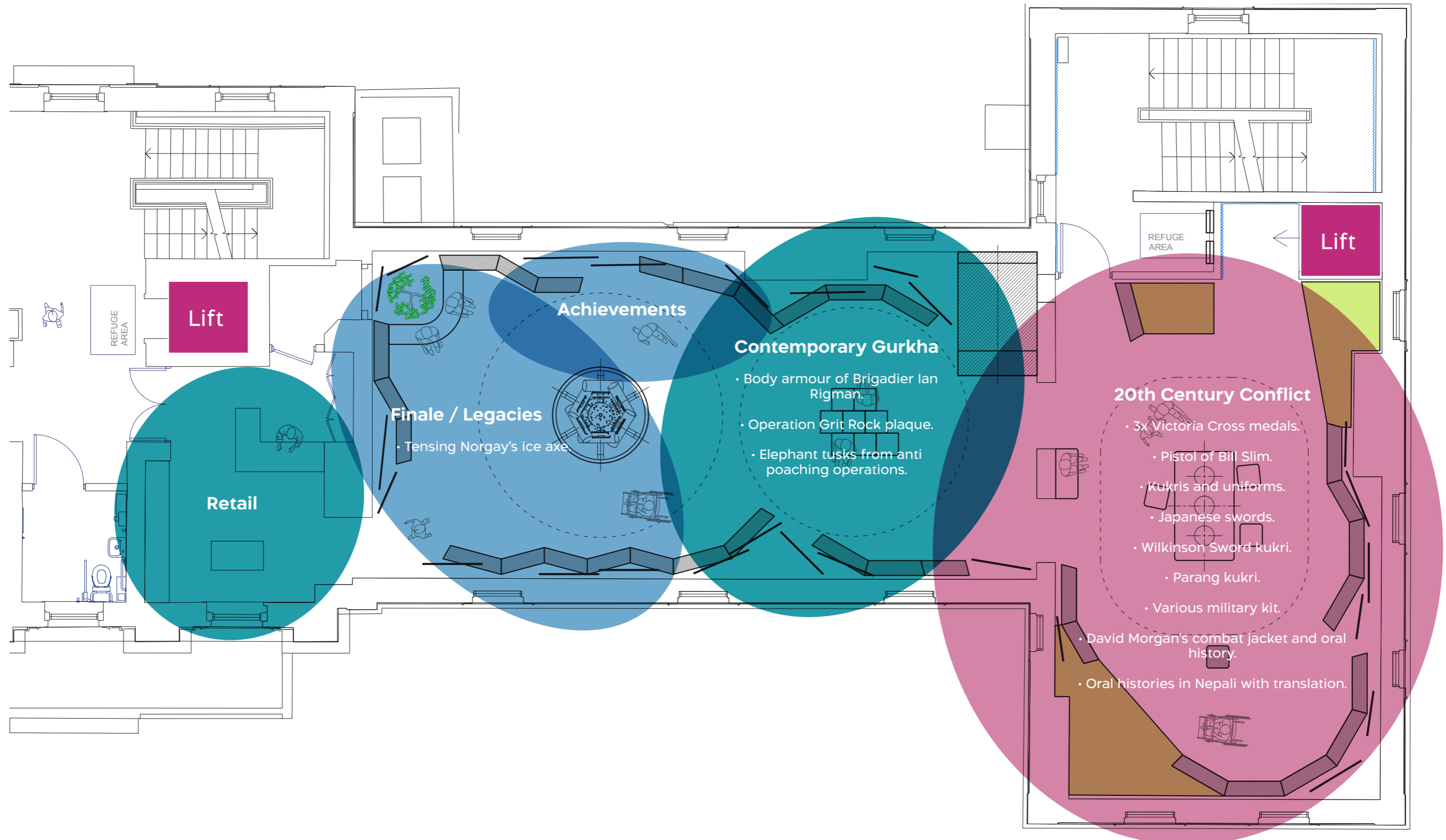
4.3 SCHEMATICS - KEY OBJECTS

Kaida: Culture & Service - Ground Floor



4.3 SCHEMATICS - KEY OBJECTS

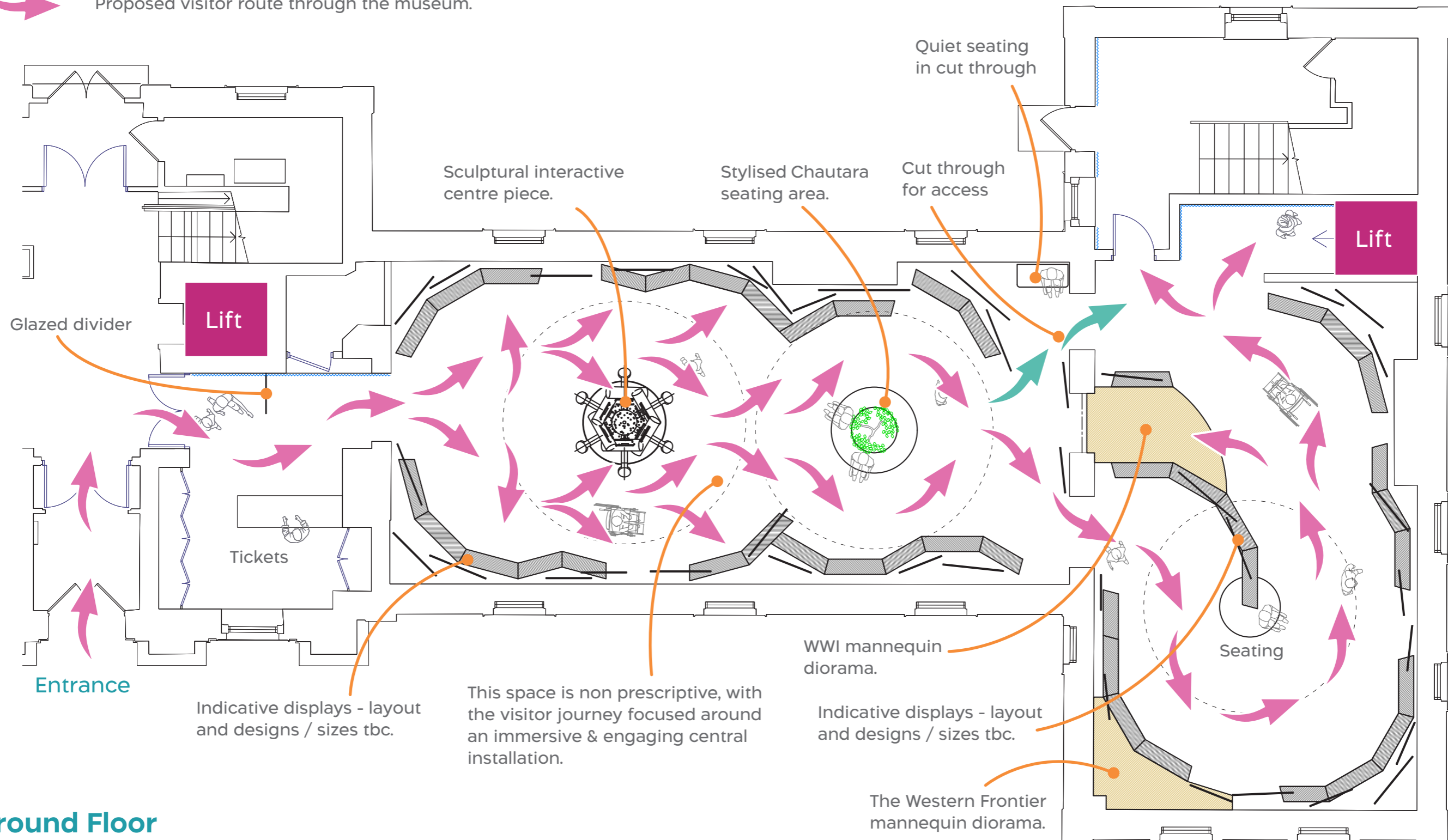
Kaida: Culture & Service - First Floor



4.4 SCHEMATICS - VISITOR JOURNEY

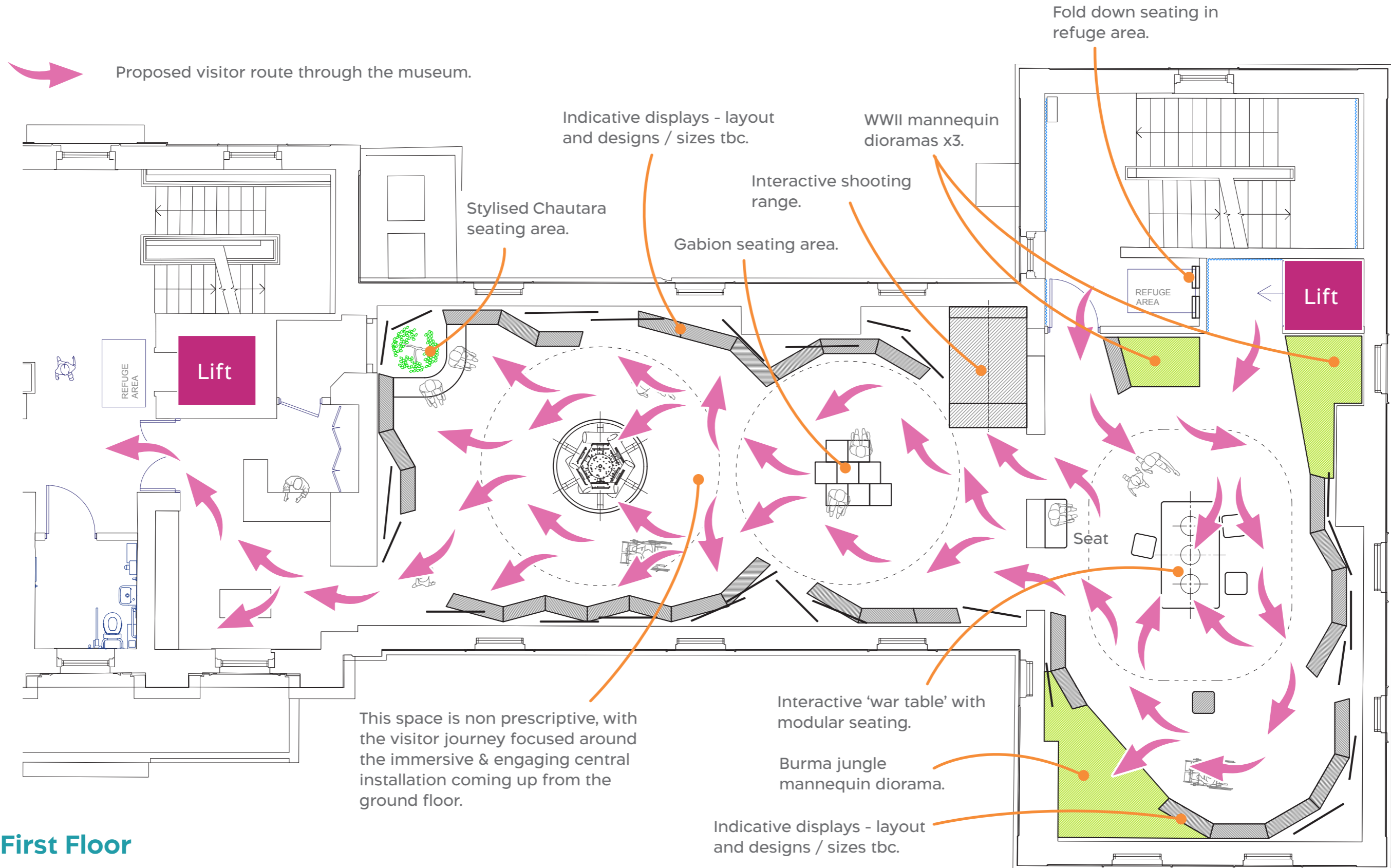
Indicative displays - layout and designs / sizes tbc.

Proposed visitor route through the museum.



Ground Floor

4.4 SCHEMATICS - VISITOR JOURNEY

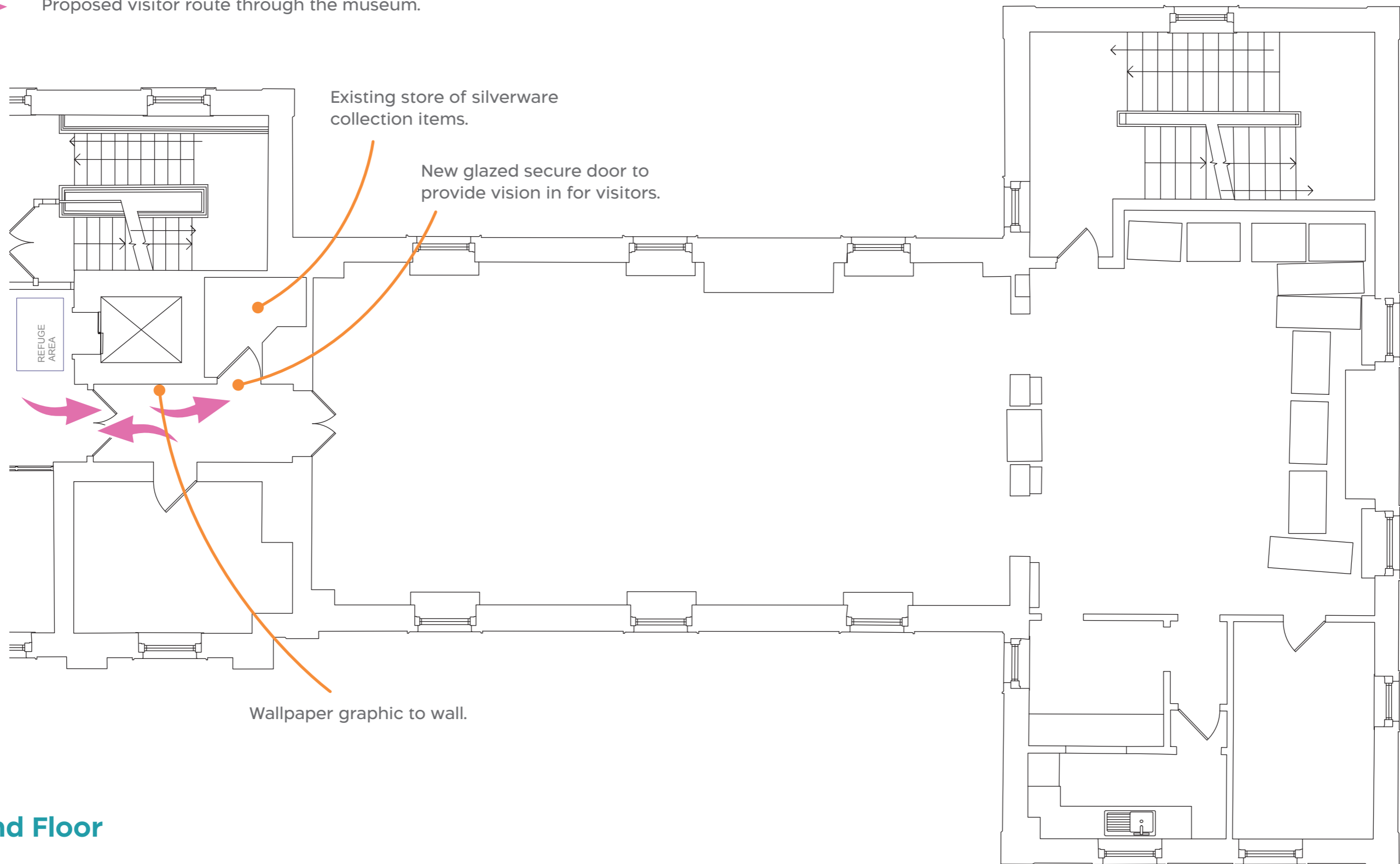


First Floor

4.4 SCHEMATICS - VISITOR JOURNEY



Proposed visitor route through the museum.



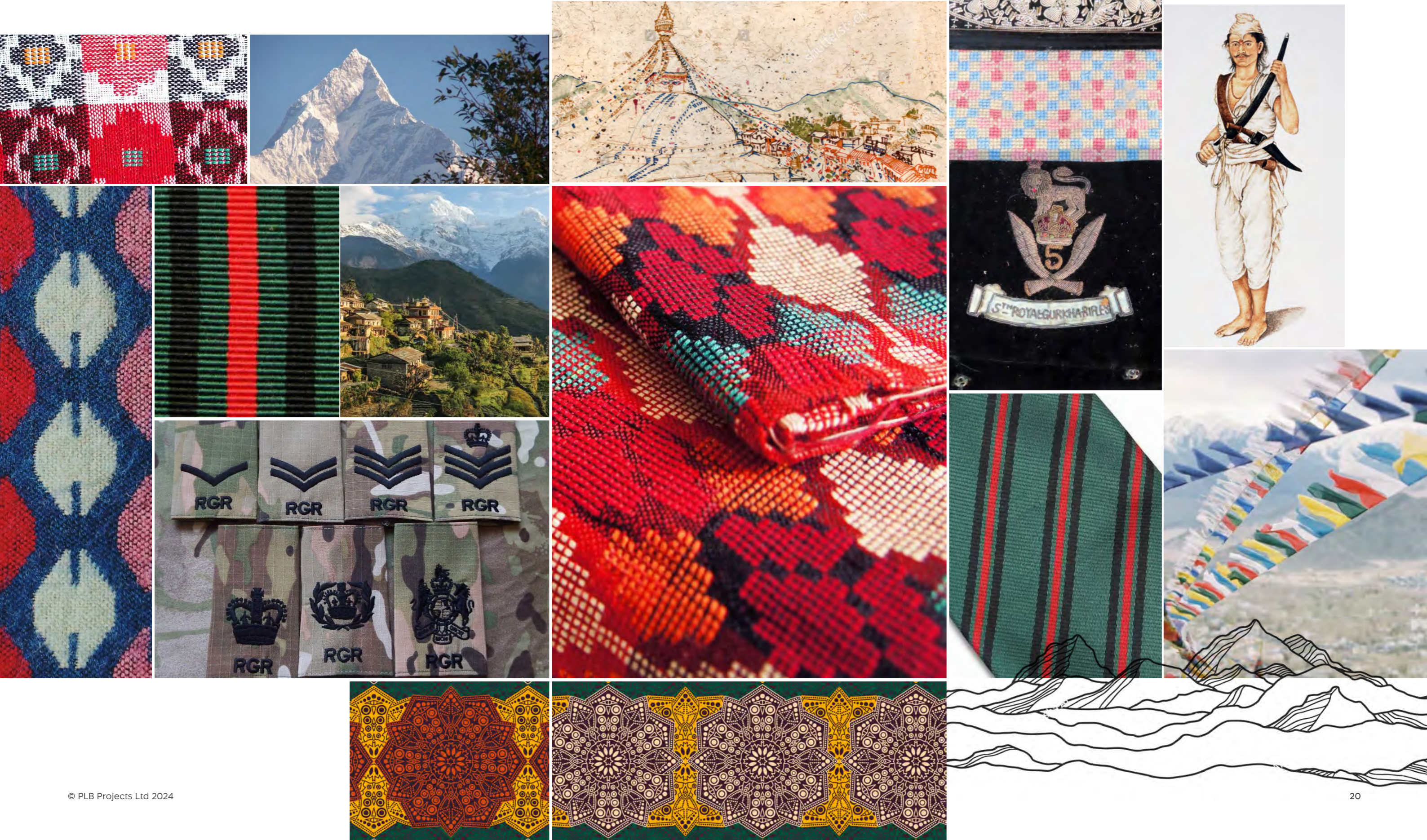
Second Floor



The Gurkha Museum: Project Kaida

5.0 Graphic Approach

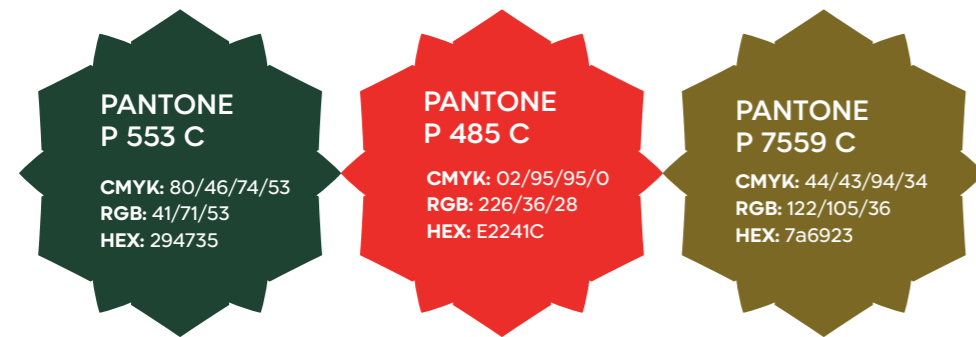
5.1 GRAPHIC APPROACH - MOOD BOARD



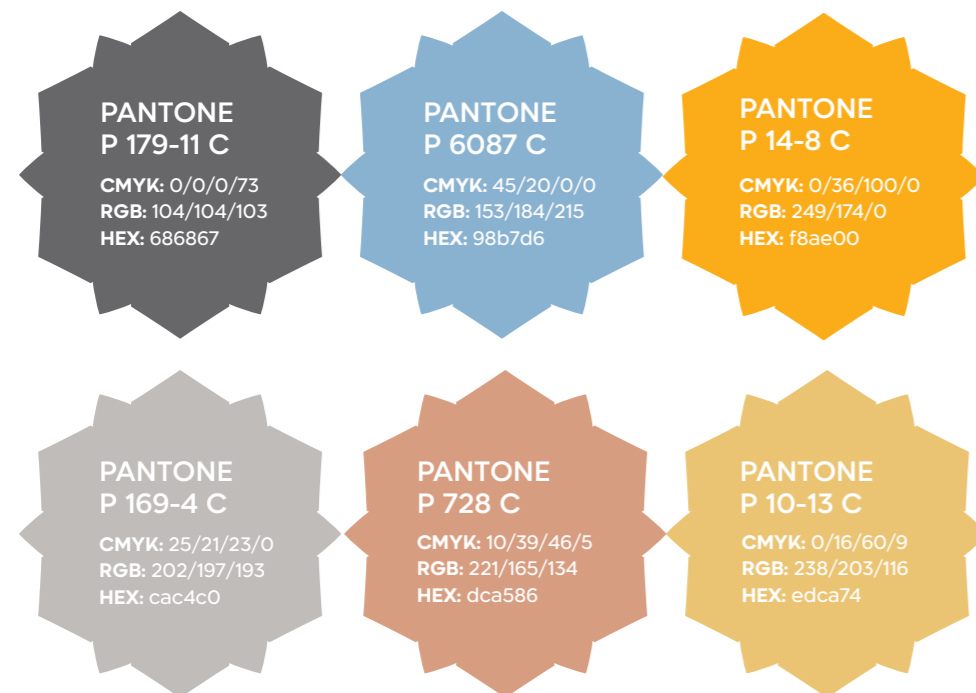
5.2 COLOUR PALETTE & TYPOGRAPHY

The primary colour palette takes cues from the Gurkha Museum identity and associated imagery. Secondary supportive colours are inspired by materials and the environment that the Gurkhas are surrounded by, both historically and to this day.

Primary Palette



Secondary Palette



The fonts have been chosen to both reflect the Gurkha Museum identity and add a contemporary and accessible element to the visual content. Maiandra to be used for main titles, headings and pull-out text and National to be used for body copy or where legibility could be an issue e.g.. case labels

Maiandra Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Maiandra Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

National Light
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

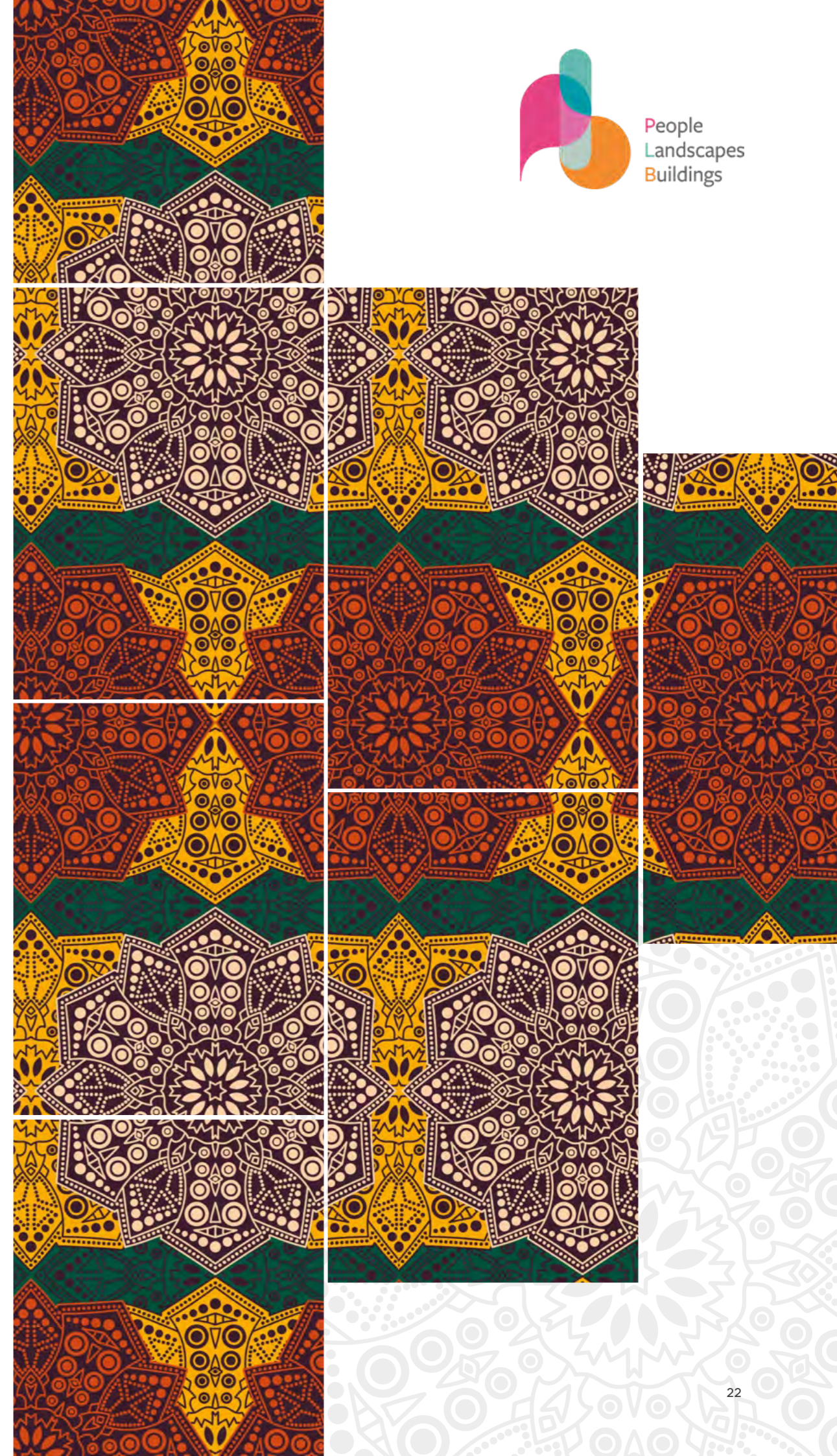
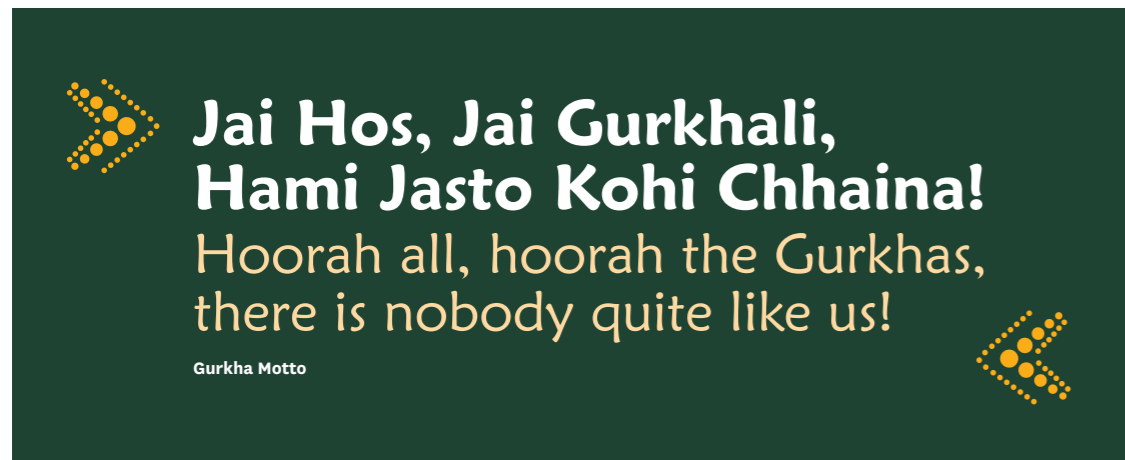
National Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

National Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

5.3 ILLUSTRATIVE DEVICE

Reflecting Gurkha heritage and culture, a Nepali inspired pattern has been selected, forming the key shapes that run throughout the exhibition space, tying all elements together for a cohesive visual journey.

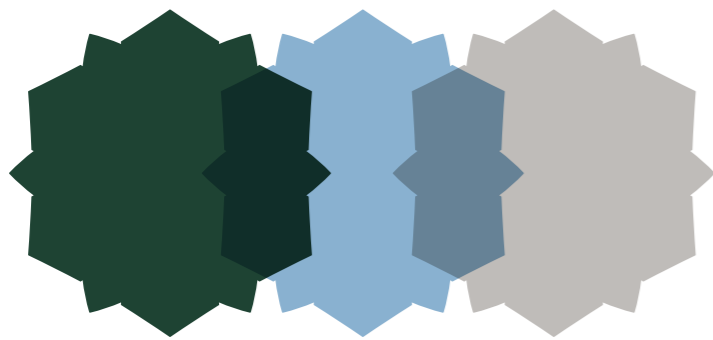
As a subtle overlay to panels it adds an element of interest, helping to draw the eye. Where key pull-out information is required such as quotes, the pattern can be dissected to utilise individual elements to act as quote marks or arrows.



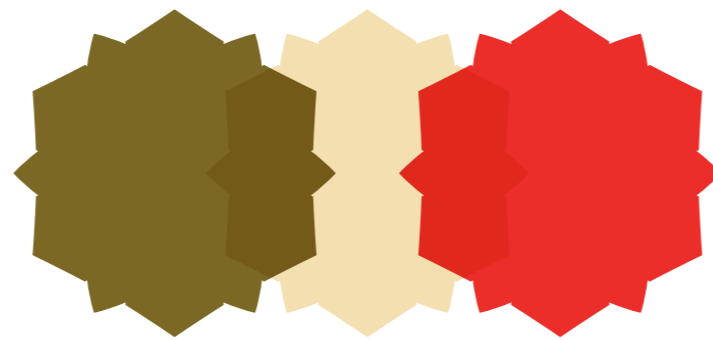
NOTE: Content is a placeholder and design subject to final approval with client.

5.4 THEME COLOURWAYS

Theme 1:
Origins, Traditions & Culture



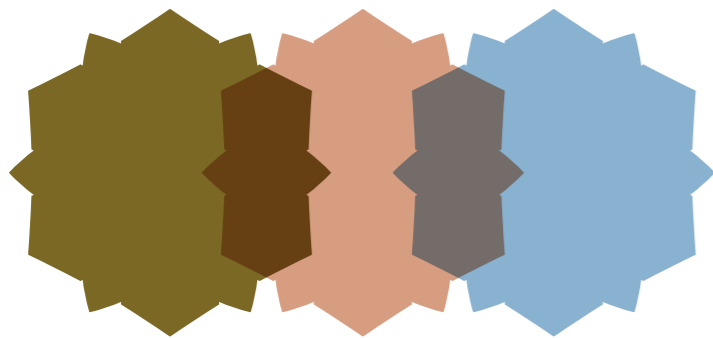
Theme 2:
19th Century Conflict



Theme 3:
20th Century Conflict



Theme 4:
Present Day



Theme 5:
Finale & Legacy



Key themes within the exhibition can be colour coded - this not only adds interest, but will help guide the visitor through the spaces and help create a coherent messaging system throughout.

5.5 ACCESSIBILITY - BODY COPY CONTRAST

To check the contrast between the proposed foreground and background colours, we have used a free online tool, WebAIM, as recommended by the UK government.

Contrasts go from a 1:1 ratio meaning no contrast up to high contrast ratios such as 21:1 for black on white. The first number is the 'luminance' of the lighter colour and the second shows the brightness of the darker colour.

As a guide, a minimum colour contrast ratio of 4.5:1 for text under 14pt is recommended, but as printed contrasts cannot be changed by an end user, a contrast ratio of 7:1 is preferable.

These values are the recommendation of The Web Centre Accessibility Guidelines (WCAG) and while this is not specific guidance for print the guidelines serve as a good standard to follow.

WCAG categorise text by size: 'normal' and 'large'. Each has a different optimum contrast to make it easiest to read:

'Normal' text is any text set in 14pt (not bold) or smaller. For AAA (the highest level of accessibility), normal text must have a contrast ratio of at least 7:1. For AA, the contrast ratio must be at least 4.5:1.

'Large' text is any text set in 14pt (bold) or larger. That might be the headings in your document or any large display text. For AAA, large text must have a contrast ratio of at least 4.5:1 with the background. For AA, the contrast ratio must be at least 3:1.

For main interpretation panels, we would recommend rich black text on a white or off-white background. For coloured theming or more image heavy panels that have coloured backgrounds, the below combinations are suggested to meet accessibility requirements for large text.

Contrast Ratio: **10.25:1**

[permalink](#)

Normal Text

WCAG AA: **Pass**
WCAG AAA: **Pass**

The five boxing wizards jump quickly.

Large Text

WCAG AA: **Pass**
WCAG AAA: **Pass**

The five boxing wizards jump quickly.

Graphical Objects and User Interface Components

WCAG AA: **Pass**

Text Input

Contrast Ratio: **4.66:1**

[permalink](#)

Normal Text

WCAG AA: **Pass**
WCAG AAA: **Fail**

The five boxing wizards jump quickly.

Large Text

WCAG AA: **Pass**
WCAG AAA: **Pass**

The five boxing wizards jump quickly.

Graphical Objects and User Interface Components

WCAG AA: **Pass**

Text Input

Contrast Ratio: **5.42:1**

[permalink](#)

Normal Text

WCAG AA: **Pass**
WCAG AAA: **Fail**

The five boxing wizards jump quickly.

Large Text

WCAG AA: **Pass**
WCAG AAA: **Pass**

The five boxing wizards jump quickly.

Graphical Objects and User Interface Components

WCAG AA: **Pass**

Text Input

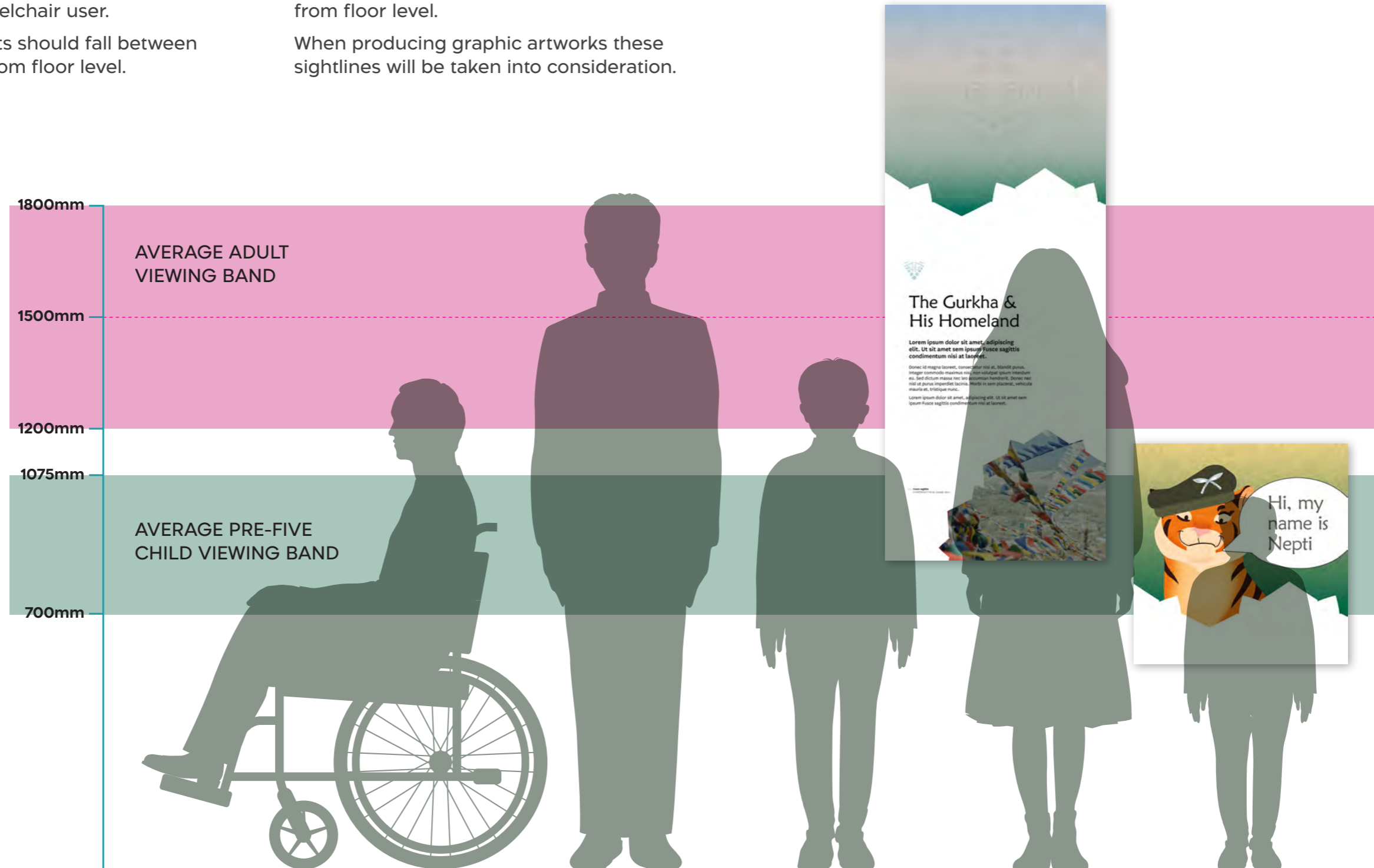
5.6 ACCESSIBILITY - SIGHTLINES

The average sightline from floor level for a standing adult is 1500mm, and 1200mm for an adult wheelchair user.

Panel text heights should fall between 1200-1800mm from floor level.

The viewing band for an average pre-five year old child falls between 700-1075mm from floor level.

When producing graphic artworks these sightlines will be taken into consideration.



5.7 EXAMPLES OF USE

Shaped Flag Intro Panels >>

The shaped illustrative device has flexibility to work with the content allowing for varying amounts of information.



Panoramic Backdrop >>

Large dynamic imagery to draw the eye across the exhibition space, captivating the visitor. The illustrative device is used here to highlight a quote which sits over shapes acting as an image placeholder.



NOTE: Content is a placeholder and design subject to final approval with client.

5.7 EXAMPLES OF USE

≡ Interpretation Panels

Any copy heavy panels will have black text on a white or off-white background.
The Illustrative pattern adds a visual consistency and ties in the themes across the museum spaces.



5.8 INTERPRETATION: KEY STAGE 1

Nepti the Tiger >>

A character based on the true story of Nepti the tiger who was rescued from the jungle in Malaya by Soldiers from 7th Gurkha Rifles. When she grew too big, she was sent to live at London Zoo, where she had 2 tiger cubs of her own. Her favourite food is milk and pork chops!

Nepti will act as a friendly guide for children, asking questions that are more accessible to this age range and forming part of a trail for a younger audience.

A soft toy tiger complete with cross kukri beret will also be available to buy in the shop.



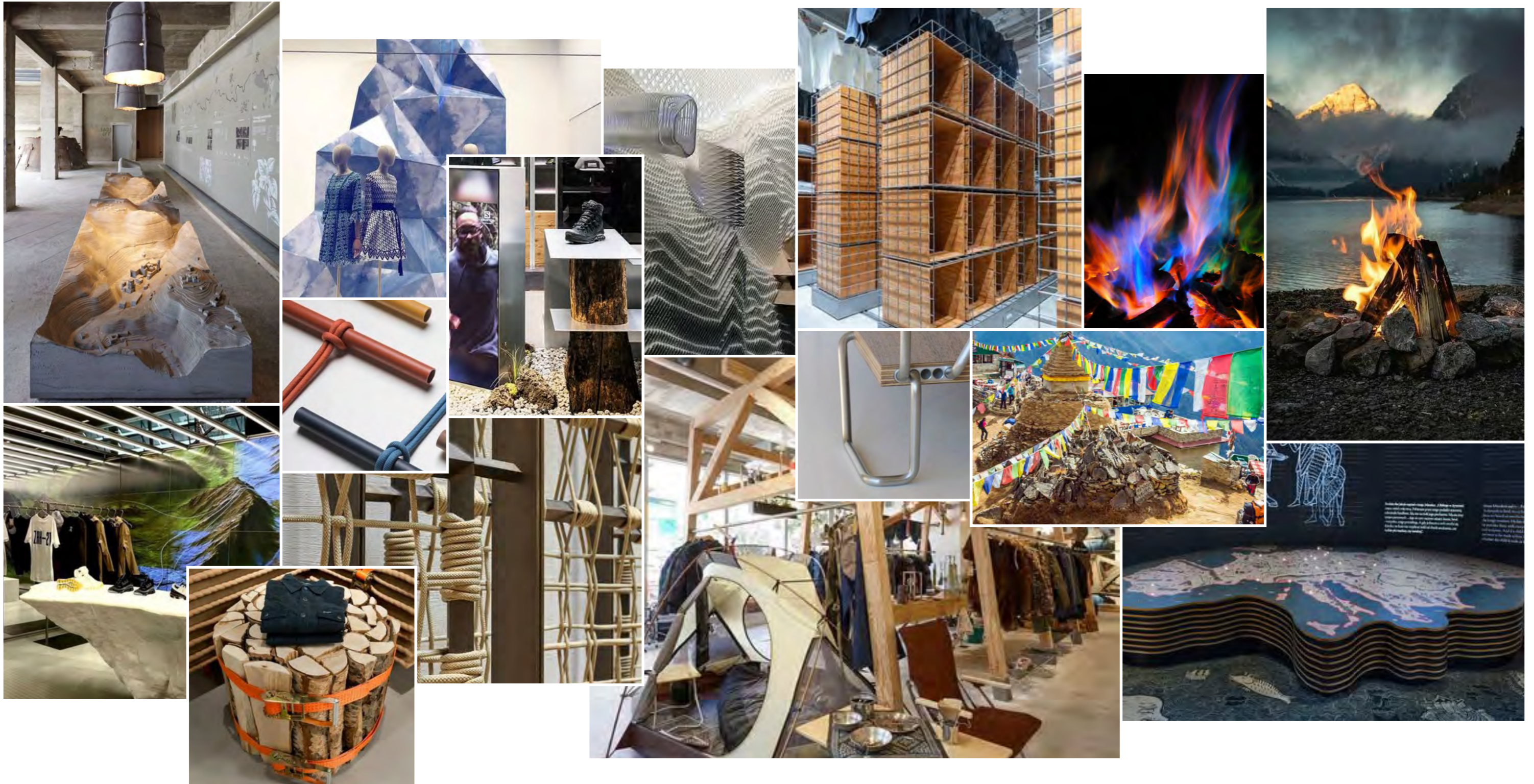
NOTE: Content is a placeholder and design subject to final approval with client.



The Gurkha Museum: Project Kaida

6.0 Design Approach

6.1 DESIGN APPROACH - MOOD BOARD



6.2 DESIGN APPROACH - CONCEPT

CONCEPT VISUAL - GROUND FLOOR INTRODUCTION



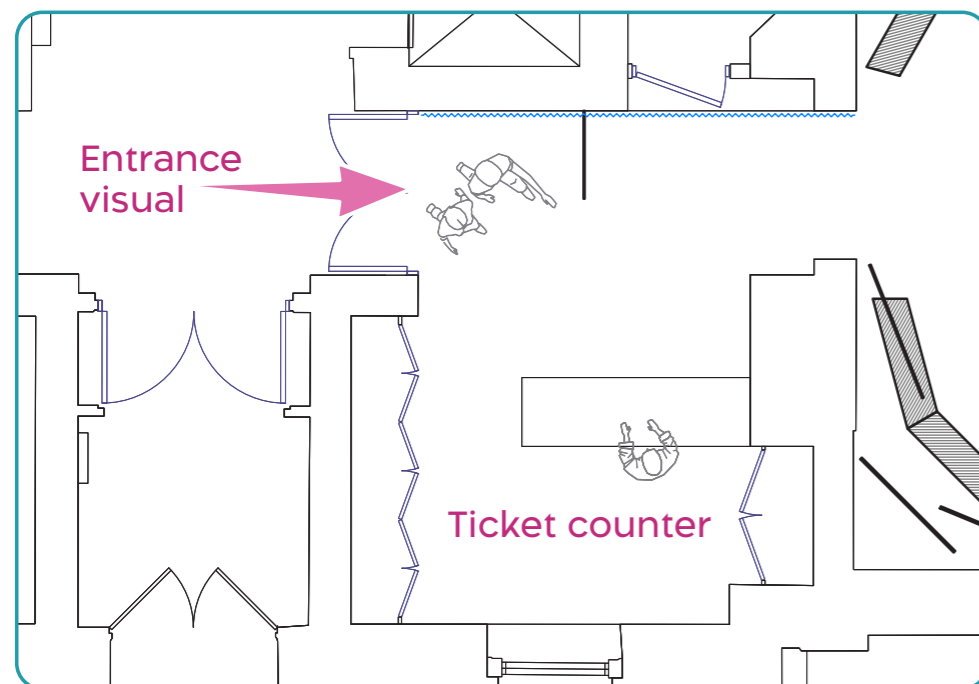
6.3 DESIGN APPROACH

Museum Entrance

Beginning at the entrance to the museum, we will open up the current ticketing area, setting the ticket desk back and guiding the visitor into the space on the right as they enter by introducing a transparent graphic screen as shown in the visual.

Rear projection onto the glazed screen provides a very visual and engaging introduction to the museum in the form of either a Gurkha soldier, or traditional Nepali people. This is complemented by large imagery of the Nepali landscape and graphics that convey the interpretive scheme within the museum.

Opening up the facing wall allows the visitor a view through into the main exhibition, creating intrigue and an impression of space, drawing the visitor into the museum.



NB: All graphic and visual content is indicative only for the purpose of visually conveying the scheme 'look and feel'.

6.3 DESIGN APPROACH

Area: Introduction, Origins & Traditions, and Cultural Significance

Entering the exhibition, the introduction area feels open and spacious.

Visitors have a clear view across the first three areas, broken up by a large sculptural fire installation that disappears through the ceiling to the first floor.

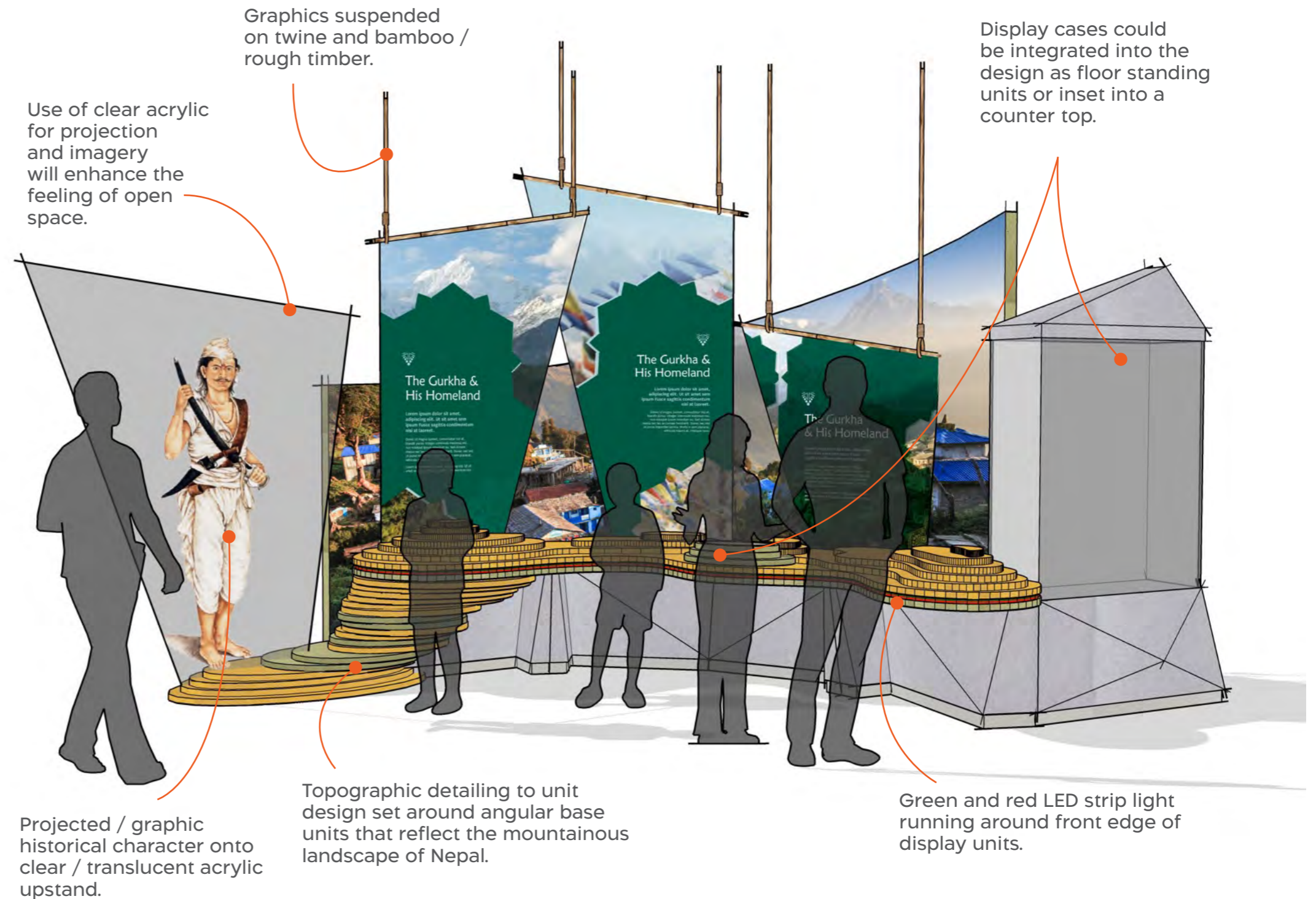
Displays sit within the visible walls of the barracks, with light and projection behind these units sympathetically tying the interpretation into the fabric of the building.

The interpretive unitary design reflects the rustic, mountainous origins of the Nepali people. Topographic detailing set around angular display bases provide a complementary platform for interpretation.

Displays incorporate cases, interactives and AV content with full accessibility considered and applied, and the existing museum mannequins are replaced by lifesize graphics or projections onto acrylic screens.

The use of materials across the displays are intended to convey simplicity and a sense of place. Shaped graphic panels are suspended on twine and jute rope and sweeping graphic murals behind the displays help to bring context to the interpretation.

Example of unitary design



NB: All graphic and visual content is indicative only for the purpose of visually conveying the scheme 'look and feel'.

6.3 DESIGN APPROACH

Area: Introduction, Origins & Traditions, and Cultural Significance

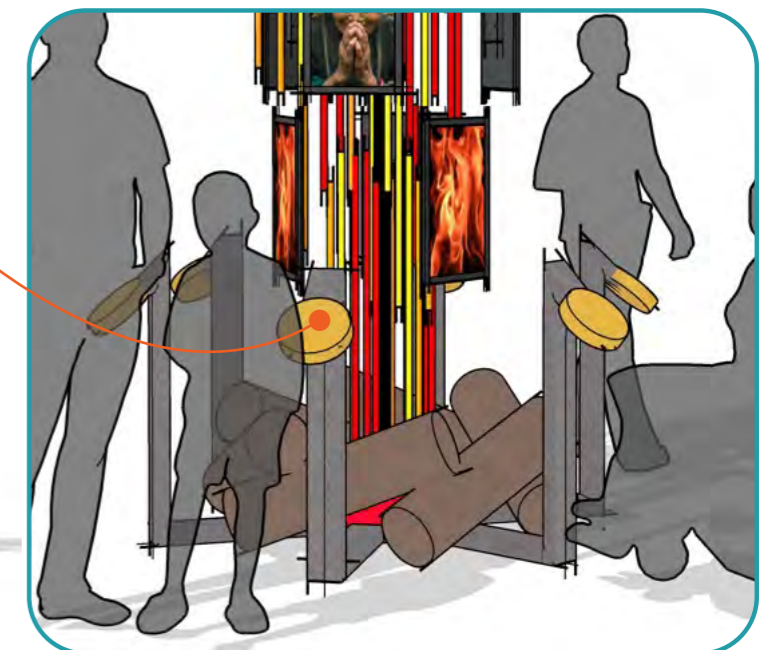
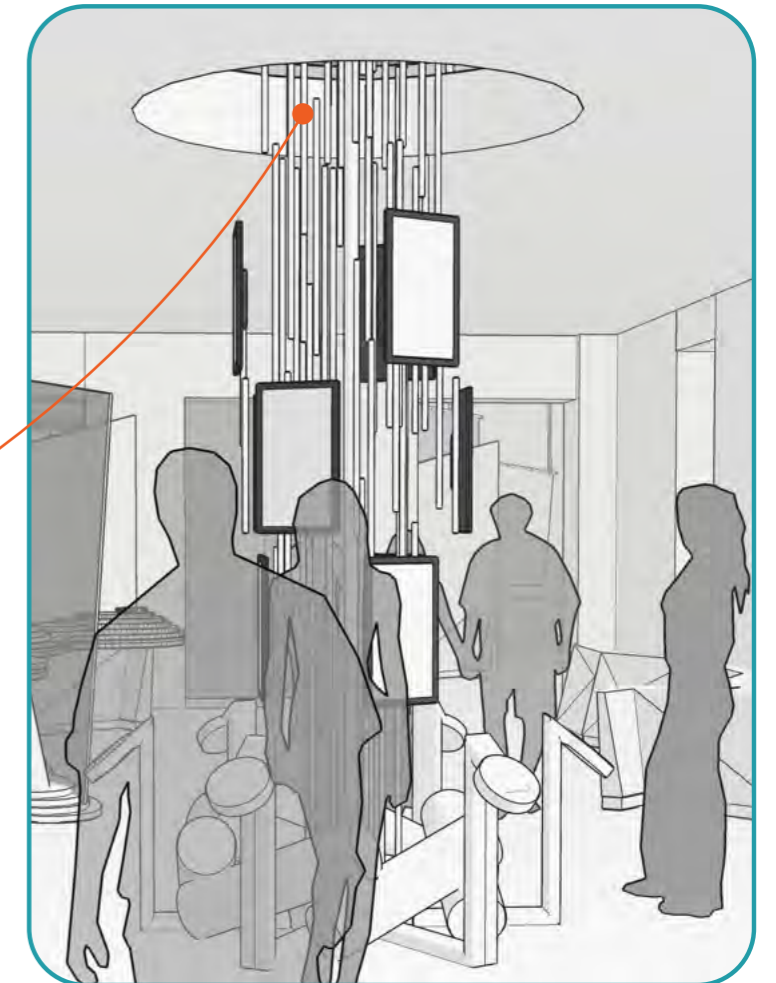
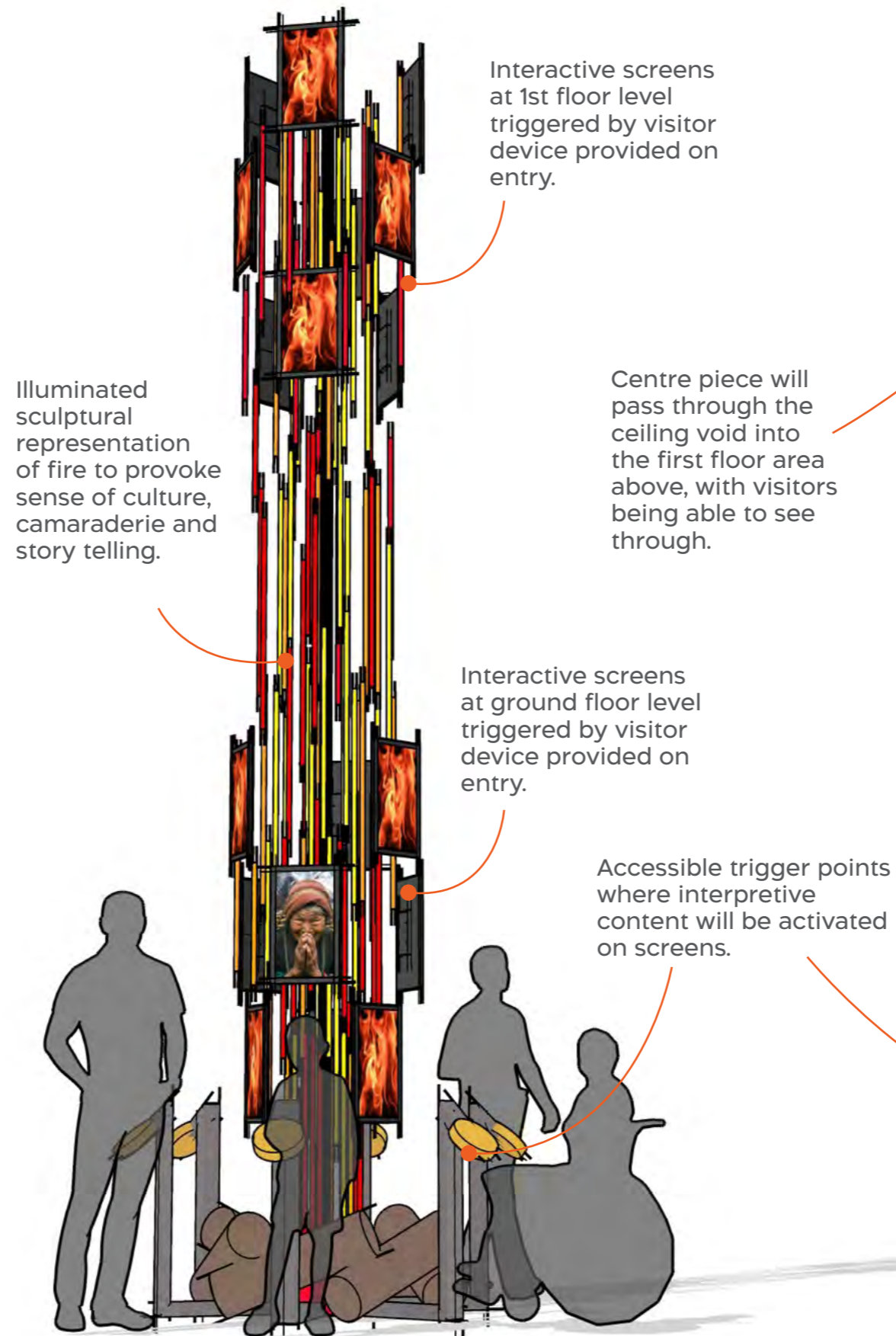
The initial ground floor area is open plan in design and has at its centre a stylised display depicting a camp-fire, around which stories and cultural insights can be seen, heard and shared. Abstract shapes, lighting and integrated screens combine to create an immersive sculptural installation.

This installation spans both floors through a void in the ceiling that allows visitors to see both up to the first floor finale, and down to the introduction from the end of the exhibition.

The visitor will see and hear triggered interpretation on screens within the display using the trigger item provided on entry, that when placed on indicated points around the museum will activate media and effects.

Filmed and audio recordings of people stories will be told, by soldiers and ex-servicemen, family members and friends of soldiers. Directed audio will ensure each individual experience isn't affected by someone listening to a different audio elsewhere.

This installation is a focal point on both floors of the museum around which the Gurkha soldier and people of Nepal will have their voices heard.

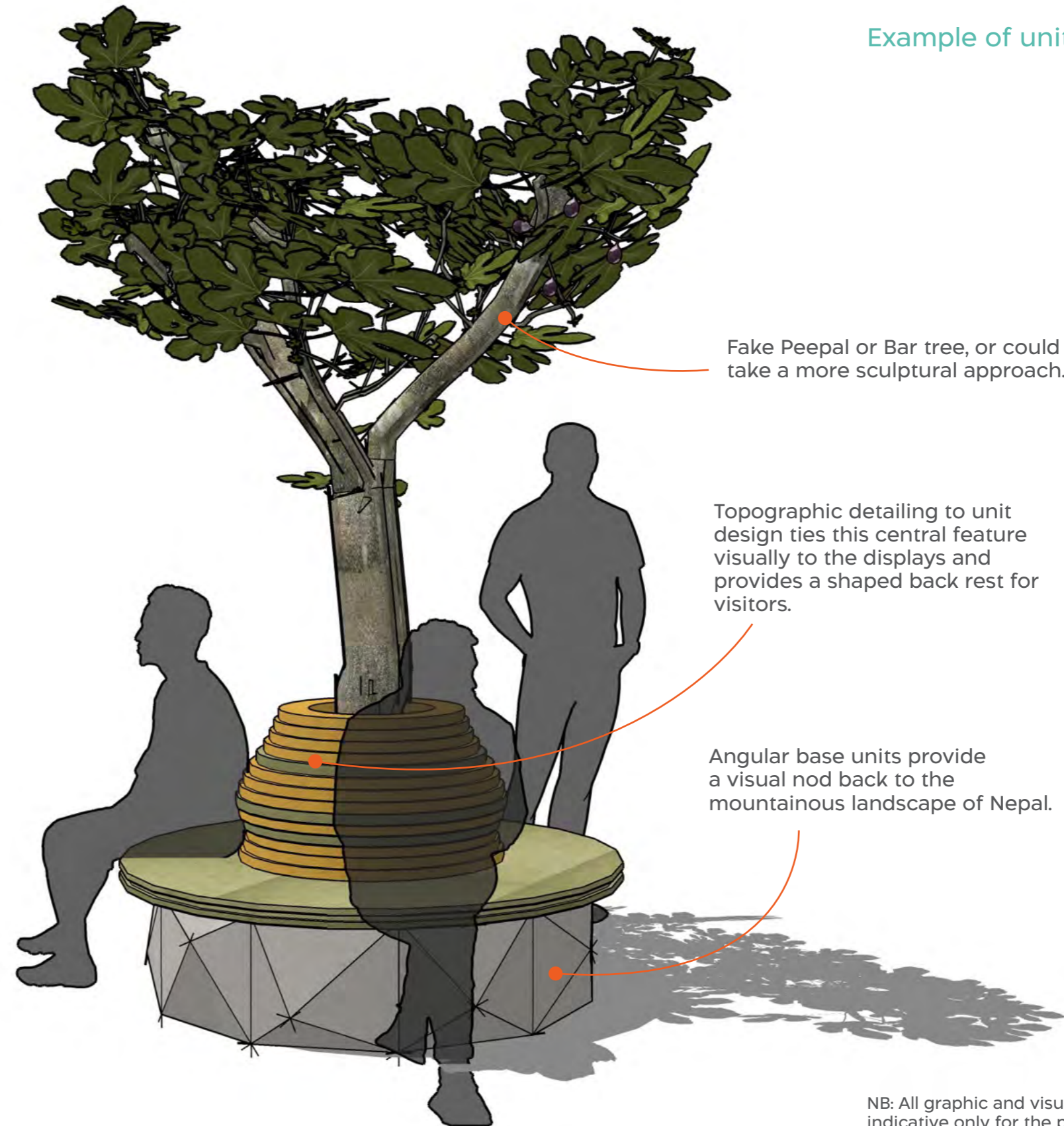
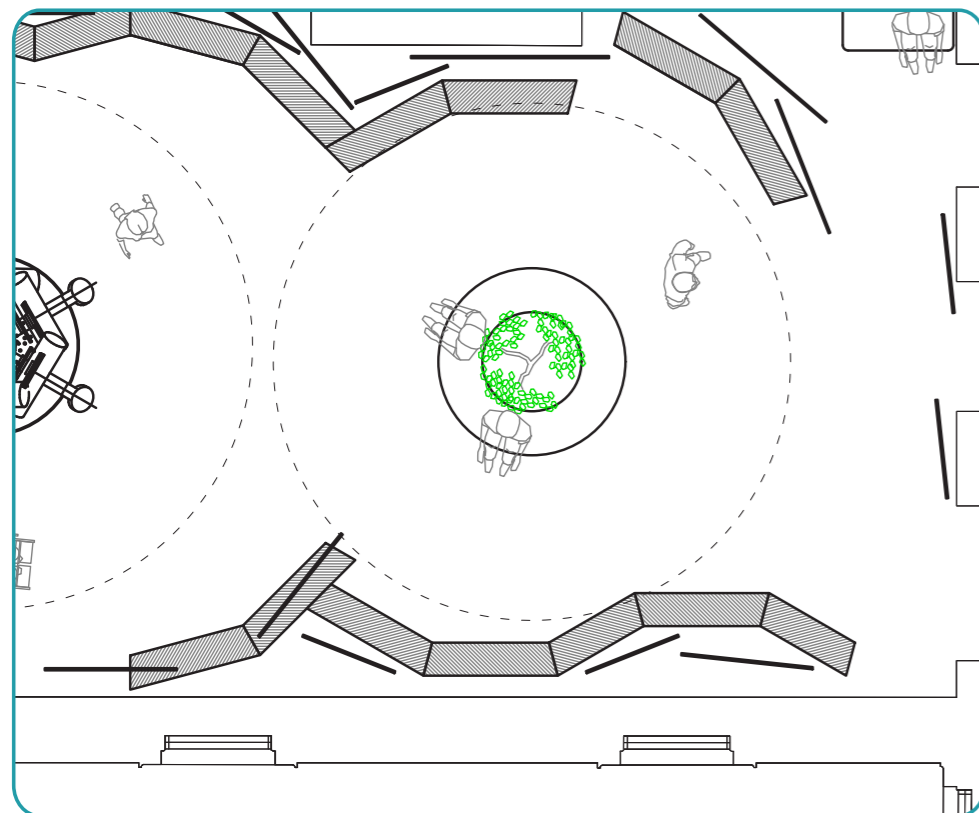


6.3 DESIGN APPROACH

Area: Introduction, Origins & Traditions, and Cultural Significance

Moving further into the museum, a stylised approach to a traditional Nepali Chautara, or resting place, will provide visitors with an opportunity to sit down and absorb the displays in the early exhibition space.

The design reflects the display units in these early stages of the visitor journey, with angular base units providing a visual reference to the mountainous landscape of Nepal.



Example of unitary design

Fake Peepal or Bar tree, or could take a more sculptural approach.

Topographic detailing to unit design ties this central feature visually to the displays and provides a shaped back rest for visitors.

Angular base units provide a visual nod back to the mountainous landscape of Nepal.

NB: All graphic and visual content is indicative only for the purpose of visually conveying the scheme 'look and feel'.

6.3 DESIGN APPROACH

Area: 19th Century Conflict

As the visitor continues into the area of 19th Century Conflict, there is a noticeable change in the display aesthetic to reflect a change in period.

Across the museum there is a consistency in the display unit bases, ensuring an unbroken reference to the mountainous origins of the Gurkhas, while the materials used in the display around the unit bases alter to reflect those used in military field fortifications of the respective period.

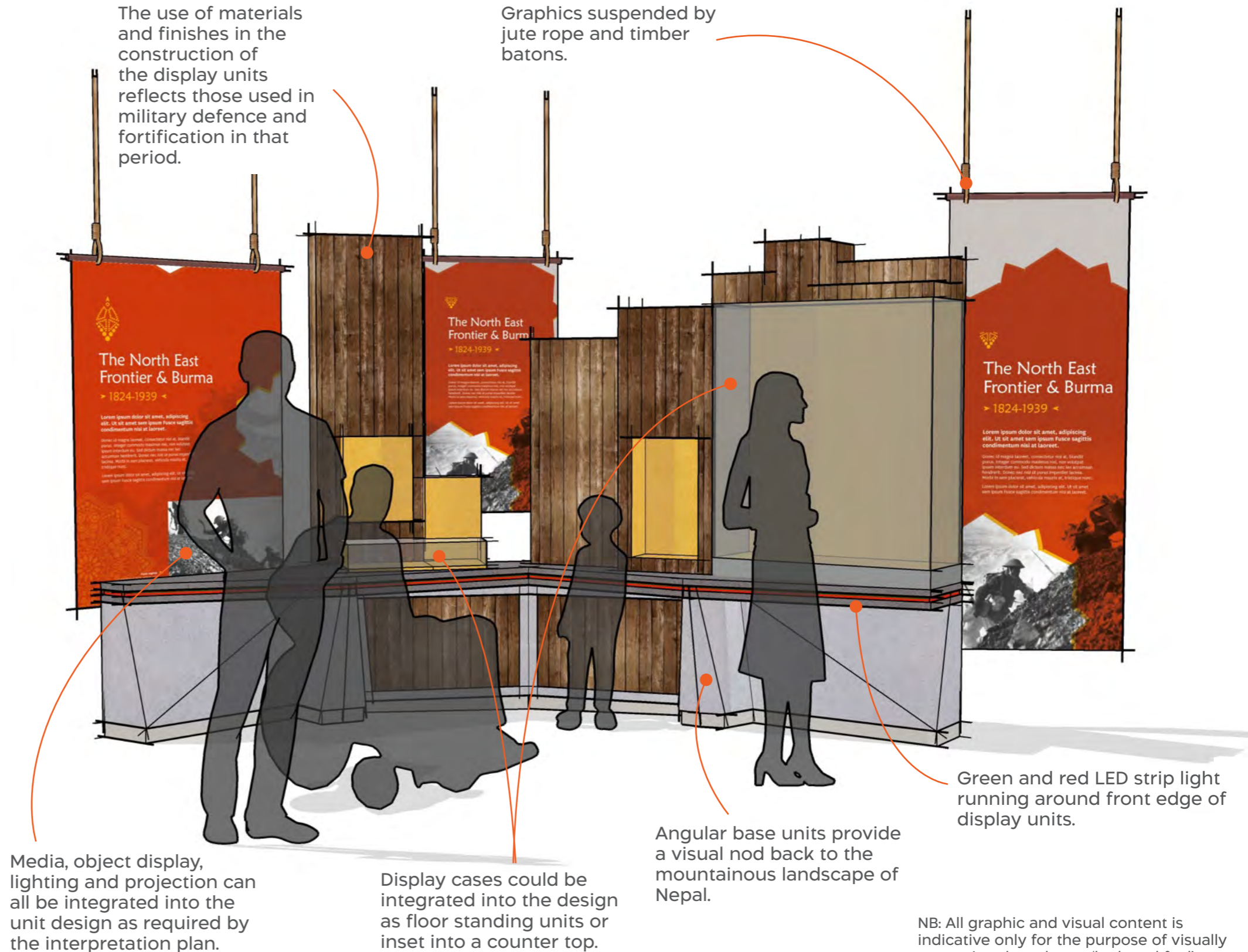
Graphics are now suspended using rope and timber batons, and displays incorporate a stylised accent of the timbers used in military field battlements of the 19th Century.

In this area an existing mannequin diorama will be reimagined to create an immersive representation of the Gurkhas role in conflict on the Western Frontier.

Displays will incorporate areas for discovery, with hidden drawers and lift up flaps displaying smaller collection items and existing miniature dioramas.

Counter top activities and displays will extend out from the unit bases to allow for full accessibility.

Example of unitary design



6.3 DESIGN APPROACH

Area: 20th Century Conflict

Continuing into 20th Century Conflict, the timber accents and details within the displays change to sandbags, timbers and barbed wire.

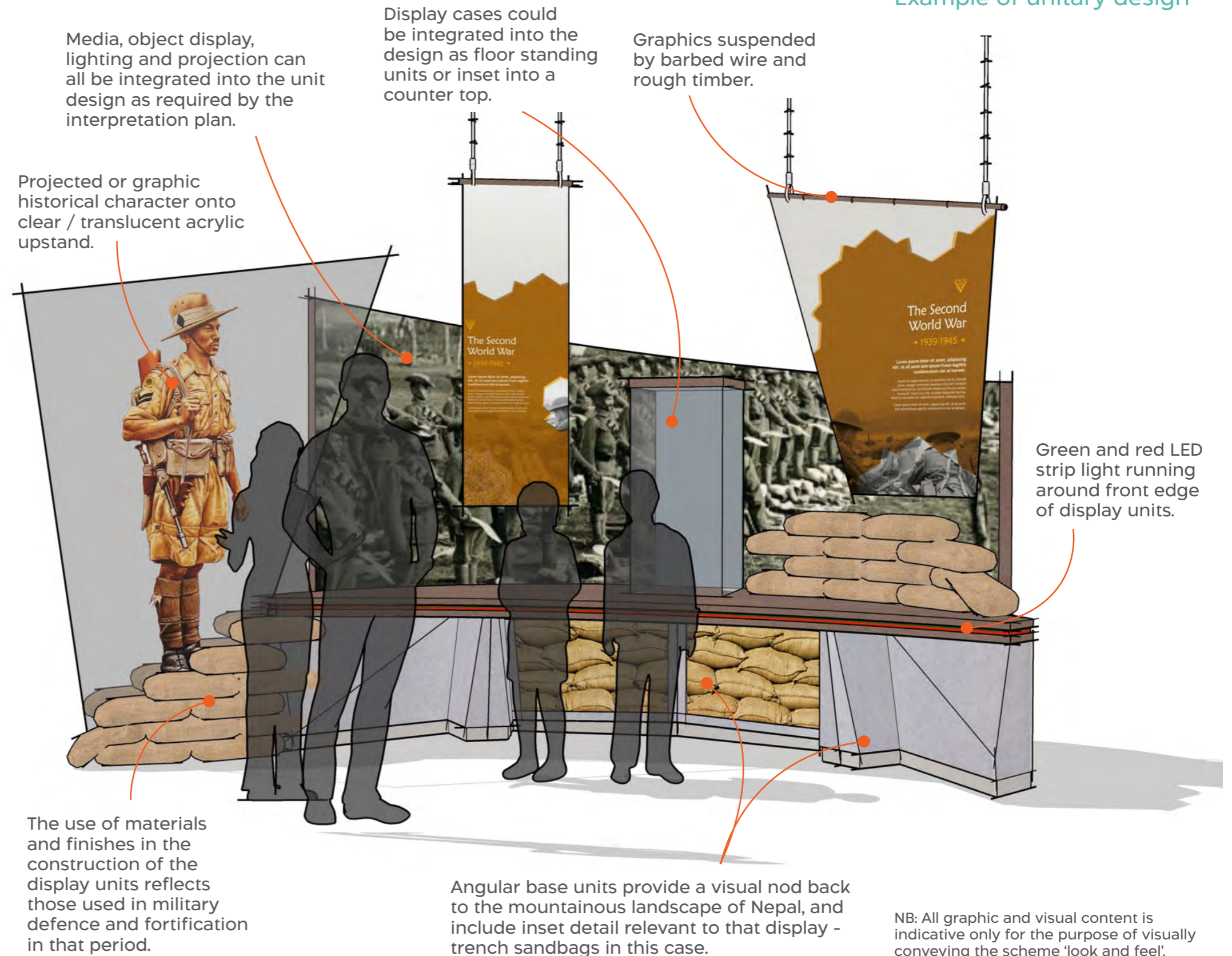
The display bases and overarching approach remains unchanged, but it's clear to visitors that they have moved into a new interpretive area in the Gurkha story.

More of the museum's existing mannequin dioramas will be repurposed here, and brought up to date by the inclusion of audio visual elements.

As with all of the displays across the museum, areas for discovery, with hidden drawers, peep holes and lift up flaps displaying smaller collection items and existing miniature dioramas will be incorporated into the displays, and allow for full accessibility.

Crossing over two floors, the interpretation in this space ends with the First World War on the ground floor, and picks up the Second World War on the first floor. Between these stories visitors can choose between taking the lift or the stairs, both of which will include elements of graphic and audio material to provide an immersive and seamless transition between the floors.

Example of unitary design

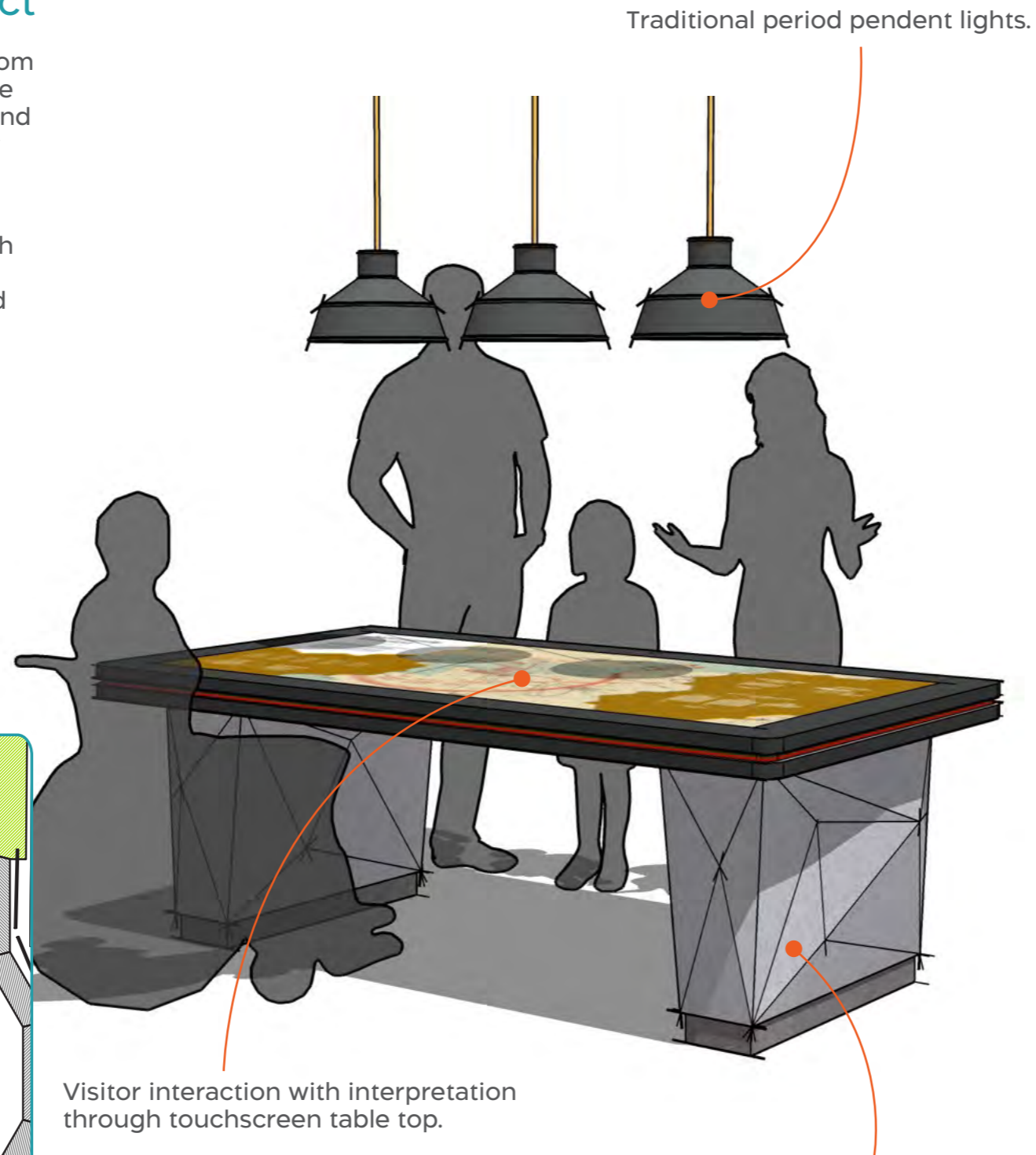
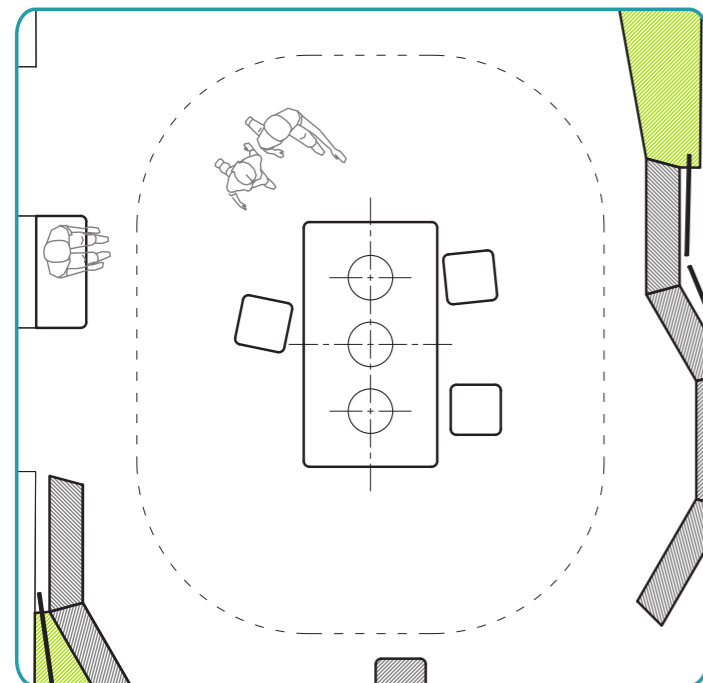


6.3 DESIGN APPROACH

Area: 20th Century Conflict

Entering the first floor exhibition space from the stairs or the lift, the visitor picks up the story of the Gurkhas role during the Second World War, before leading chronologically through their roles in other 20th Century conflicts.

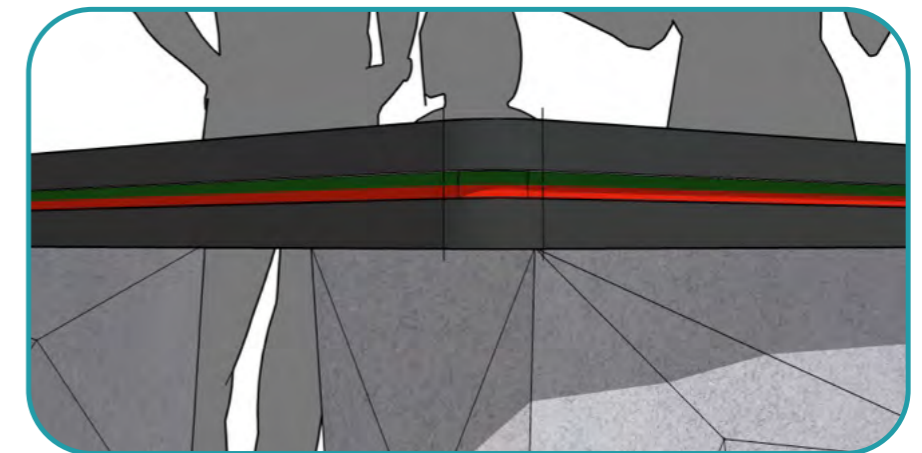
Central to this space is a stylised approach to a military planning table (see visuals opposite), providing digital interactive and layered interpretation about the Gurkhas in 20th Century conflicts.



Traditional period pendent lights.

Visitor interaction with interpretation through touchscreen table top.

Angular base units provide a visual nod back to the mountainous landscape of Nepal and the overarching design approach.



Green and red LED strip light running around front edge of display units.

NB: All graphic and visual content is indicative only for the purpose of visually conveying the scheme 'look and feel'.

6.3 DESIGN APPROACH

Area: Contemporary Gurkha

The use of materials in the area of Contemporary Gurkha becomes noticeably more up to date.

Display units incorporate gabion mesh and hessian detailing, while graphics are suspended on parachord and carabiners.

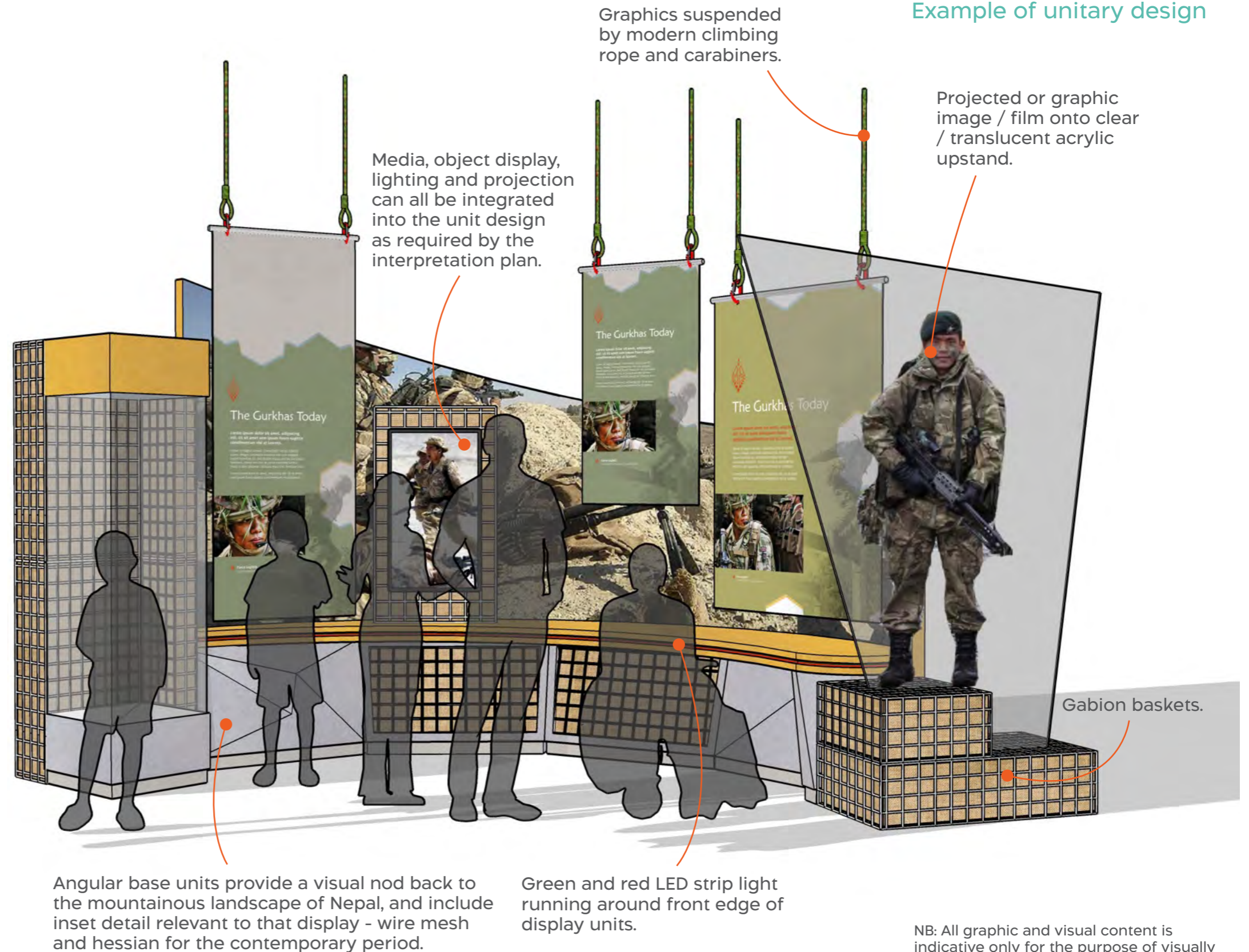
The graphic colour palette changes again to acknowledge this shift in period along the interpretive storyline.

An increase in the availability of digital media increases the scope for audio visual content in this space, and interactives could include a digital target shooting range and physical aspects of the selection process to give an insight into the recruitment and training process.

This area of the museum opens up across the first floor, and the top half of the sculptural fire installation is now visible coming up through the floor to the ceiling.

Displays are arranged in a less prescriptive manner encouraging the visitor to explore and discover the information on offer for themselves.

Lighting and projection of traditional Nepali patterns behind the displays onto the internal walls of the rooms continue to give a subtle nod back to the cultural origins of the Gurkhas, while creating visual interest and stimulation.



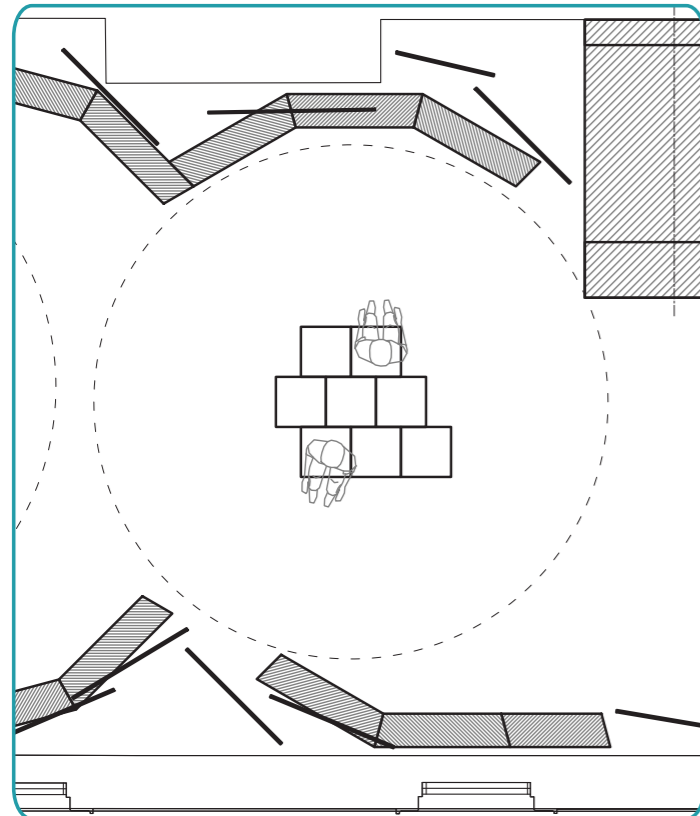
NB: All graphic and visual content is indicative only for the purpose of visually conveying the scheme 'look and feel'.

6.3 DESIGN APPROACH

Area: Contemporary Gurkha

A stylised approach to the gabion structures used in contemporary military field construction, to create an area for visitor seating in the Contemporary Gurkha area of the museum.

Example of unitary design



NB: All graphic and visual content is indicative only for the purpose of visually conveying the scheme 'look and feel'.

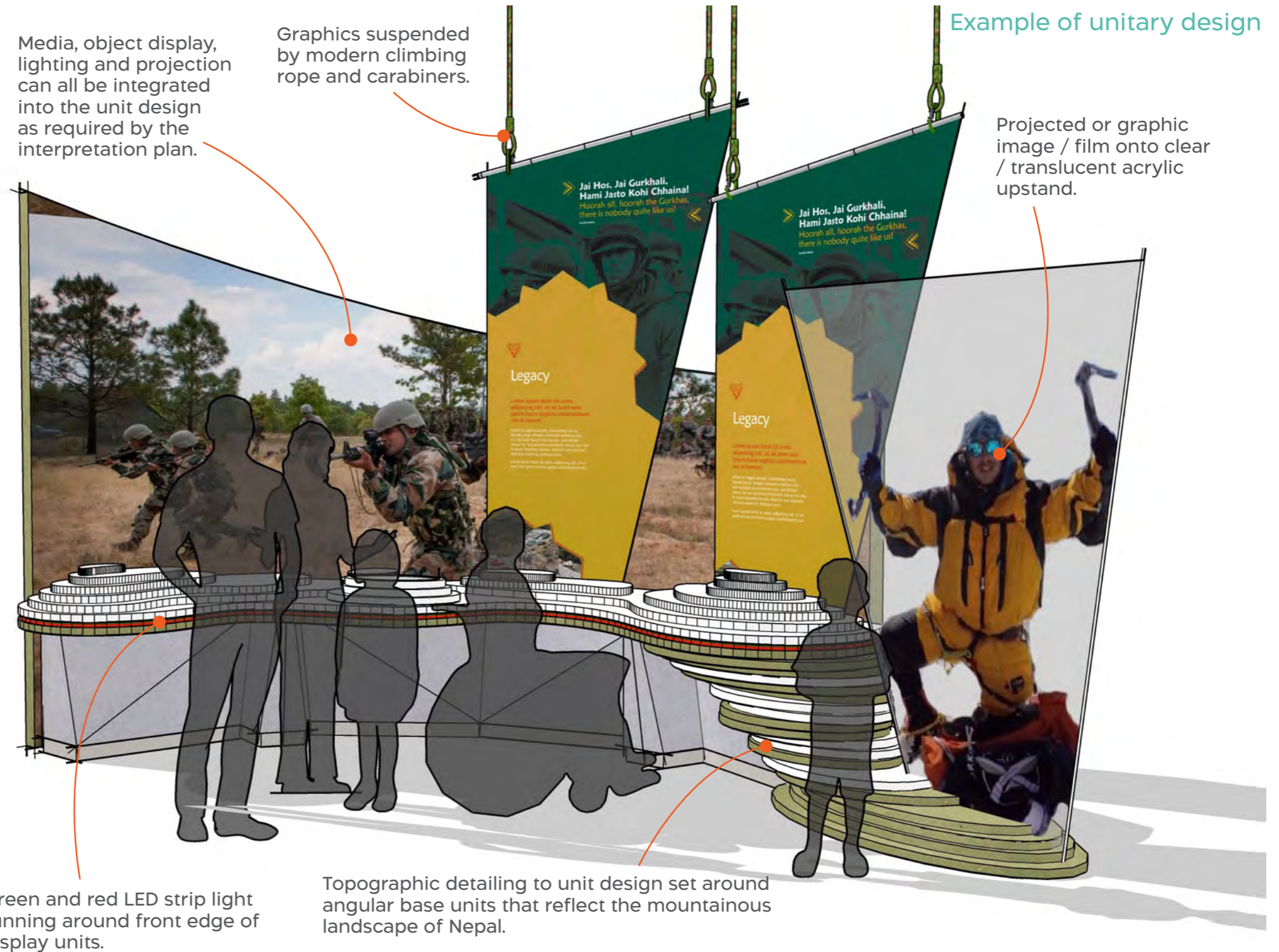
6.3 DESIGN APPROACH

Area: Achievements, Finale and Legacies

The final interpretive space on the visitor journey brings the story of the Gurkha full circle, with the fire installation visually tying the start and end of the museum together through the floor void.

As the interpretation turns to the Gurkhas enduring legacy, and seeks to reinforce the concept of Kaida, the unitary displays return to their aesthetic from the start of the visitor journey but with a sleeker more polished finish to their surfaces.

Modern materials are used in detailing the displays, and the graphics colour palette changes one last time to reflect the interpretive direction.



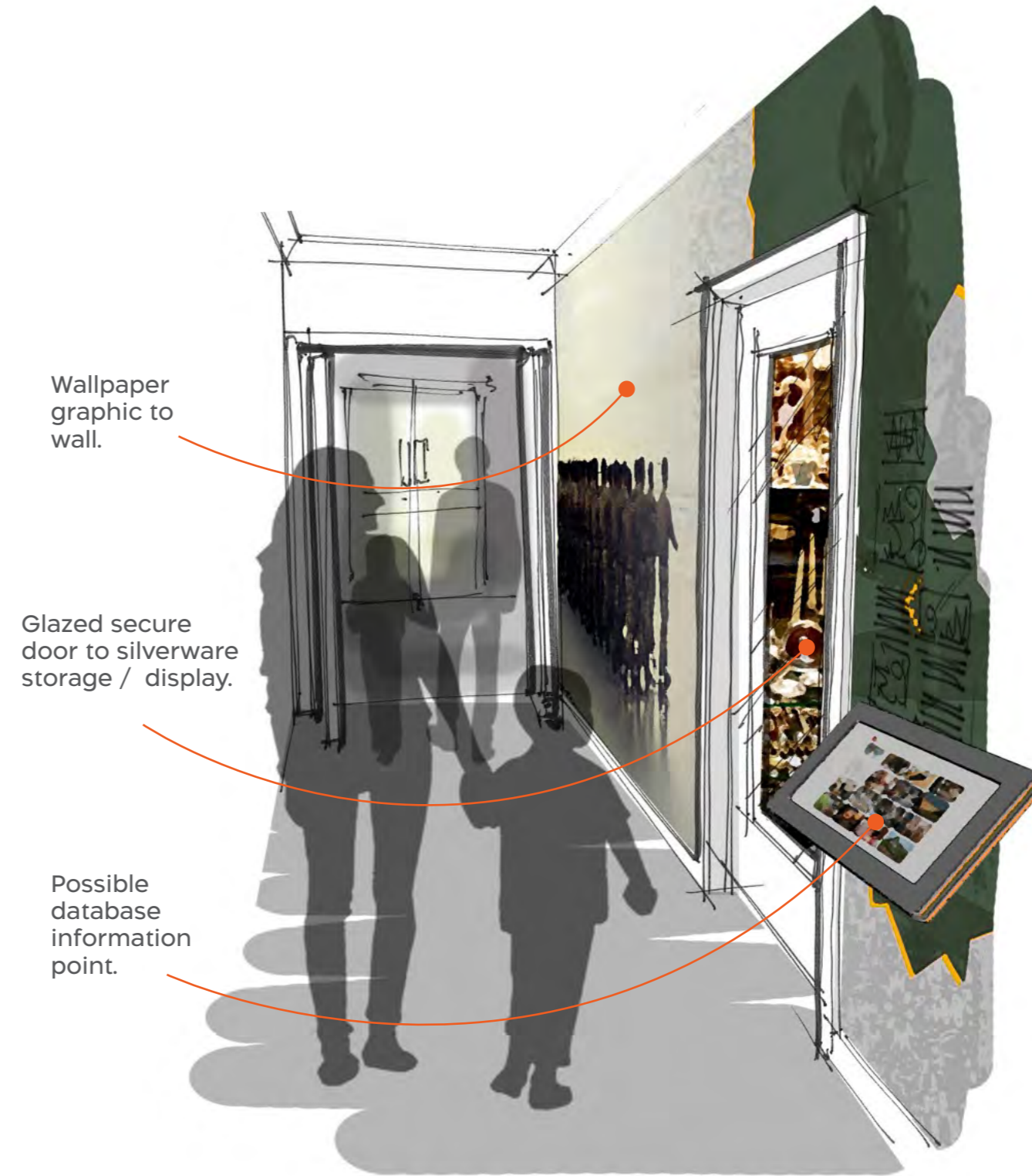
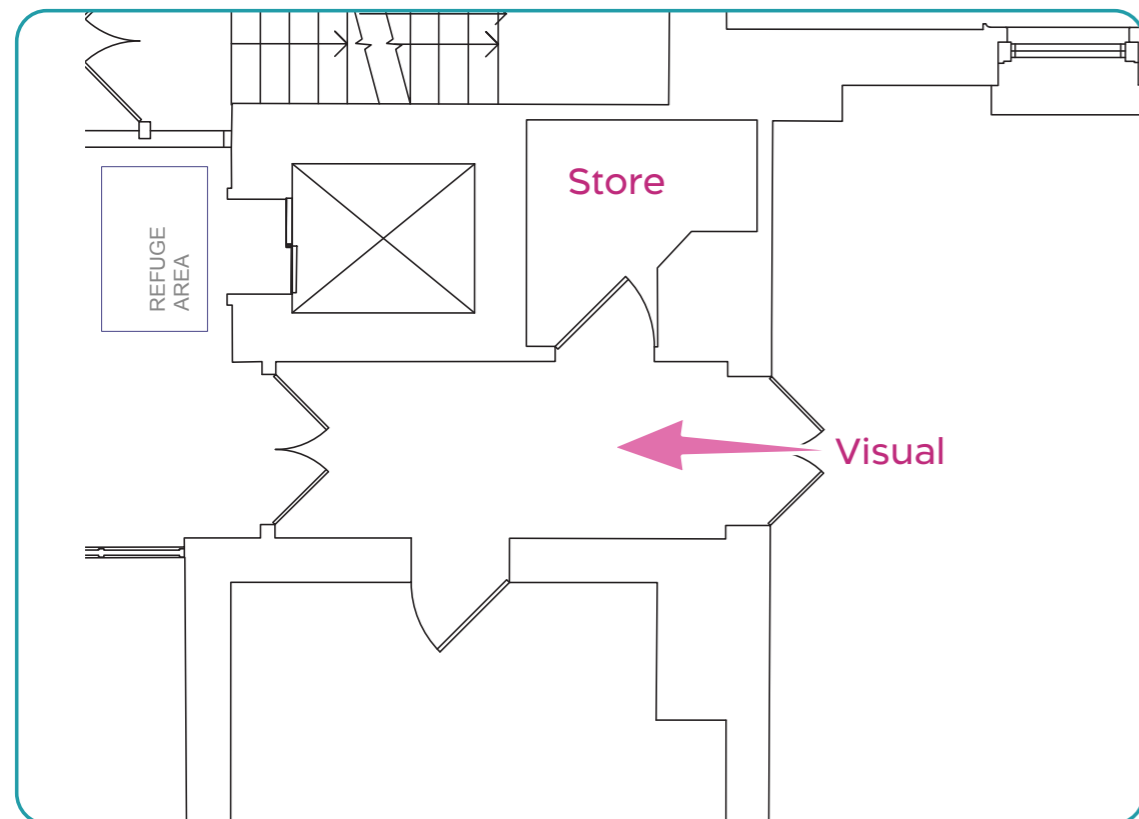
NB: All graphic and visual content is indicative only for the purpose of visually conveying the scheme 'look and feel'.

6.3 DESIGN APPROACH

Area: 2nd Floor Gallery Corridor

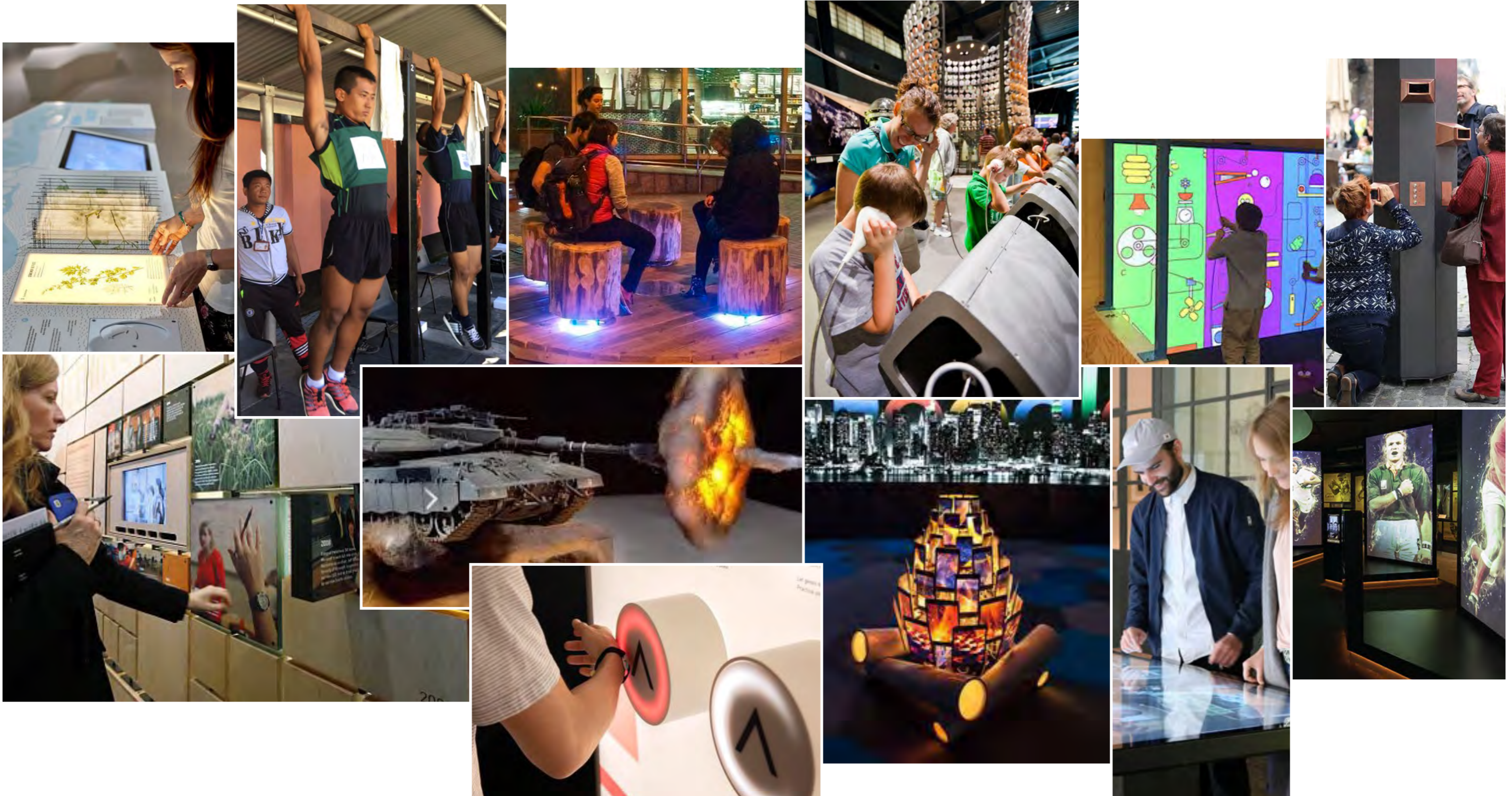
For visitors that wish to go up to the second floor, or for those who are attending an event, the store room housing the museum's silverware collection on the gallery corridor will be turned into an interpretive display through the addition of a secure glazed door and internal lighting.

Wallpaper graphics along the corridor will help give context to the display and also signpost visitors to the museum if they haven't already visited it.



NB: All graphic and visual content is indicative only for the purpose of visually conveying the scheme 'look and feel'.

6.4 INTERACTIVES - MOOD BOARD



6.5 INTERACTIVES APPROACH

A themed item, such as a large Kukri pendant provided to the visitor on entry, will allow them to trigger a number of audio visual and immersive interactive elements throughout the museum.

A mix of digital and analogue media will be used in interactives throughout the scheme to engage the visitor. These could include:

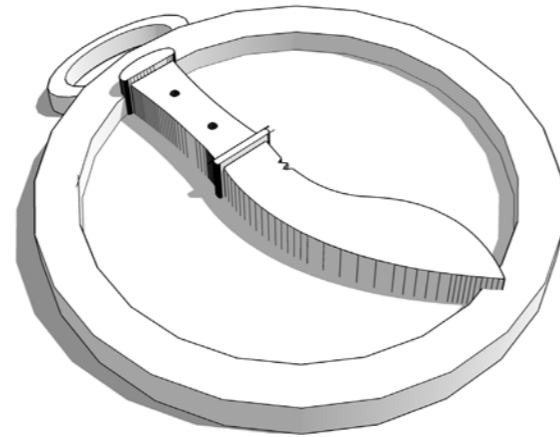
Introduction

- 3D relief model of Nepal with interactive elements to highlight areas relevant to the interpretation and stories in this area.
- Back projection onto walls behind display units of Nepali patterns and symbols.
- Concealed discovery elements within the displays encouraging the visitor to make connections between information, such as lift up flaps and hidden drawers.
- Peep holes and periscopes used to access views of existing miniature dioramas, concealed within the displays.
- Triggered audio and visual stories on the central fire installation.

Origins & Traditions

- Dressing up.
- Back projection onto walls behind display units of Nepali patterns and symbols.
- Concealed discovery elements within the displays encouraging the visitor to make connections between information, such as lift up flaps and hidden drawers to view lower level collection items.

Kukri themed pendant on a lanyard that visitors use to trigger interactive elements.



- Peep holes and periscopes used to access views of the museums existing miniature dioramas, concealed within the displays.
- Triggered audio and visual stories on the central fire installation.

Cultural Significance

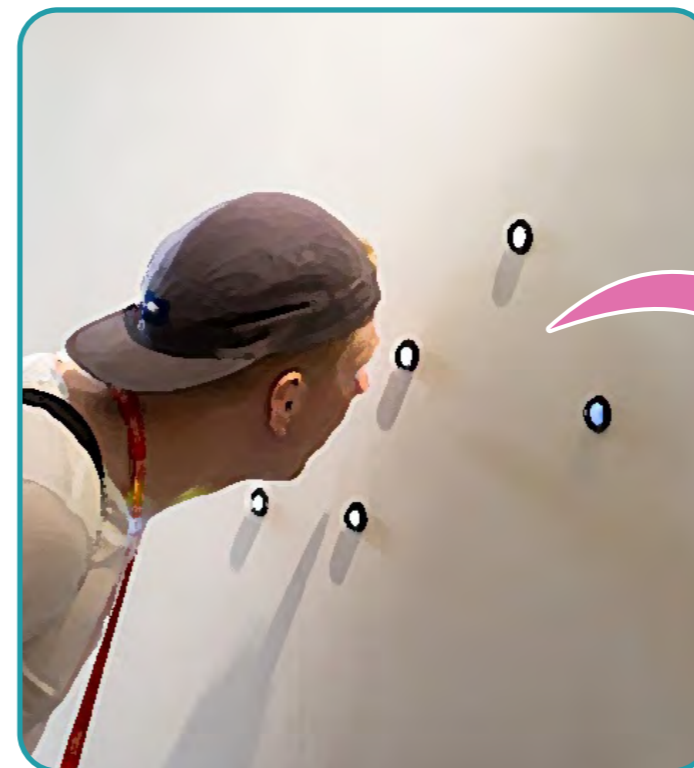
- Dressing up.
- Audio interactive focusing on language.
- Kukri dancing instructions - learn traditional dance moves!
- Rubbing and drawings of kukri patterns.
- Back projection onto walls behind display units of Nepali patterns and symbols.
- Concealed discovery elements within the displays encouraging the visitor to make connections between information, such as lift up flaps and hidden drawers to view lower level collection items.
- Triggered audio and visual stories on the central fire installation.

19th Century Conflicts

- Triggered sound and light elements within the mannequin display.
- Photo opportunity with the mannequin diorama.
- Dressing up.
- Object handling.
- Concealed discovery elements within the displays encouraging the visitor to make connections between information, such as lift up flaps and hidden drawers to view lower level collection items.
- Peep holes and periscopes used to access views of the museum's existing miniature dioramas, concealed within the displays.
- Digital interactive database for deeper dive interpretation and digitised archive material.

20th Century Conflicts (Ground Floor)

- Triggered sound and light elements within the mannequin display.
- Photo opportunity with the mannequin diorama.
- Dressing up.
- Object handling.
- Concealed discovery elements within the displays encouraging the visitor to make connections between information, such as lift up flaps and hidden drawers to view lower level collection items.
- Peep holes and periscopes used to access views of existing miniature dioramas, concealed within the displays.
- Digital interactive database for deeper dive interpretation and digitised archive material.



Example of peep holes providing discovery opportunities.

6.5 INTERACTIVES APPROACH

20th Century Conflicts (First Floor)

- Triggered sound and light elements within the mannequin display.
- Photo opportunity with the mannequin diorama.
- Cap badge interactive puzzle.
- Dressing up.
- Object handling.
- Concealed discovery elements within the displays encouraging the visitor to make connections between information, such as lift up flaps and hidden drawers to view lower level collection items.
- Peep holes and periscopes used to access views of existing miniature dioramas, concealed within the displays.
- Digital interactive database for deeper dive interpretation and digitised archive material.

Contemporary Gurkha

- Interactive target firing range incorporating Afghan Sanger structure.
- Dressing up - kit and body armour (photo opportunity).
- Object handling.
- Concealed discovery elements within the displays encouraging the visitor to make connections between information, such as lift up flaps and hidden drawers to view lower level collection items.
- Peep holes and periscopes used to access views of existing miniature dioramas, concealed within the displays.
- Digital interactive database for deeper dive interpretation and digitised archive material.

Finale and Legacies

- Back projection onto walls behind display units of Nepali patterns and symbols.
- Concealed discovery elements within the displays encouraging the visitor to make connections between information, such as lift up flaps and hidden drawers.
- Peep holes and periscopes used to access views of existing miniature dioramas, concealed within the displays.
- Triggered audio and visual stories on the central fire installation.
- Digital interactive database for deeper dive interpretation and digitised archive material.



Nepti the tiger would be used as a visual guide to help younger visitors navigate the displays and discover hidden displays and points of interaction.

6.6 RETAIL - MOOD BOARD

Retail units will reflect the approach taken throughout the museum, with materials and display elements being of a sleek, functional and military nature, while acknowledging the rustic and mountainous origins of the Nepali people.

This page visualises our desired approach for the look and feel of this space at the end of the museum.

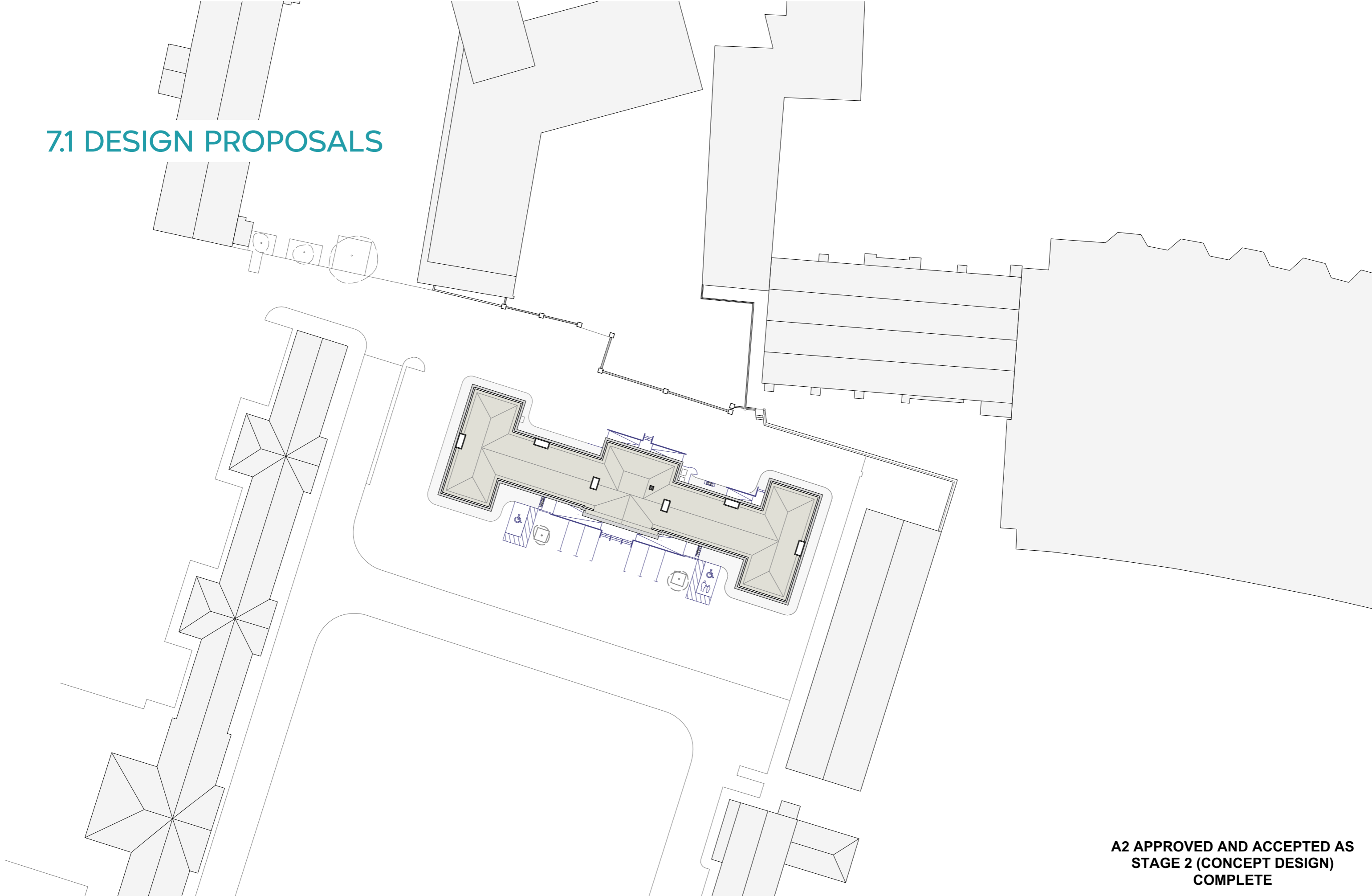




The Gurkha Museum: Project Kaida

7.0 The Building - Design Proposals

7.1 DESIGN PROPOSALS



**A2 APPROVED AND ACCEPTED AS
STAGE 2 (CONCEPT DESIGN)
COMPLETE**

Revisions: P1 To Design Team
P2 For Stage 2 Report

02/02/2024
19/02/2024



PROJECT: **Gurkha Museum**

SHEET: **Proposed Site Plan**

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DRAWING NO: **A1138 -PRA-ZZ- XX -DR- A - 21000**

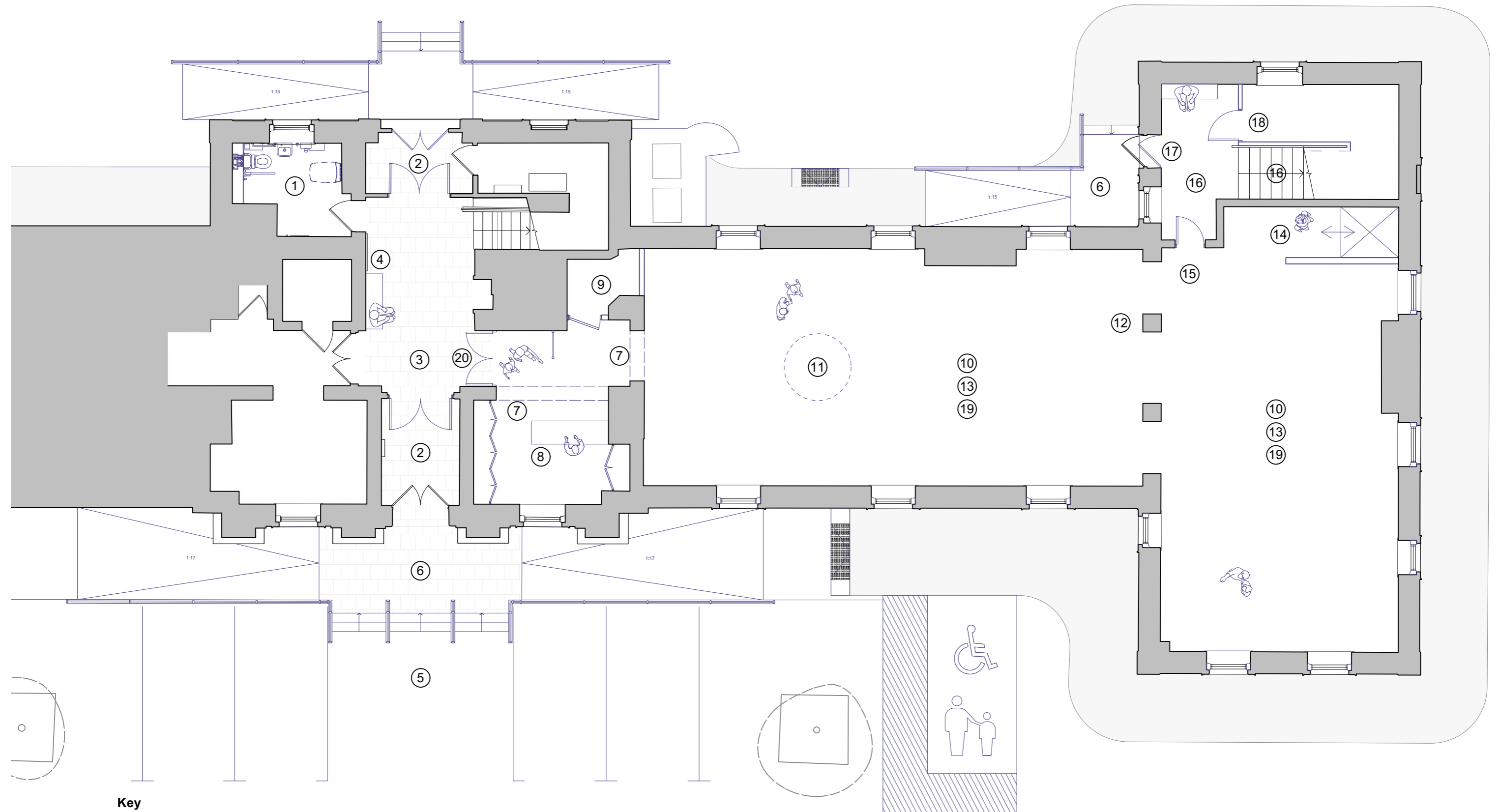
SCALE: **1:100**



REV: **P2**

DATE: **January 24**

PRITCHARD
ARCHITECTURE
Porters Lodge, College Road
HM Naval Base, Portsmouth, P01 3LJ
email: studio@pritchardarchitecture.co.uk



Key
 — Proposed

Notes

1. Convert existing male WC's into new accessible/family toilet.
2. New glazed entrance doors to the museum, kept closed to create a draught lobby, with existing outer timber doors kept on hold open.
3. Redecorate entrance lobby throughout - including new wayfinding & signage, and a new floor finish.
4. New seating area and leaflet/information storage.
5. New signage and wayfinding.
6. Improve accessibility with new entrance ramps and steps.
7. Open up space by removing walls creating direct line of sight from entrance into exhibition.
8. Proposed new reception/ticket desk. With new built in storage, and a centralised CCTV/security area.
9. Block up old route into museum and create new store.

10. Strip out existing exhibition fitout, and install new exhibition fitout.
11. Punch hole through to first floor to facilitate central sculptural installation.
12. Open up historic openings in wall.
13. New services, redecoration, and new floor finishes throughout.
14. Install new platform lift to provide level access to first floor.
15. New door to gallery space.
16. Remove existing stairlift, redecorate including new floor finish, new services throughout, and alterations to existing stair balustrade.
17. New fire escape door, with new frame pulled inwards from current placement.
18. New full height, under-stair storage.
19. Re-open blocked up windows, remove film from glazing and re-decorate.
20. New glazed doors kept on hold open.

**A2 APPROVED AND ACCEPTED AS
 STAGE 2 (CONCEPT DESIGN)
 COMPLETE**

Revisions:	P1 Issue to Design Team	24/01/2024
	P1 To Design Team	02/02/2024
	P2 For Stage 2 Report	19/02/2024



PROJECT: **Gurkha Museum**

SHEET: **Proposed Ground Floor Plan**

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DRAWING NO: **A1138 -PRA-ZZ- XX -DR- A - 21001**

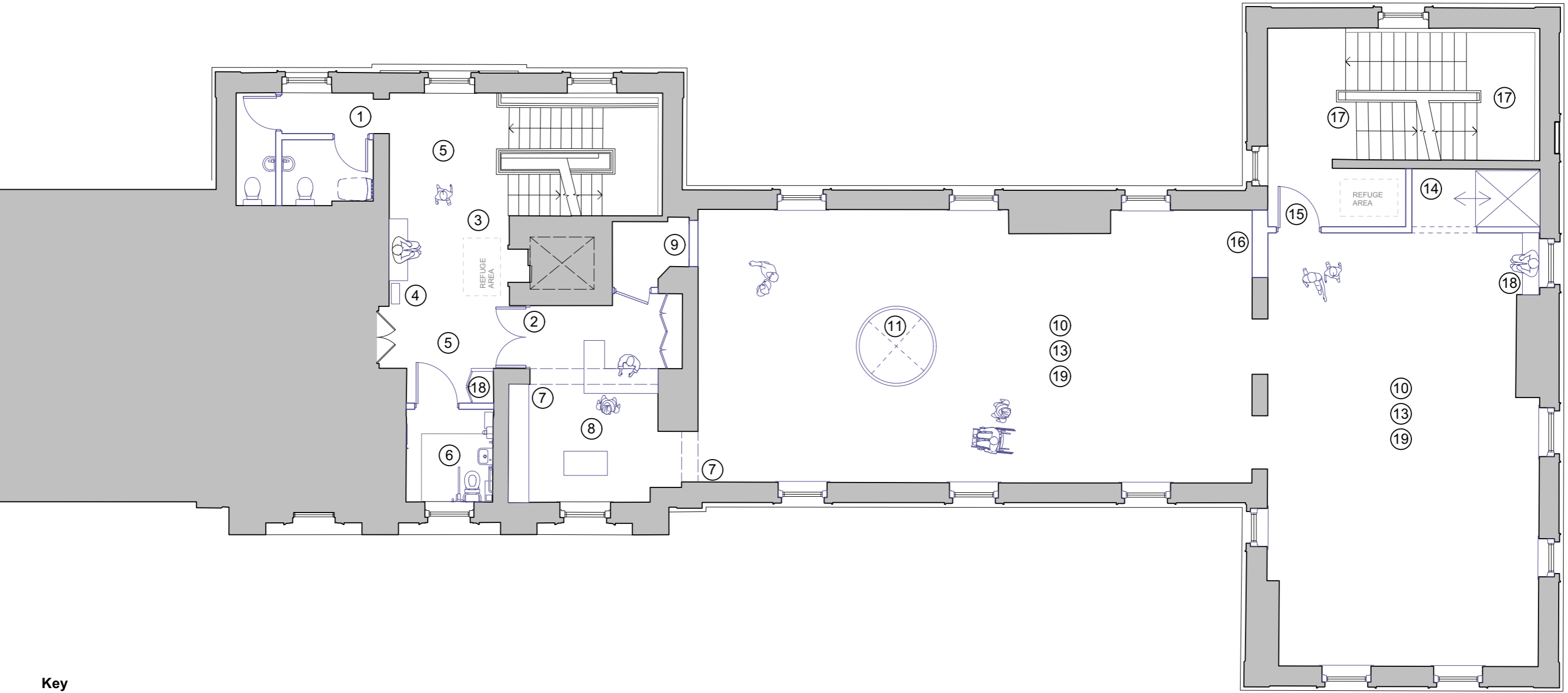
SCALE: **1:100**



REV: **P2**

DATE: **January 24**

PRITCHARD
 ARCHITECTURE
 Porters Lodge, College Road
 HM Naval Base, Portsmouth, P01 3LJ
 email: studio@pritchardarchitecture.co.uk



Key
 — Proposed

- Notes**
1. Remove existing door and convert female WC's to two separate unisex toilets, including a baby changing area.
 2. New glazed exit doors to the museum on hold open.
 3. Remove modern partitions & doors.
 4. New seating, and display/signage.
 5. Redecorate lobby throughout - including new wayfinding & signage, and a new floor finish.
 6. Enlarge accessible WC to meet current regulations and refit.
 7. Open up space by removing walls, creating a new exit route from gallery into shop.
 8. Install new retail desk, with new shop fit out and built in storage. New services throughout.
 9. Block up old route into museum and create new store.
 10. Strip out existing exhibition fitout, and install new exhibition fitout.
 11. Punch hole through to ground floor to facilitate central sculptural installation. Install balustrade around opening.
 12. Open up historic openings in wall.
 13. New services and new floor finishes throughout.
 14. Install new platform lift to provide level access to ground floor.
 15. Remove existing door and walls, create and install new door and fire rated partitions to create refuge area.
 16. Fill in opening in existing wall.
 17. Remove existing stairlift, redecorate including new floor finish, new services throughout, and alterations to existing stair balustrade.
 18. New quiet, sensory seating area behind exhibition.
 19. Re-open blocked up windows, remove film from glazing and re-decorate.

**A2 APPROVED AND ACCEPTED AS
 STAGE 2 (CONCEPT DESIGN)
 COMPLETE**

Revisions:	P1	Issue to Design Team	24/01/2024
	P1	To Design Team	02/02/2024
	P2	For Stage 2 Report	19/02/2024



PROJECT: **Gurkha Museum**
 SHEET: **Proposed First Floor Plan**

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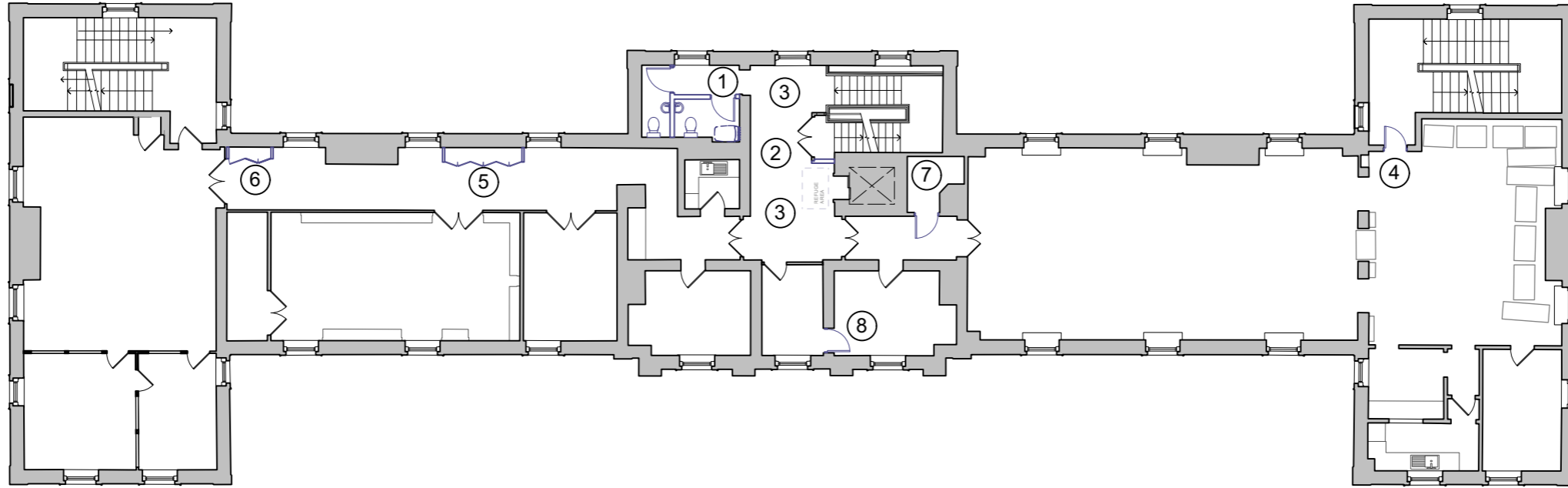
DRAWING NO: **A1138 -PRA-ZZ- XX -DR- A - 21002**

SCALE: **1:100**



REV: **P2**
 DATE: **January 24**

PRITCHARD
 ARCHITECTURE
 Porters Lodge, College Road
 HM Naval Base, Portsmouth, P01 3LJ
 email: studio@pritchardarchitecture.co.uk



Key

— Proposed

Notes

1. Remove existing door and convert male WC's to two separate unisex toilets, including a baby changing area.
2. Remove modern partitions & doors. Make good the secure entrance to MOD on third floor.
3. Redecorate lobby throughout, including new wayfinding & signage. New floor finish. Premium finish throughout to suit use.
4. Remove existing door, install new fire escape door with security lock.
5. Potential area for new full height storage.
6. Potential area for volunteers lockers/coat hangers, or new full height storage.
7. Possibility of opening up view into silver store - with museum/strong room grade security glass doors. Creating a 'mini exhibit' viewed from MacDonald gallery and corridor.
8. Convert office into new store, and install new door to adjacent existing storage.

**A2 APPROVED AND ACCEPTED AS
STAGE 2 (CONCEPT DESIGN)
COMPLETE**

Revisions: P1 Issue to Design Team
P1 To Design Team
P2 For Stage 2 Report

24/01/2024
02/02/2024
19/02/2024



PROJECT: **Gurkha Museum**

SHEET: **Proposed Second Floor Plan**

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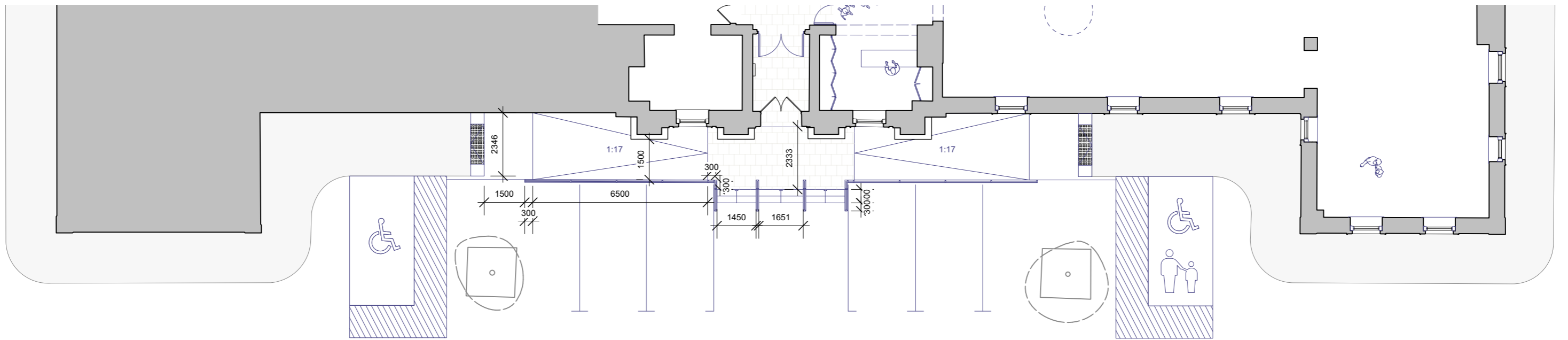
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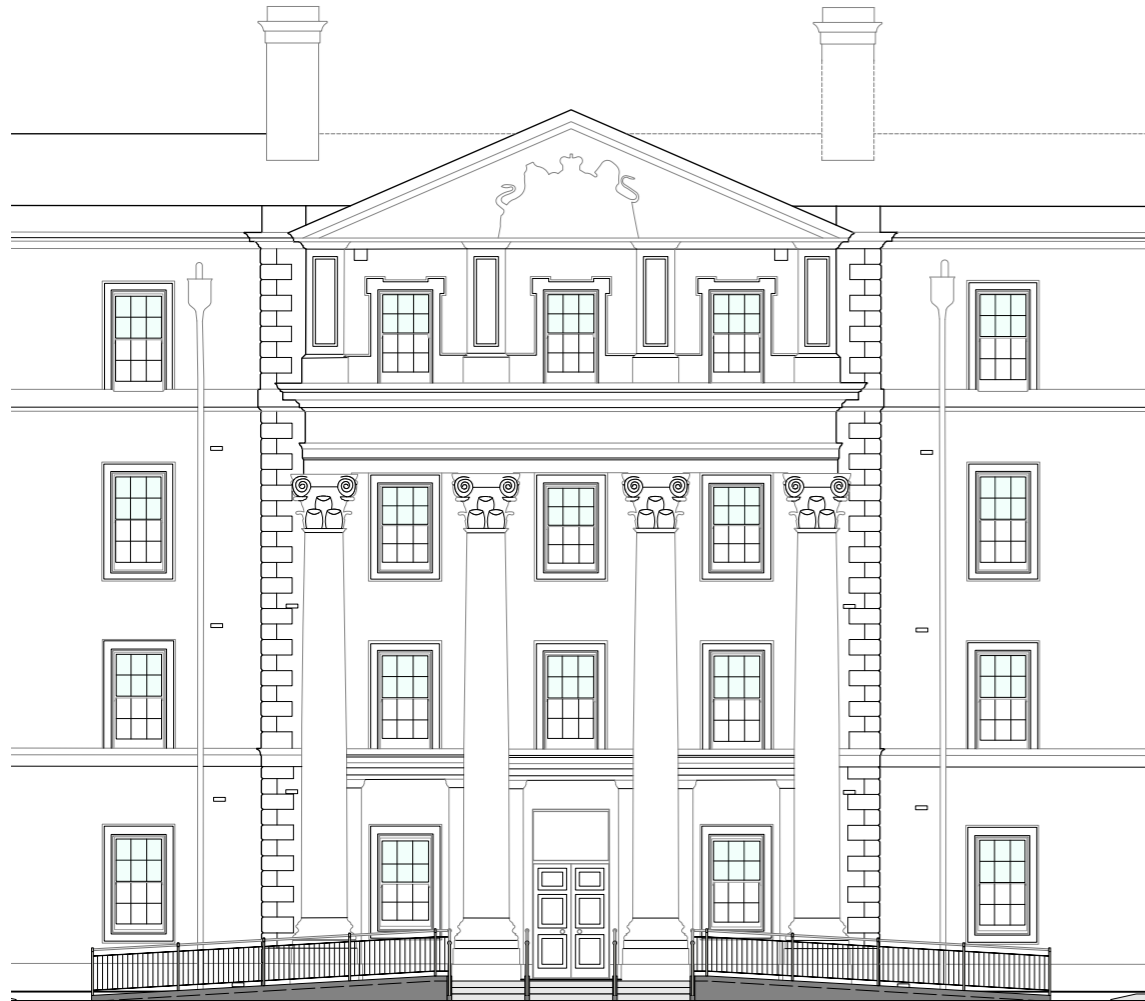
REV: **P2**

DATE: **January 24**

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ARCHITECTURE
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HM Naval Base, Portsmouth, P01 3LJ
email: studio@pritchardarchitecture.co.uk



PLAN



ELEVATION



3D VIEWS



**A2 APPROVED AND ACCEPTED AS
STAGE 2 (CONCEPT DESIGN)
COMPLETE**

Revisions: P1 Issue to Design Team
P2 For Stage 2 Report

24/01/2024
19/02/2024



PROJECT: **Gurkha Museum**

SHEET: **Proposed Front Entrance Ramps**

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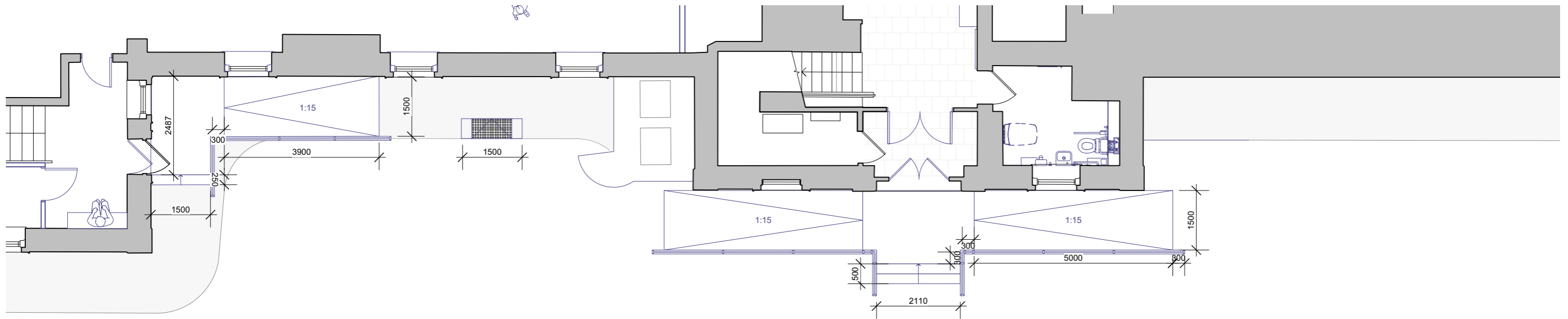
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REV: **P2**

DATE: **January 24**

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PLAN



ELEVATION



3D VIEWS

**A2 APPROVED AND ACCEPTED AS
STAGE 2 (CONCEPT DESIGN)
COMPLETE**

Revisions: P1 Issue to Design Team
P2 For Stage 2 Report

24/01/2024
19/02/2024



PROJECT: **Gurkha Museum**

SHEET: **Proposed Back Entrance
Ramps**

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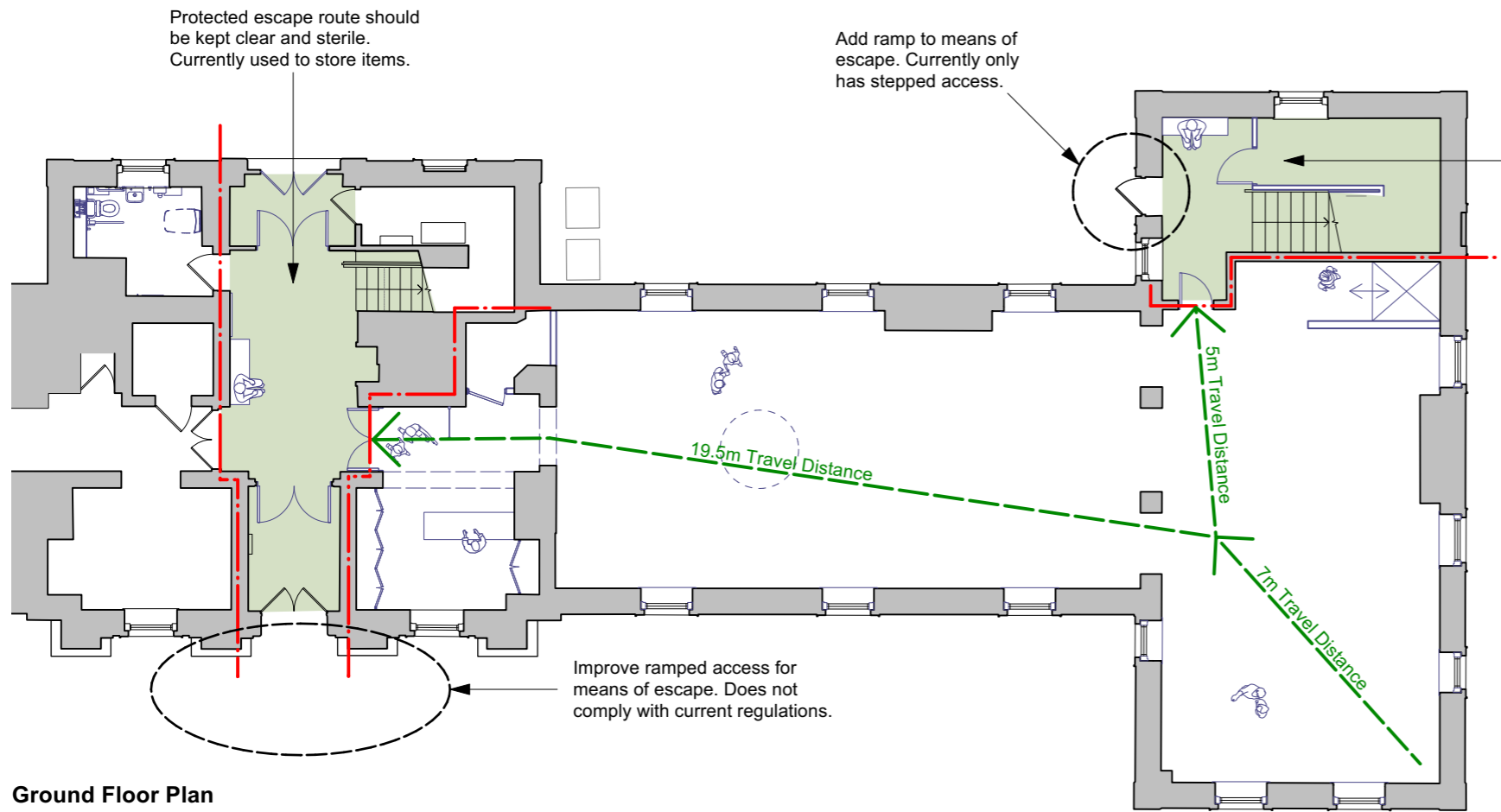
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REV: **P2**

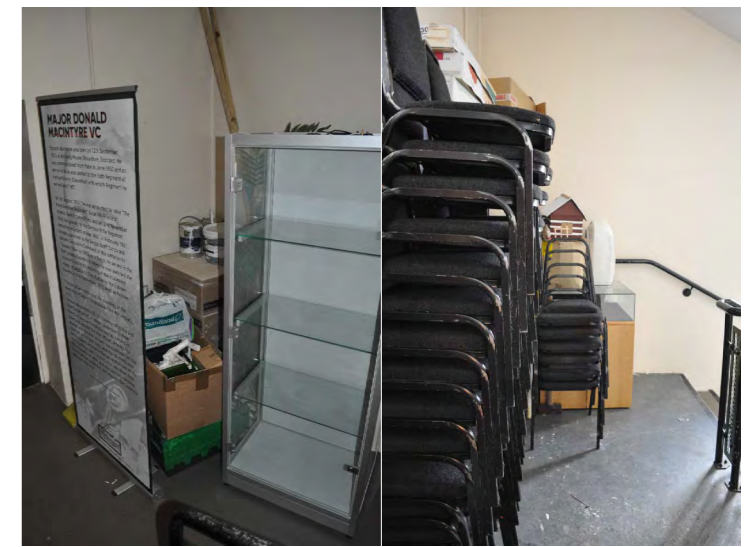
DATE: **January 24**

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Ground Floor Plan

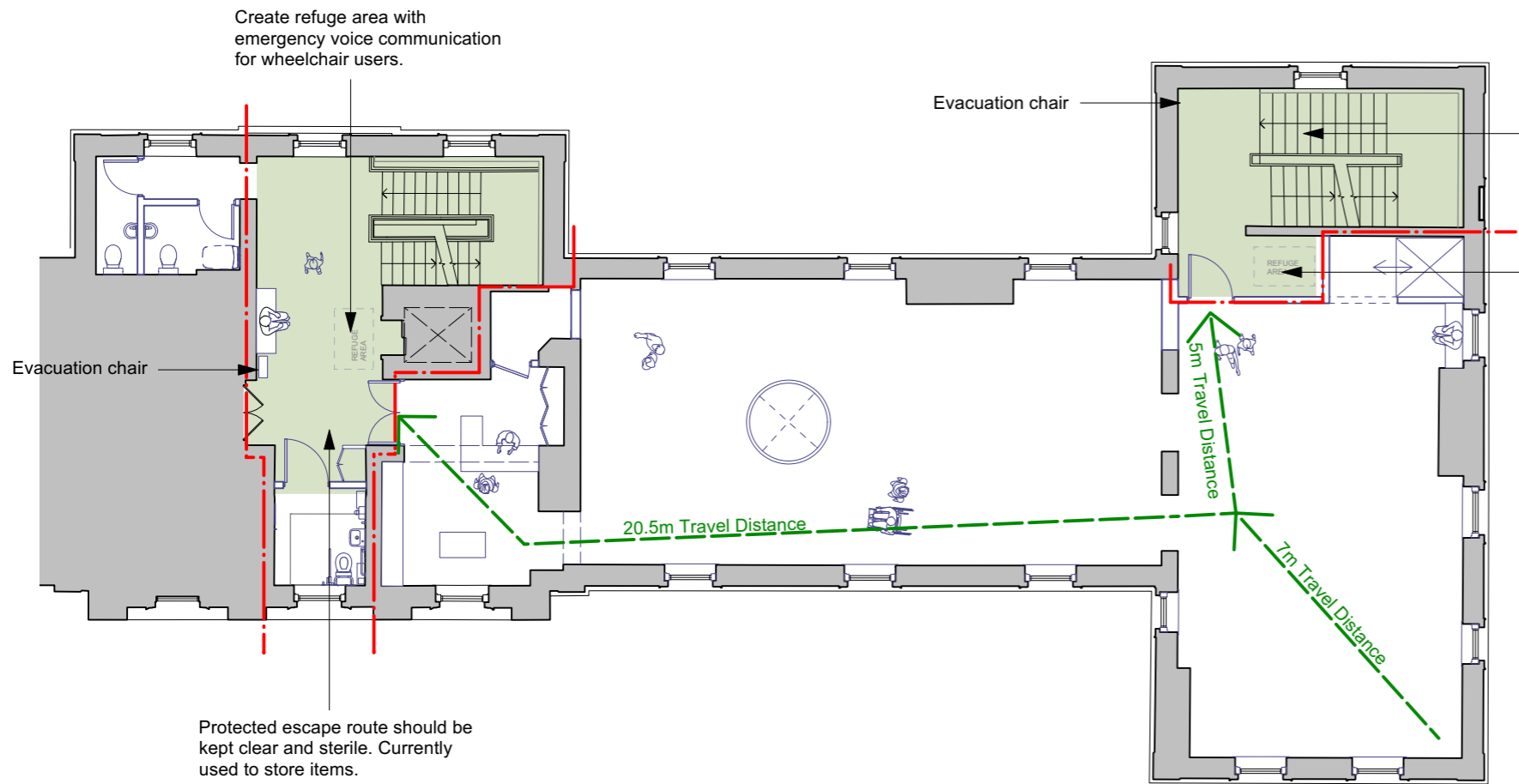
Protected stair should be kept clear and sterile. Currently used to store items including paint.



Existing - Items stored in and on escape stair



Existing - Stepped access only from escape stair



First Floor Plan

Protected stair should be kept clear and sterile. Currently used to store items including paint.

Create refuge area with emergency voice communication for wheelchair users.

KEY

- Protected escape routes
- Compartmentation line
- Escape distances

**A2 APPROVED AND ACCEPTED AS
STAGE 2 (CONCEPT DESIGN)
COMPLETE**

Revisions:	P1 For Client Meeting	13/12/2023
	P2 To Design Team	20/12/2023
	P2 For Stage 2 Report	19/02/2024



PROJECT: **Gurkha Museum**

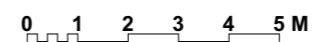
SHEET: **Proposed Fire Strategy**

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DRAWING NO: **A1138 -PRA-ZZ- XX -DR- A - 21007**

SCALE: **1:150**

Project Code - Originator - Functional Breakdown - Spatial Breakdown - Form Identifier - Role - Number



REV: **P2**

DATE: **Nov 23**

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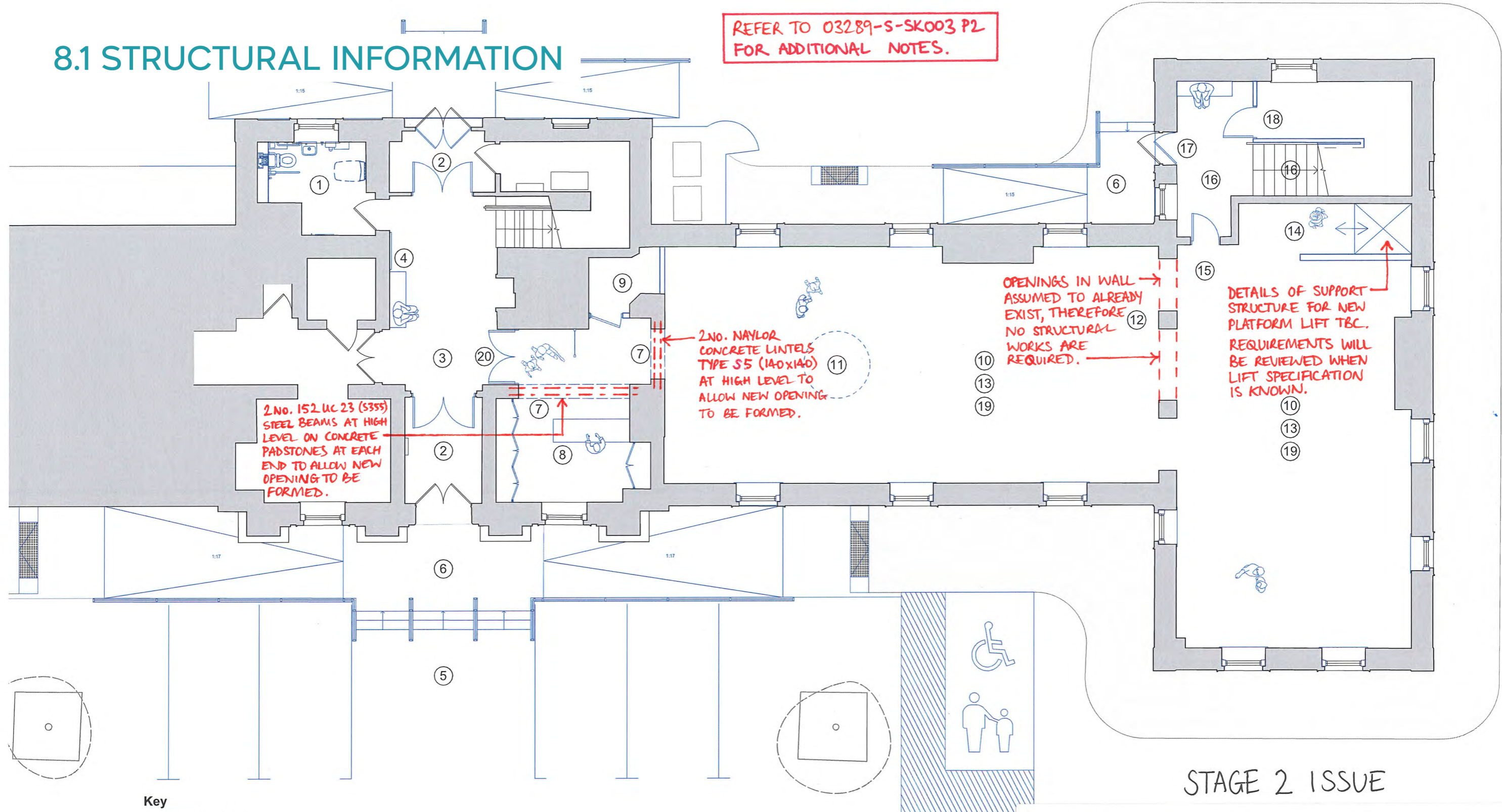


The Gurkha Museum: Project Kaida

8.0 The Building - Structural Information

8.1 STRUCTURAL INFORMATION

REFER TO 03289-S-SK003 P2 FOR ADDITIONAL NOTES.



STAGE 2 ISSUE

Key
 — Proposed

- Notes**
1. Convert existing male WC's into new accessible/family toilet.
 2. New glazed entrance doors to the museum, kept closed to create a draught lobby, with existing outer timber doors kept on hold open.
 3. Redecorate entrance lobby throughout - including new wayfinding & signage, and a new floor finish.
 4. New seating area and leaflet/information storage.
 5. New signage and wayfinding.
 6. Improve accessibility with new entrance ramps and steps.
 7. Open up space by removing walls creating direct line of sight from entrance into exhibition.
 8. Proposed new reception/ticket desk. With new built in storage, and a centralised CCTV/security area.
 9. Block up old route into museum and create new store.

10. Strip out existing exhibition fitout, and install new exhibition fitout.
11. Punch hole through to first floor to facilitate central sculptural installation.
12. Open up historic openings in wall.
13. New services, redecoration, and new floor finishes throughout.
14. Install new platform lift to provide level access to first floor.
15. New door to gallery space.
16. Remove existing stairlift, redecorate including new floor finish, new services thro
17. New fire escape door, with new frame pulled inwards from current placement.
18. New full height, under-stair storage.
19. Re-open blocked up windows, remove film from glazing and re-decorate.
20. New glazed doors kept on hold open.



Project: GURKHA MUSEUM (03289)	
Title: GROUND FLOOR STRUCTURAL ALTERATIONS	
Sketch: 03289-S-SK001 P2	Date: 13/2/24

REFER TO 03289-S-SK003 P2 FOR ADDITIONAL NOTES.

NEW STEEL BEAMS AT HIGH LEVEL FIRST FLOOR TO SUPPORT 2ND FLOOR WALLS AND FLOOR STRUCTURE ABOVE, AND ALLOW REMOVAL OF EXISTING LOAD BEARING MASONRY WALL AT FIRST FLOOR.
 NEW POST TO SIT ON NEW STEEL BEAM AT FIRST FLOOR.
 ALLOW FOR 2 NO. 203x133x25 UB + 1 NO. 100SHS 6.3 (S355)
 (SIZES TBC FOLLOWING INVESTIGATION WORKS)

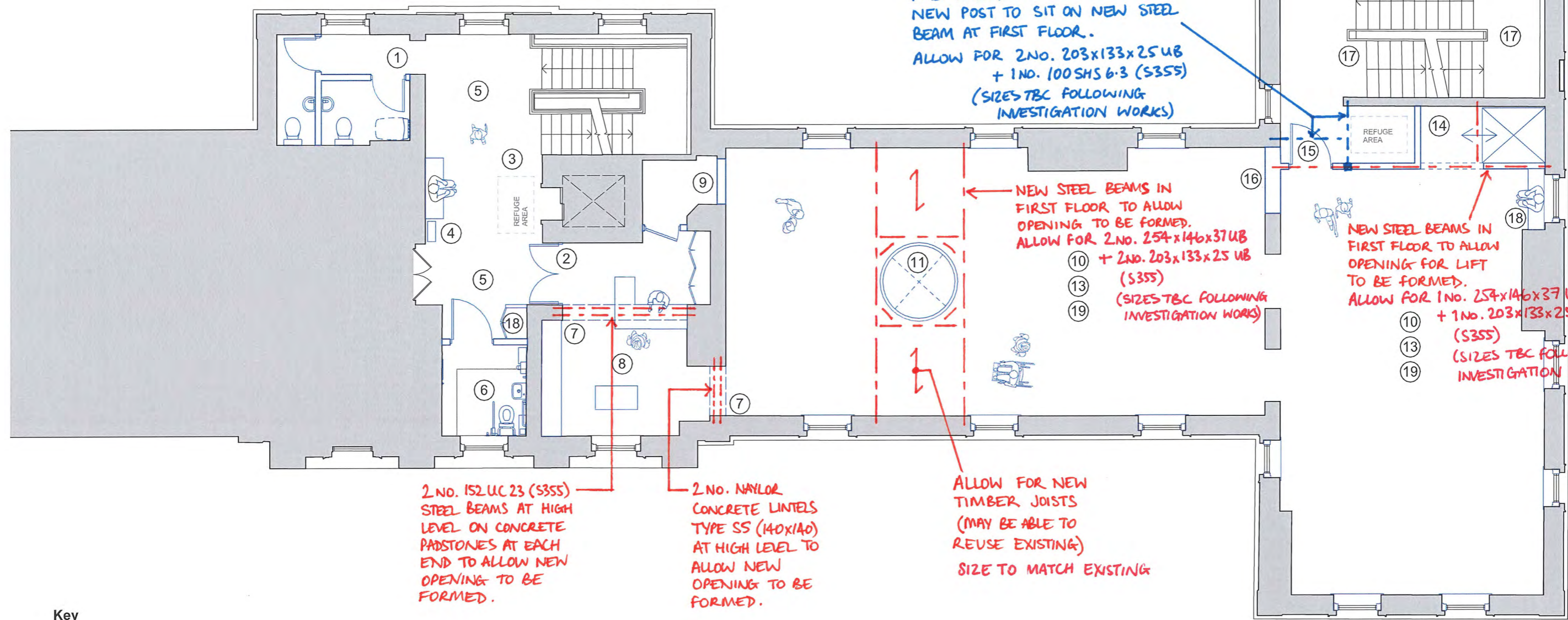
NEW STEEL BEAMS IN FIRST FLOOR TO ALLOW OPENING TO BE FORMED.
 ALLOW FOR 2 NO. 254x146x37 UB + 2 NO. 203x133x25 UB (S355)
 (SIZES TBC FOLLOWING INVESTIGATION WORKS)

NEW STEEL BEAMS IN FIRST FLOOR TO ALLOW OPENING FOR LIFT TO BE FORMED.
 ALLOW FOR 1 NO. 254x146x37 UB + 1 NO. 203x133x25 UB (S355)
 (SIZES TBC FOLLOWING INVESTIGATION WORKS)

2 NO. 152 UC 23 (S355) STEEL BEAMS AT HIGH LEVEL ON CONCRETE PADSTONES AT EACH END TO ALLOW NEW OPENING TO BE FORMED.

2 NO. NAILOR CONCRETE LINTELS TYPE SS (140x140) AT HIGH LEVEL TO ALLOW NEW OPENING TO BE FORMED.


ALLOW FOR NEW TIMBER JOISTS (MAY BE ABLE TO REUSE EXISTING) SIZE TO MATCH EXISTING



Key
 — Proposed

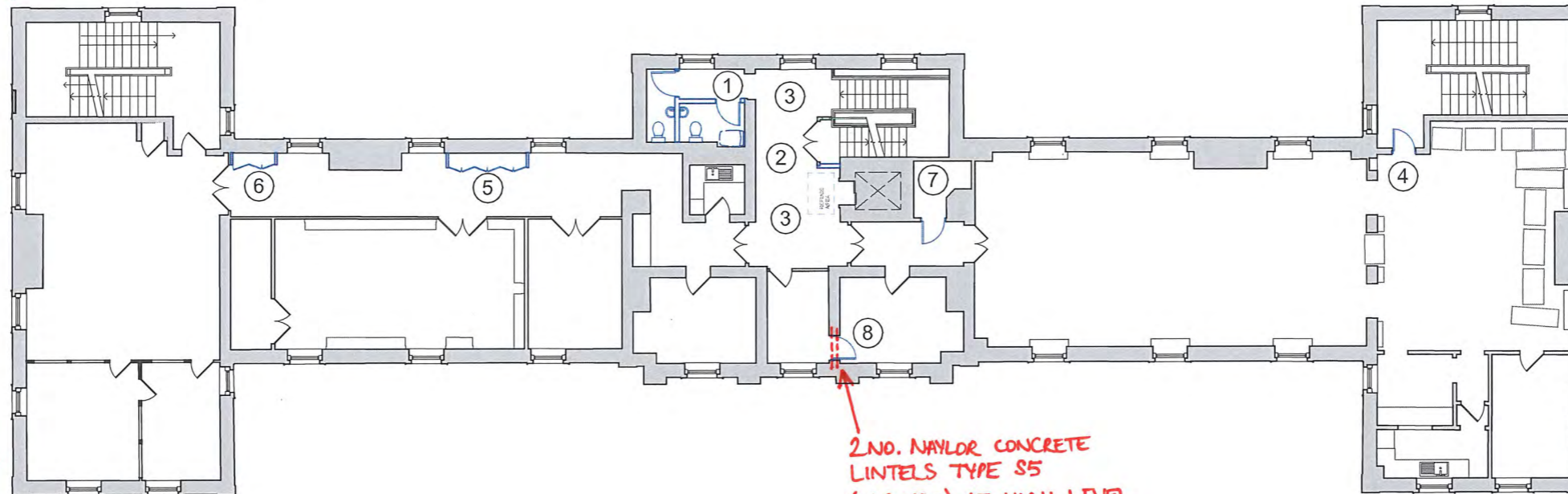
- Notes
1. Remove existing door and convert female WC's to two separate unisex toilets, including a baby changing area.
 2. New glazed exit doors to the museum on hold open.
 3. Remove modern partitions & doors.
 4. New seating, and display/signage.
 5. Redecorate lobby throughout - including new wayfinding & signage, and a new floor finish.
 6. Enlarge accessible WC to meet current regulations and refit.
 7. Open up space by removing walls, creating a new exit route from gallery into shop.
 8. Install new retail desk, with new shop fit out and built in storage. New services throughout.
 9. Block up old route into museum and create new store.
 10. Strip out existing exhibition fitout, and install new exhibition fitout.
 11. Punch hole through to ground floor to facilitate central sculptural installation. Install balustrade around opening.
 12. Open up historic openings in wall.
 13. New services and new floor finishes throughout.
 14. Install new platform lift to provide level access to ground floor.
 15. Remove existing door and walls, create and install new door and fire rated partitions to create refuge area.
 16. Fill in opening in existing wall.
 17. Remove existing stairlift, redecorate including new floor finish, new services throughout, and alterations to existing stair balustrade.
 18. New quiet, sensory seating area behind exhibition.
 19. Re-open blocked up windows, remove film from glazing and re-decorate.

STAGE 2 ISSUE

	Project:	GURKHA MUSEUM (03289)	
	Title:	FIRST FLOOR STRUCTURAL ALTERATIONS	
	Sketch:	03289-S-SK002 P2	
		Date:	13/2/24

NOTES:

- DETAILS OF NEW EXHIBITION FIT-OUT ARE NOT KNOWN. ADDITIONAL STRUCTURAL ALTERATIONS/STRENGTHENING MAY BE REQUIRED TO ACCOMMODATE PROPOSED INSTALLATIONS.
- ADDITIONAL LOAD ON STRUCTURE DUE TO WEIGHT OF NEW FLOOR FINISHES WILL BE ASSESSED ONCE DETAILS ARE KNOWN.
- DETAILS OF NEW SERVICES ROUTES AND WEIGHTS OF EQUIPMENT ARE NOT KNOWN AT THIS STAGE. ADDITIONAL STRUCTURAL ALTERATIONS/STRENGTHENING MAY BE REQUIRED TO SUIT PROPOSED SERVICES INSTALLATION.
- NEW STRUCTURE SHOWN ON SKETCHES 03289-S-SK001-3 P2 ARE BASED ON ASSUMPTIONS OF THE EXISTING STRUCTURE WHICH WILL BE CONFIRMED FOLLOWING THE PLANNED INTRUSIVE INVESTIGATION WORKS.



2ND. NAVLOR CONCRETE LINTELS TYPE S5 (140x140) AT HIGH LEVEL TO ALLOW NEW OPENING TO BE FORMED.


Key

— Proposed

Notes

1. Remove existing door and convert male WC's to two separate unisex toilets, including a baby changing area.
2. Remove modern partitions & doors. Make good the secure entrance to MOD on third floor.
3. Redecorate lobby throughout, including new wayfinding & signage. New floor finish. Premium finish throughout to suit use.
4. Remove existing door, install new fire escape door with security lock.
5. Potential area for new full height storage.
6. Potential area for volunteers lockers/coat hangers, or new full height storage.
7. Possibility of opening up view into silver store - with museum/strong room grade security glass doors. Creating a 'mini exhibit' viewed from MacDonald gallery and corridor.
8. Convert office into new store, and install new door to adjacent existing storage.

STAGE 2 ISSUE

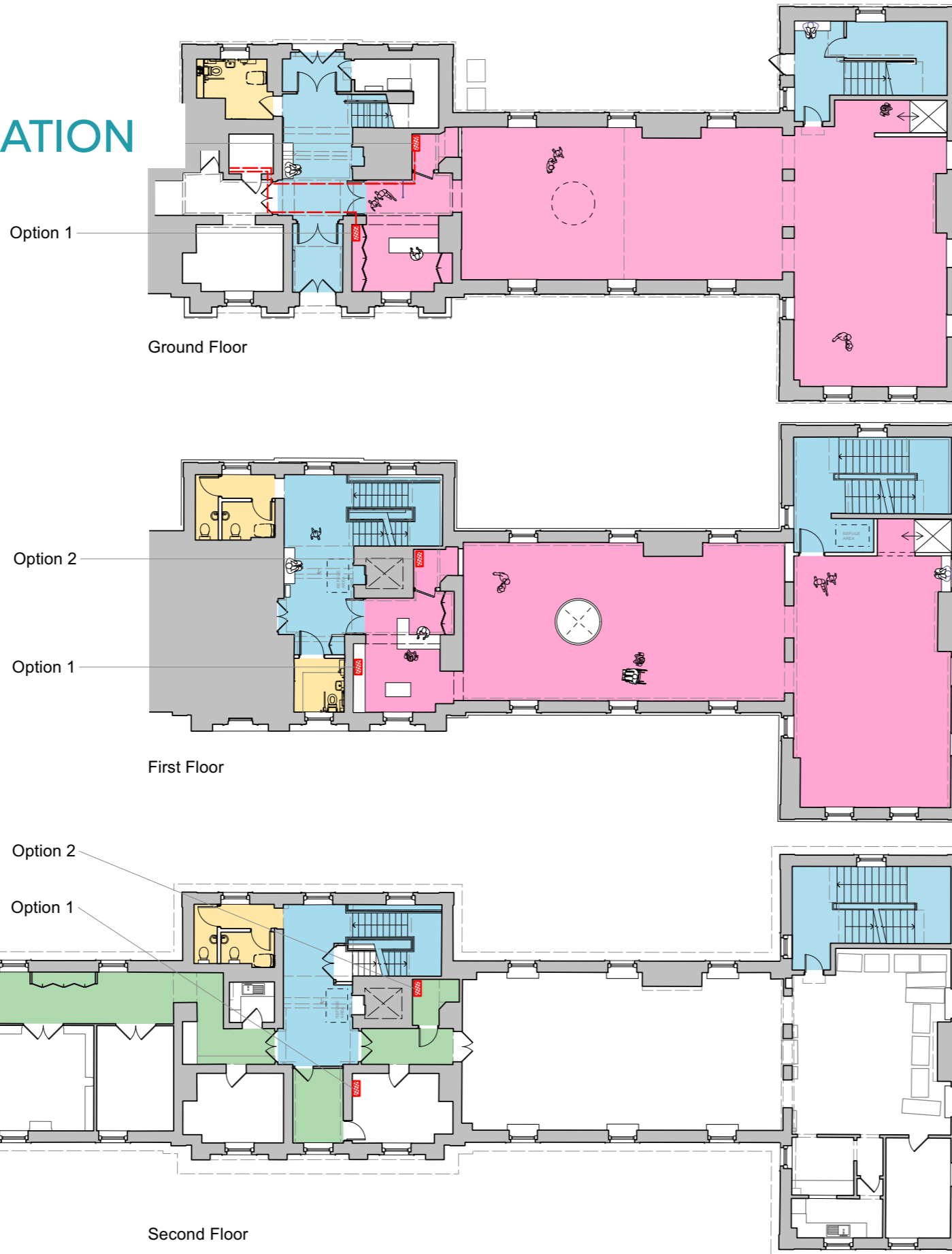
	Project:	
	GURKHA MUSEUM (03289)	
	Title: SECOND FLOOR STRUCTURAL ALTERATIONS	
Sketch:	Date:	
03289-S-SK003 P2	13/2/24	



The Gurkha Museum: Project Kaida

9.0 The Building - Mechanical & Electrical

9.1 M&E INFORMATION



- Entrance, exhibition and retail - New lighting including emergency lighting, power and data co-ordinated with exhibition lighting designer. Adapted fire alarm system.
- Main entrance and circulation areas - New lighting including emergency lighting. Emergency Voice Communication installed to refuge areas.
- Toilets - New lighting including emergency lighting. Adapted fire alarm system. New accessible WC alarm.
- Ancillary areas - New lighting including emergency lighting.

Other

- 1. Lighting** - New external lighting to entrances
- 2. CCTV** - It is proposed that the existing CCTV system be kept but, adapted and the redundant cameras within The Gurkha Museum be removed.
It is envisaged that the main CCTV recording hardware will be located within the new centralised data cabinet located within the ground floor's newly built cupboard. The final location is to be developed during the detailed design.
It is not proposed to have any off-site transmission, recording, or viewing of the CCTV system.
- 3. Distribution** - The current layout for The Gurkha Museum Distribution boards are, CB1 (distribution board for the ground floor) feeds DBG1 on the ground floor of The Gurkha Museum and CB2 (distribution board for the first floor) feeds DB2BA on the first floor of The Gurkha museum. We assume that the second floor has a similar installation to that on the first floor. There are 2 options when upgrading the distribution system.
 - Option 1, keep the existing layout and replace the Distribution Boards for The Gurkha Museum.
 - Option 2, Have a new 100A fused switch isolator in the electrical cupboard located in the Horsepower Museum, for a new MCCB panel board for The Gurkha Museum, this will solely feed The Gurkha Museum distribution boards for the ground floor, first floor and second floor.
 Therefore, if option 2 is chosen it is anticipated that the new main MCCB panel board is installed in a new location on The Gurkha Museum side on the ground floor and in a new location (i.e. Storage Cupboard) on the first floor and the existing storage cupboard on the second floor in the entrance corridor to the hall/conference room.
- 4. Telephone & data** - Subject to confirmation that the existing incoming telephone and broadband connections meet the operational requirements of the museum, the existing incoming service will be retained.
Within the ground floor area, a new centralised cabinet will be provided to house active data equipment. It is proposed that all required active equipment, including but not limited to routers, modems, firewalls, servers, AV Systems, CCTV, and wireless access points be housed in the new cabinet.
Hard-wired data points will be provided to locations to be agreed upon, during the detailed design phase for use by office equipment, payment and telephone points and wireless access points (WAP/Wi-fi).

**A2 APPROVED AND ACCEPTED AS
STAGE 2 (CONCEPT DESIGN)
COMPLETE**

Revisions: P1 Preliminary Issue
P2 For Stage 2 Report

31/01/2024
19/02/2024



PROJECT: **Gurkha Museum**

SHEET: **Proposed Plans - Electrical Scope**

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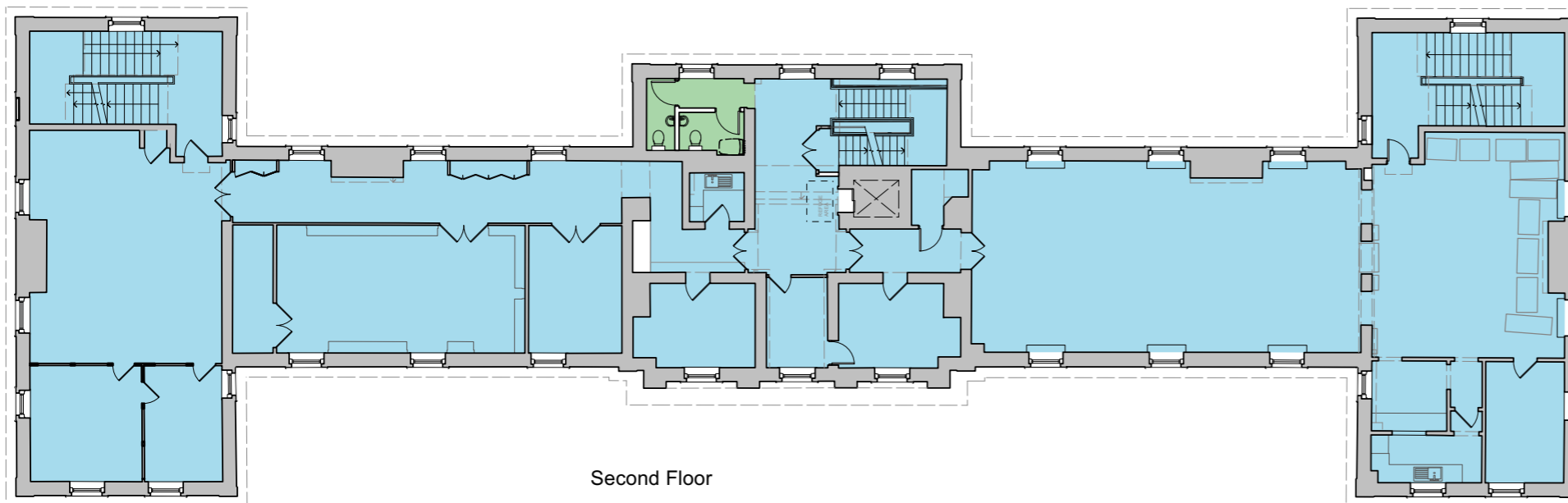
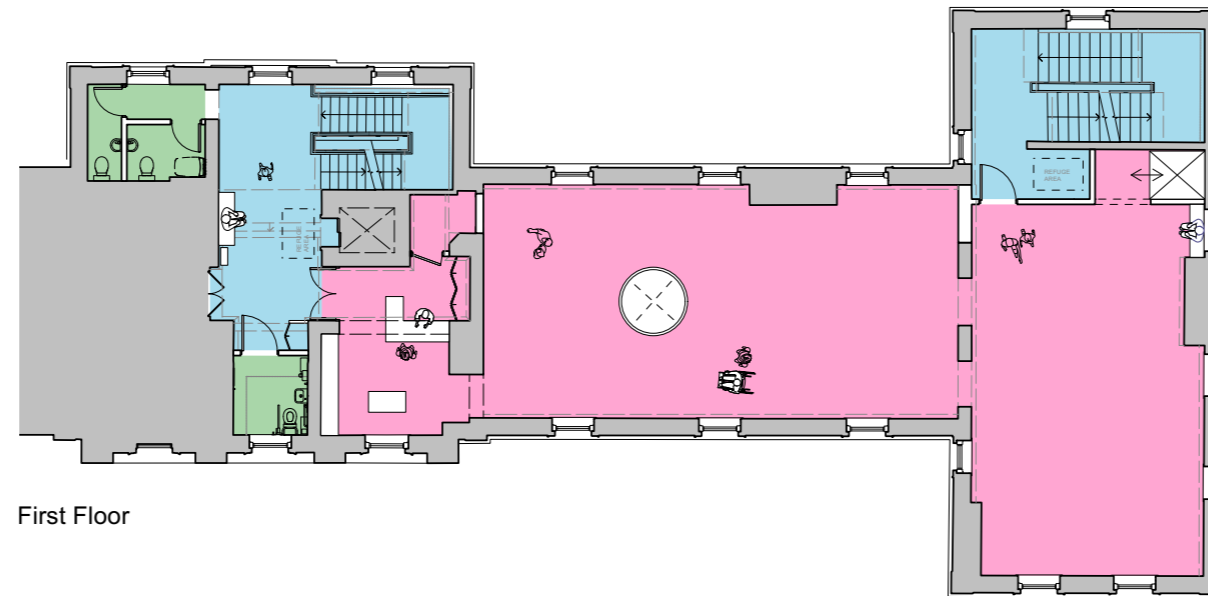
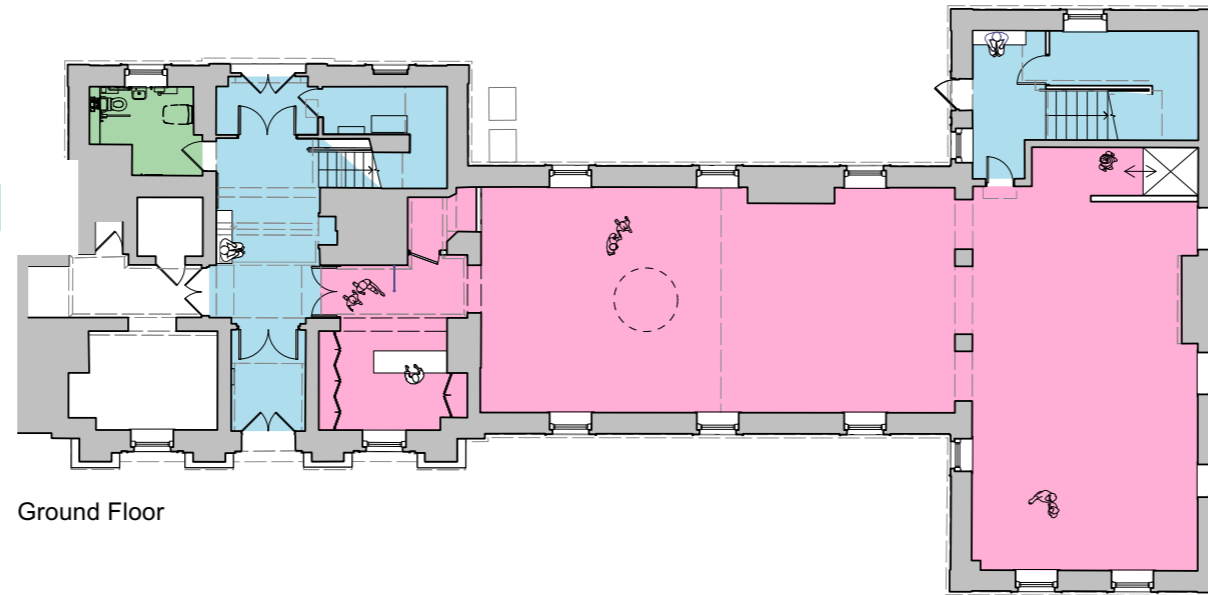
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REV: **P2**

DATE: **January 24**

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email: studio@pritchardarchitecture.co.uk

9.1 M&E INFORMATION



AC System - The existing AC system is 12 years old. The expected lifespan for such units is normally around 20 years if well maintained and are therefore just over halfway through their design life. We would not suggest they are due for replacement based purely on age and condition, and instead could be addresses as and when the units are due for renewal.
 R410A is a refrigerant being "phased down" with an 80% reduction of this refrigerant by 2030. The units are likely to be due replacement before this deadline, and will be replaced with units containing a more modern refrigerant. Local alterations to the ductwork routes in the museum could be performed without changing the entirety of the system.
Mechanical Ventilation - We would not suggest any alterations to the existing mechanical ventilation are required unless facilitated by the revised layout. This may consist of relocating ducting and ceiling grilles to match the new layout. If the existing extract fans are aging they could also be replaced.

Domestic Hot & Cold Water - The proposals suggest only minor local alterations to existing domestic hot and cold water supplies to relocated sanitaryware. All new pipework will be installed in copper. We would suggest the existing water heaters could be retained.
Above Ground Foul Drainage - Due to the relocation of fittings existing drainage may need to be altered. We would suggest if possible WC layouts take into account existing drainage downpipe locations to avoid further builders work and drainage diversions. All new drainage will be installed in U-PVC.

Heating - We would advise against making any alterations to the Landlord's LTHW system. Due to it's age, layout, and condition, any alterations made could result in other areas being cut off or damaged. We would suggest if the LTHW system is to be addressed in any way, it needs to be looked at for the entire building.

**A2 APPROVED AND ACCEPTED AS
 STAGE 2 (CONCEPT DESIGN)
 COMPLETE**

Revisions: P1 Preliminary Issue 31/01/2024
 P2 For Stage 2 Report 19/02/2024



PROJECT: **Gurkha Museum**
 SHEET: **Proposed Plans - Mechanical Scope**

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DRAWING NO: **A1138 -PRA-ZZ- XX -DR- A - 21051**
 SCALE: **1:200** 0 2.0 4.0 6.0 8.0 10.0 M

REV: **P2**
 DATE: **January 24**

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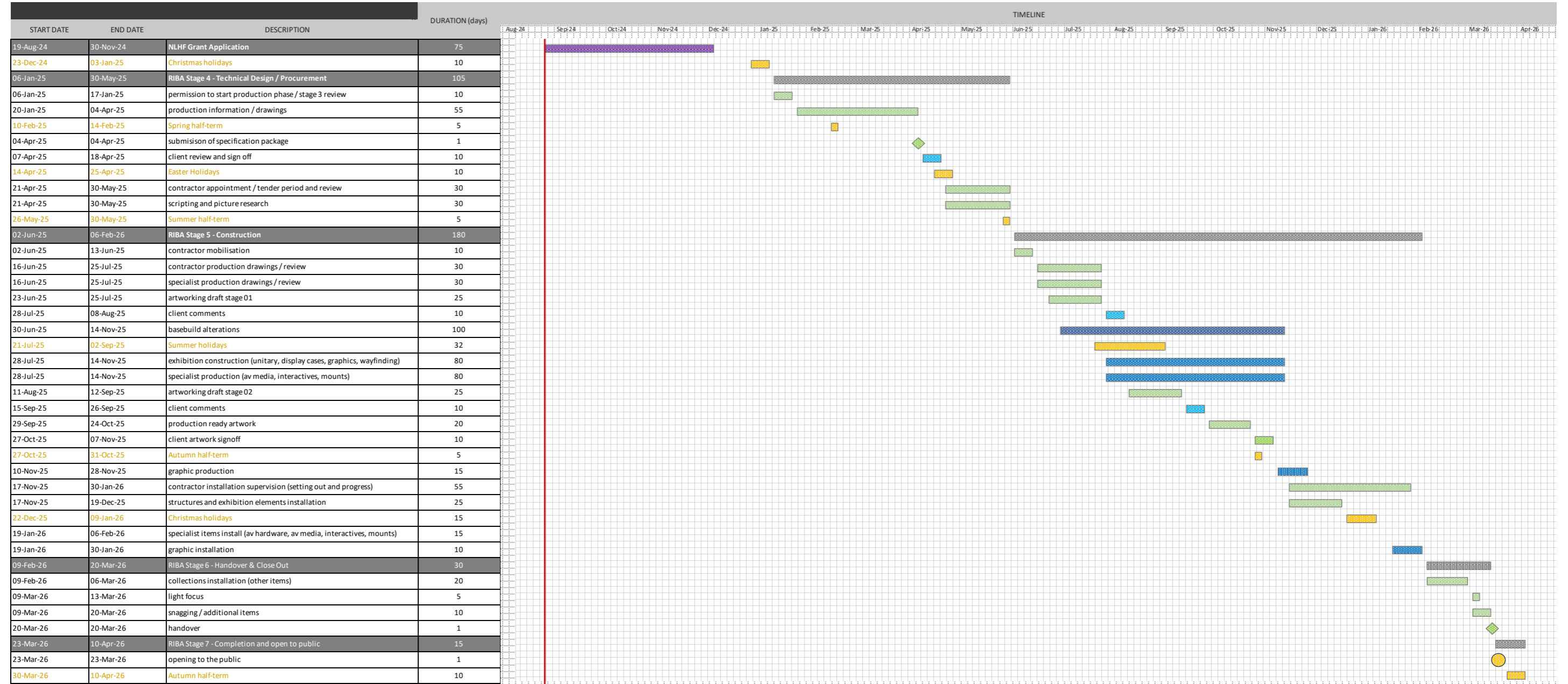
The Gurkha Museum: Project Kaida

10.0 Costs & Programme

10.1 COSTS

*See PT Projects 'Gurkha Museum Draft Application Figures
ROUND 2 Mid Point 04.03.24 Rev1.pdf'*

10.2 PROGRAMME





The Gurkha Museum: Project Kaida

11.0 Appendix

11.1 APPENDIX: INTERPRETATION CONSULTATION SUMMARY

Visitor consultation, February 2024

100 people attended a family learning Curry and Craft event at the museum on 13th February, during the school half term. Anecdotally, many of these families were first time visitors to the museum and included intergenerational family groups with serving and retired Gurkhas thanks to the museum's efforts to reach out to Nepali families in the area.

Alongside craft activities and curry tasting there were four consultation activities:

- Object handling activity led by PLB in which visitors could see and handle items from the collection, ask questions, and tell us what kind of objects and stories they wanted to encounter in the redeveloped museum.
- Gallery interviews led by PLB in which we accompanied families on a 'walk through' of the gallery and talked to them about what they liked, what they were curious about, and what they felt was missing in the museum experience.
- Large scale mind mapping exploring the main interpretation themes for the museum to understand what families were interested in, what they were curious about and what they wanted to see in the new museum. This was led by the Activity Plan consultants.

- My Transformed Museum voting activity in which visitors could vote for any two of eight potential options for things to do in the new Gurkha Museum. This was led by the Activity Plan consultants and sparked discussion about what families wanted to see in the galleries and what activities the museum could offer through the Activity Plan.

What we learned: Approach to interpretation

The mannequins are popular with children and adults alike. This is because they enable children to imagine what it was really like and even to imagine themselves in the scene.

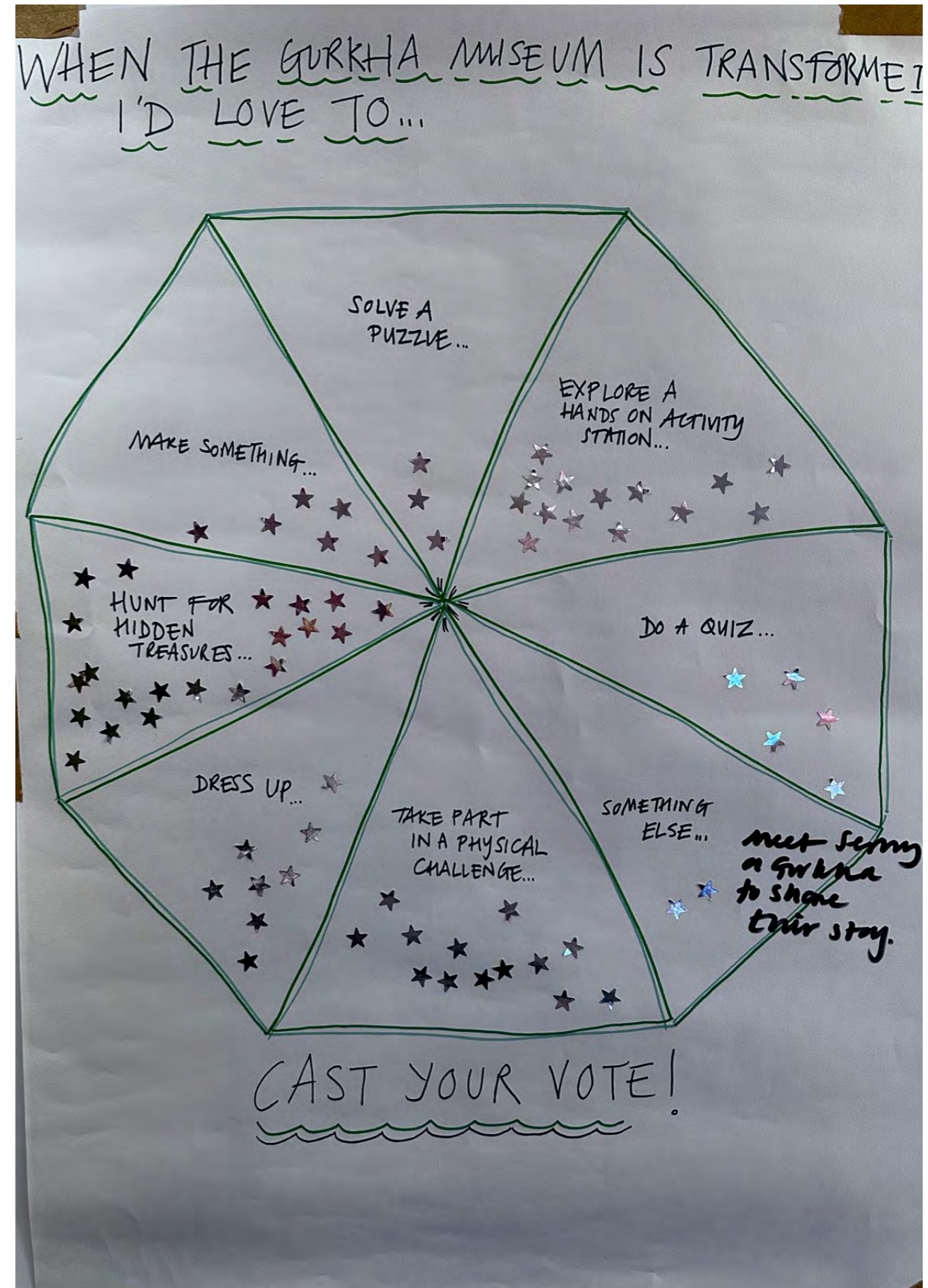
"They're really cool, they look so real, it's like I'm there, especially in the dark" (girl, 12)

"I like how you feel like you're standing right behind what happens" (boy, 12)

"We were totally wowed by the life size models" (parent).

It will be important not to lose this element of the existing museum. Existing diorama displays can be refurbished and remodelled to work alongside a more contemporary interpretation style.

Many family visitors **do not engage** with the museum text. Adults wanted to read the text but struggled to do so while keeping up with their children. Younger visitors focused on the mannequins and visual displays and didn't read the text.





“Maybe we should summarise some of the writing” (boy, 12).

One adult visitor suggested that the new displays don't necessarily need 'lots of writing', at least for family audiences, as there are more effective ways to get information across.



Visitors wanted **something to do** in the museum. The voting activity gave us an insight into what kind of activities families preferred:

1. Hunt for hidden treasures (21 votes)
2. Explore a hands-on activity station (14 votes)
3. Take part in a physical challenge (13 votes)
4. Dress up (8 votes)
5. Make something (6 votes)
6. Do a quiz (5 votes)
7. Solve a puzzle (3 votes)
8. Something else (2 votes)



Visitor comments gave context to their preferences that help us understand why they liked particular choices:

- Treasure hunts are fun, motivating, active, and give children a purpose. Adults commented that this kind of activity helps to explore, encourages children to look more closely, and slows them down.



- Hands-on activities enable people to try out different options and problem-solve. The kinds of activities suggested included pressing a button to make something happen, do a timed challenge, and tactical or weapon-based activities.
- The children who wanted a physical challenge said they enjoyed being active and some directly associated physical strength and agility with the skills needed to be a Gurkha. Physical challenges connected to recruitment and selection would work well.
- Visitors wanted things to try on that would help them imagine being a Gurkha but needed this to be items that are not too difficult to get on and off. Dressing up activities would need a scenic background and a mirror so children could see themselves.
- Under 'something else' visitors suggested that they would like to meet a serving Gurkha soldier to ask them questions about their training and service. Visitors wanted extra activities in the museum during weekends and holiday times that could add another dimension to the displays and could be regularly changed to offer something new to discover.

What we learned: content and storytelling

- Respondents wanted more personal stories and to hear directly from Gurkhas, including hearing Nepali voices.
- Adults commented that the story needed to be sensitive to different visitors'

sensibilities. Some children loved the 'gory details,' others found it off-putting.

- Adults and children alike were fascinated by Gurkha military training and why it's unique. This lends itself to activity based interpretation and would help visitors understand why being a Gurkha is unique.
- Respondents wanted the museum to tell a more holistic story including the experiences of Gurkha wives, families and the wider community. There was a lot of curiosity about both life in Nepal and the experience Gurkha families had of settling in the UK. Some respondents acknowledged that this could be a challenging, even controversial story and would need to be handled sensitively. Others found personal non-military stories of achievement, such as mountaineering, fascinating.
- Participants wanted the museum to bring the story up to date, reflecting the experiences of younger soldiers and the culture of mutual support and voluntary work, including disaster support for civilians during instances like flooding.
- Some Gurkha family members wanted to be able to understand military 'jargon' and to understand what their relative's service entailed.

Further consultation is planned to inform the next design stage, including a consultation with the Gurkha Training Company at Catterick Barracks and a further consultation with the Gurkha Unit Heritage Officers. We will continue to work closely with the Activity Plan consultants regarding visitor and non-user consultation.

11.2 SITE AND CONTEXT

Location

Address:
The Gurkha Museum,
Peninsula Barracks,
Romsey Rd,
Winchester,
SO23 8TH

The Gurkha museum is located in the historic heart of Winchester, an important city since Roman times, situated sixty miles south-west of London and fourteen miles from Southampton. It is located to the west of the city centre, within Peninsula Barracks, which is off Romsey Road. Peninsula Barracks is home to the Winchester's Military Museums, that comprises six regimental museums, five of which are located together at the old Barracks. Winchester train station is 0.4 miles to the North, only a 10 minute walk. There is a visitor car park directly outside the museum with further public car parks close by within the city.



Site and Buildings' Description

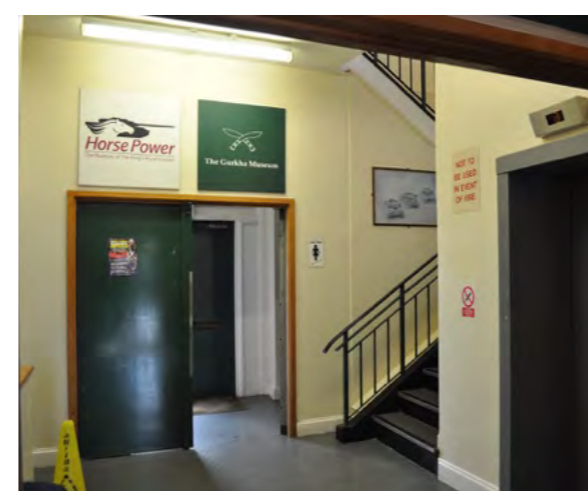
Peninsula Barracks has developed over centuries, the history of the site and building that houses the Gurkha Museum is described later in this document in the summary history of the site.

Today the Gurkha Museum occupies the ground and first floors of the east wing, as well as the entire second floor. The Museum of The King's Royal Hussars occupies the west side of the ground and first floor, and the Ministry of Defence holds the entire third floor. The ground and first floor contain the permanent exhibition space, with a small ticket office at the beginning, and a shop at the end of the museum route. The second floor holds offices, the library, and the McDonald Gallery. The second floor is mainly used for events, educational programming, research and temporary exhibitions.

The building is constructed of solid brickwork faced with well burnt red stock facing brick. There is extensive Portland limestone embellishment to the exterior elevations, with the large front portico, window surrounds, cornice, band courses at first & third floors & roof levels, along with quoins to each corner of the building. The roof is a timber hipped construction with a natural slate finish incorporating a wide parapet gutter around its perimeter. The gutters discharge through lead-lined outlets into cast iron hoppers and pipes. The windows are timber framed sliding sashes; the windows to the exhibition spaces have had blackout film applied to the glazing and are covered over internally. The external doors are generally painted solid timber panelled doors.

Internally the building generally has painted plaster walls and ceilings, and modern floor finishes throughout.

The main entrance to the building leads through to an entrance lobby with modern timber glazed screens and doors. The lobby leads to the two museum entrances, the main central stair and a lift.



On entry to the Gurkha museum there is a welcome desk to the right hand side formed within an opening to an adjacent office space. From here visitors are directed down a short corridor into the main ground floor exhibition spaces. The space is blacked out and has a carpet floor finish. Services are generally surface mounted onto the ceiling with visible heating ductwork and trunking, all painted black to blend into the ceilings. The ground floor exhibition leads visitors to a stair to the rear of the building to take them up to the first floor gallery space. It is a concrete stair with lino floor finish and painted metal balustrade. There is an outdated stair lift mounted to the wall. The first floor exhibition space is similar to the ground floor and leads to a small museum shop at the end of the visitor journey. Visitors then exit the museum via another short corridor that mimics the ground floor entrance, into a first floor lobby and down the main central stair.

The toilets for the museum are shared by other users of the buildings. There are male toilets on the ground and second floor, female toilets on the first floor, and an accessible toilet that does not meet current regulations on the first floor.

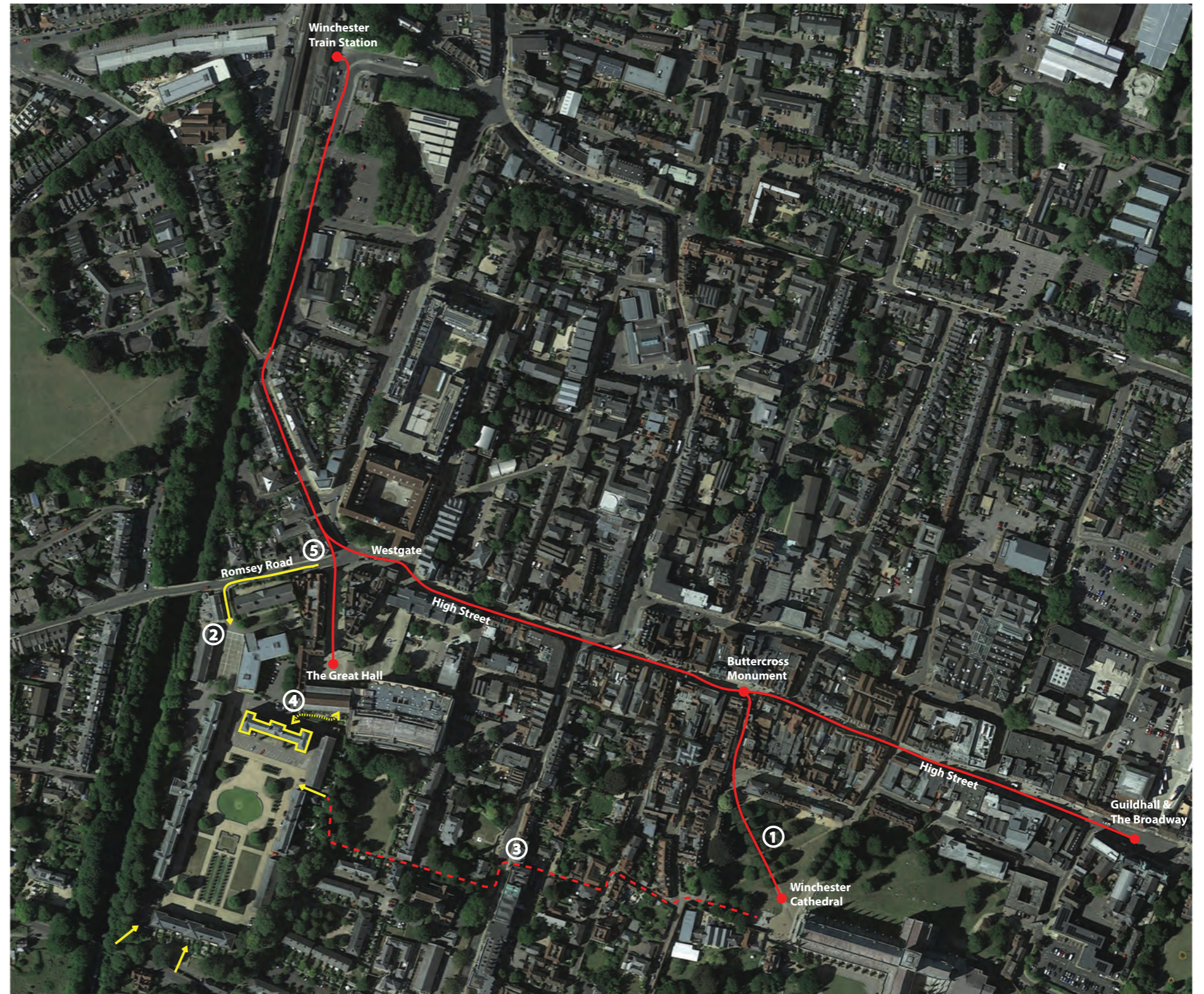
The second floor of the building houses the museum offices, collections stores, library and archive and the McDonald Gallery. The McDonald Gallery is a formal event space and has kitchen and storage located to the south east to facilitate the events that are held there.

There are limited original features evident within the museum spaces; largely the alterations throughout the later part of the 20th century have meant much of the original internal fixtures and fittings have been lost. For instance the chimney breasts are evident, but there are no original fireplaces remaining, and there are no original internal doors or joinery items.



Key Routes to Site

1. Train station to Cathedral - 0.6 miles, 13 minute walk.
2. Train station to Gurkha Museum - 0.4 miles, 10 minute walk.
3. Pedestrian route between Cathedral and museums, feels more private, probably only known to locals - 10 minute walk.
4. Former route between The Great Hall and the military museums, now permanently gated and locked due to ticketing restrictions.
5. Disconnect at important junction between High Street & Romsey Road - The crossroads between the train station, Westgate, The Great Hall, High Street towards the Cathedral, and Winchester's Military Museums complex. Possibly as simple as a lack of signage for pedestrians.



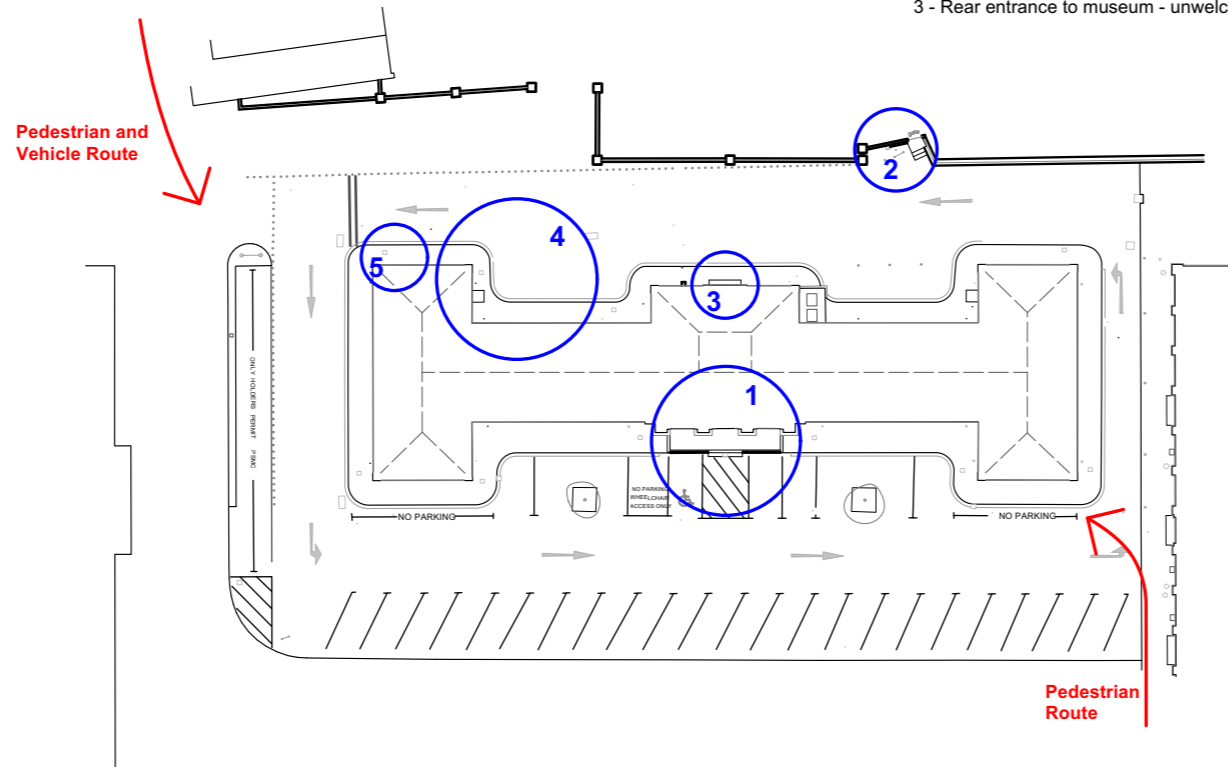
Site Analysis - Landscape



4 - Rear entrance area used to store bins and is poorly maintained.



3 - Rear entrance to museum - unwelcoming and feels back of house.



5 - Signage directs visitors to the rear entrance. It also still direct people to the Great Hall via the now permanently locked gate.

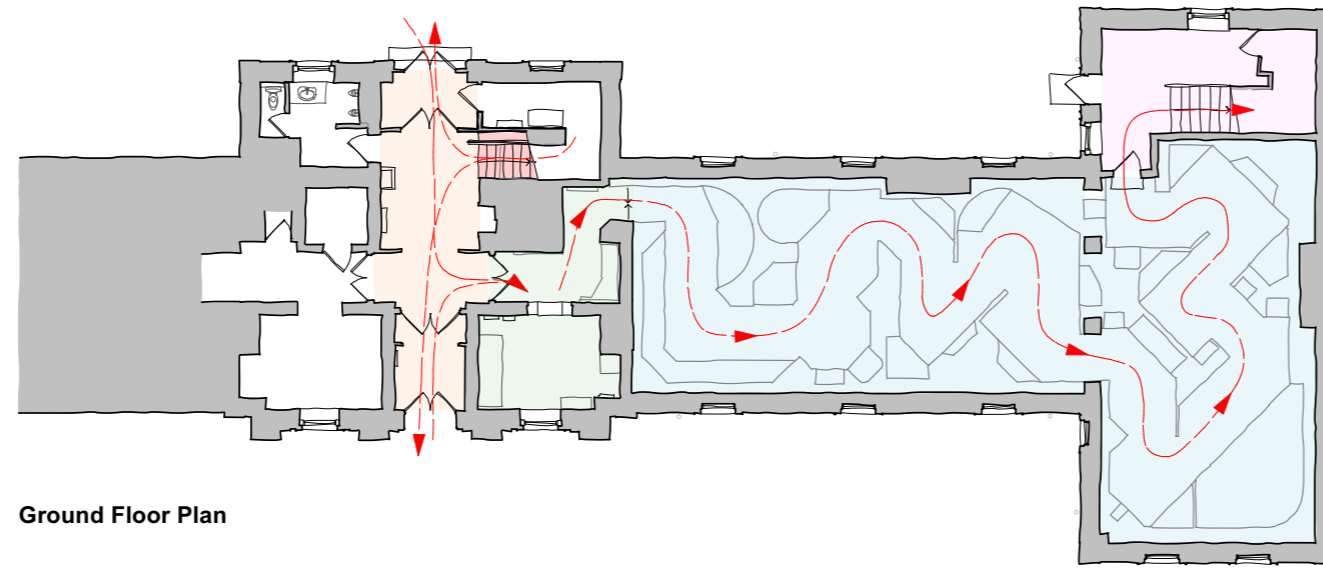


2 - Gate to Great Hall now locked shut. Wayfinding and signage adjacent incorrect and out of date.

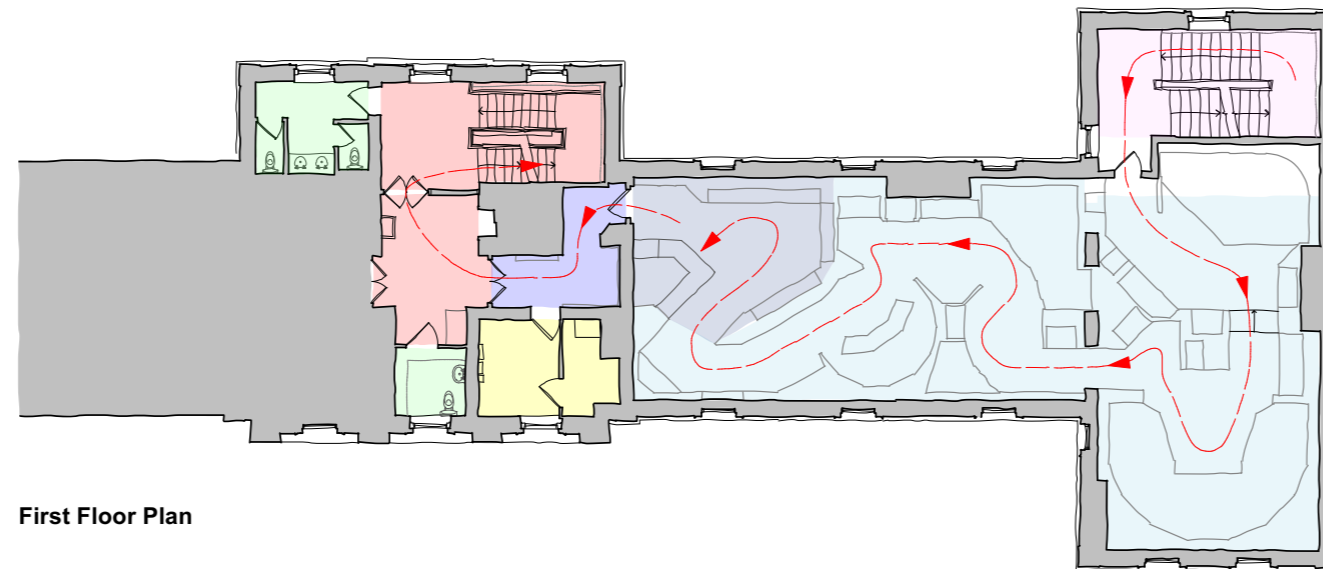


1 - Entrance - Accessible parking bay and access ramps do not meet modern standards. The current landscaping and signage also do not create a sense of arrival or welcoming entrance to the building and museum.

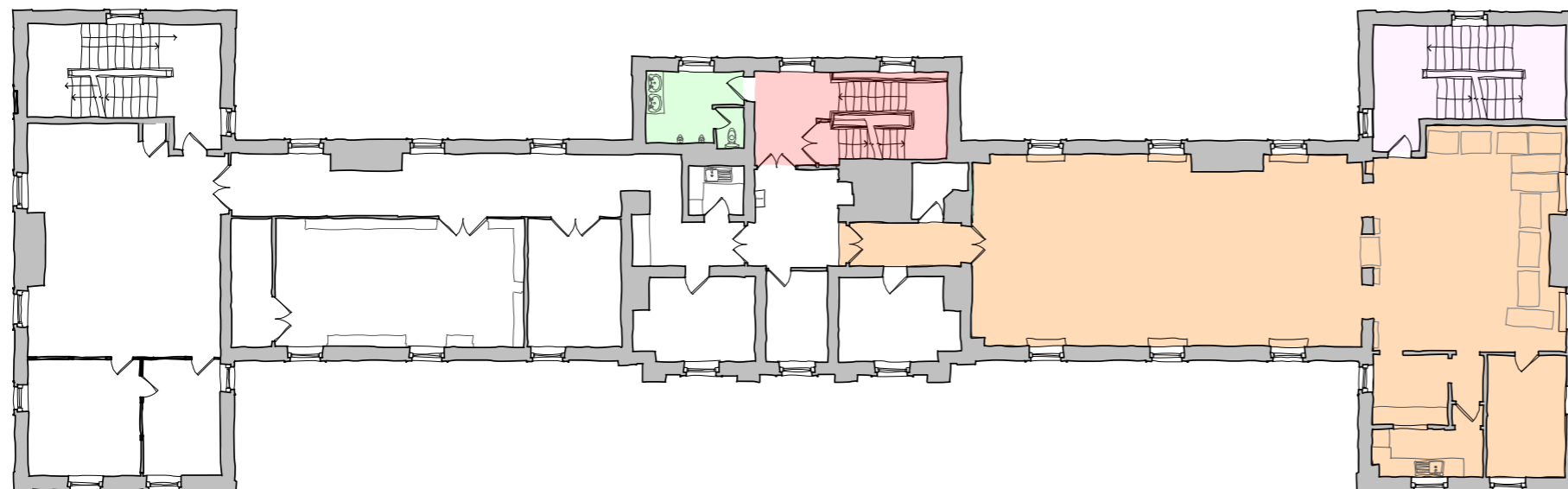
Site Analysis - Building



Ground Floor Plan



First Floor Plan



Second Floor Plan

- SHARED ENTRANCE:**
Visually cluttered with various signage and information, poor sense of arrival, poor decorative order, poor quality finishes throughout and generally feels dated and unwelcoming.
- TICKETING**
Narrow corridor with small ticket desk. View to museum and tickets limited from entrance area.
- EXHIBITION**
All windows blocked up internally to create blacked out space. Previous openings in walls blocked up by exhibition to create linear route.
- STAIRS**
Stairs used for visitors to move from ground to first floor gallery spaces. It is also shared with the MOD for means of escape from upper floors. Wheelchair users and those with limited mobility have to return on themselves to use lift. The stairwell has an old stair lift and is used for storage of various items.
- RETAIL**
Shop is located at the end of the exhibition route. It is not clearly delineated and feels part of the exhibition spaces.
- VISITOR EXIT**
Exit is via a narrow dark corridor with no clear exit signage or information on route out of the building.
- STORE**
Shop stock storage, and also location of various electrical distribution boards and AV/comms racks
- SHARED CIRCULATION AREAS**
Visually cluttered with various signage and information, poor decorative order, poor quality finishes throughout and generally feels dated. Feels disconnected from museum experience.
- TOILETS**
Toilets are in poor condition. Female WC's and the Accessible WC are located on first floor with the Male WC's located on the second floor. There are no baby changing facilities. The accessible does not meet current regulations
- MCDONALD GALLERY & ANCILLARY SPACES**
Event space at second floor level, with private bar and kitchen facilities. It also displays pictures, silver, medal and badge collections.

11.3 EXISTING DRAWINGS



**A2 APPROVED AND ACCEPTED AS
STAGE 2 (CONCEPT DESIGN)
COMPLETE**

Revisions:	P1	For Client Meeting	13/12/2023
	P2	To Design Team	20/12/2023
	P3	Issue to DesignTeam	24/01/2024
	P4	For Stage 2 Report	19/02/2024



PROJECT: **Gurkha Museum**
SHEET: **Existing Site Plan**

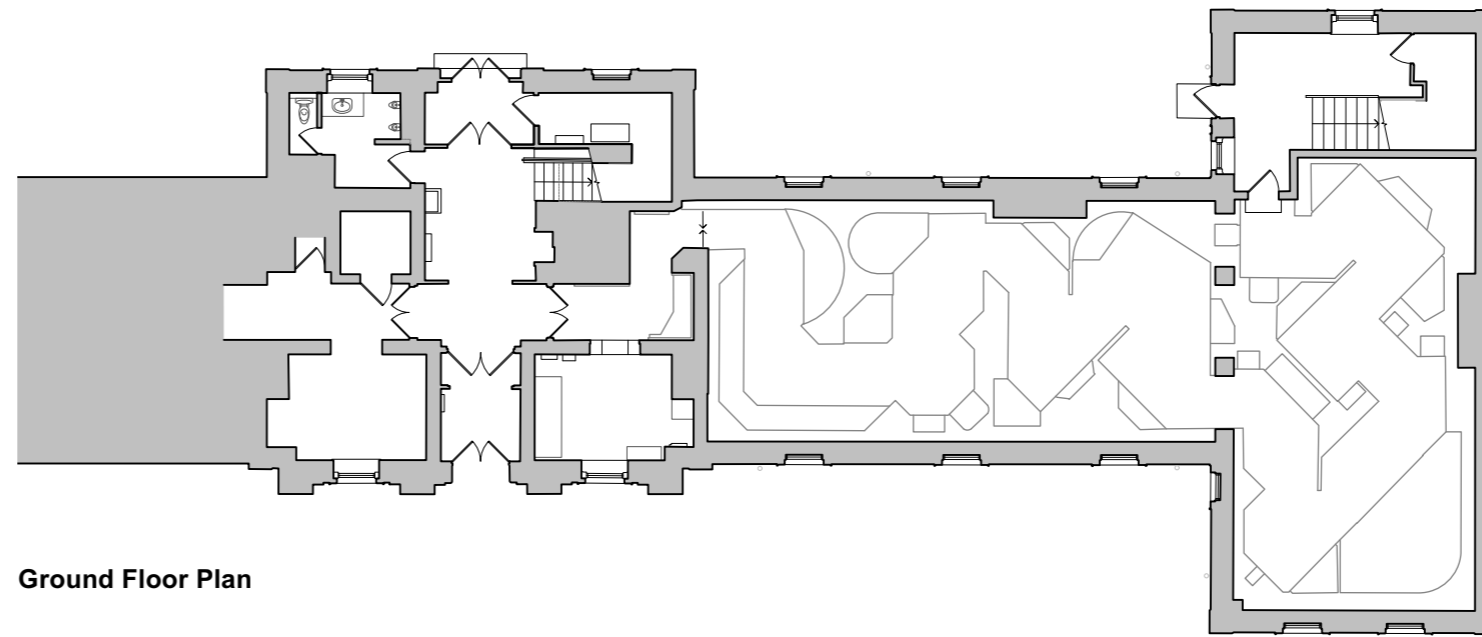
This drawing is ©copyright Pritchard Architecture 2022. No dimensions to be scaled from this drawing except for planning purposes

Project Code - Originator - Functional Breakdown - Spatial Breakdown - Form Identifier - Role - Number
DRAWING NO: **A1138 -PRA-ZZ- RF -DR- A - 20000**
SCALE: **1:500** 0 5.0 10.0 15.0 20.0 25.0 M

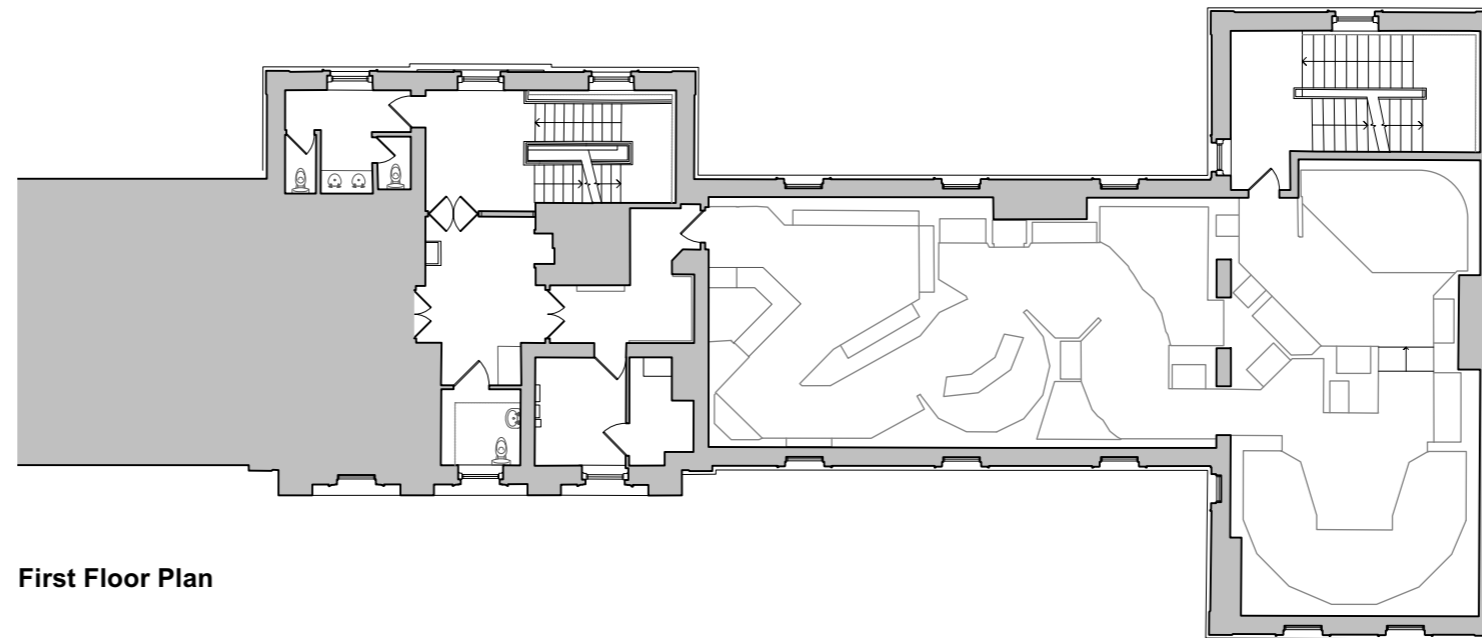
REV: **P4**
DATE: **February 24**

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ARCHITECTURE
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email: studio@pritchardarchitecture.co.uk

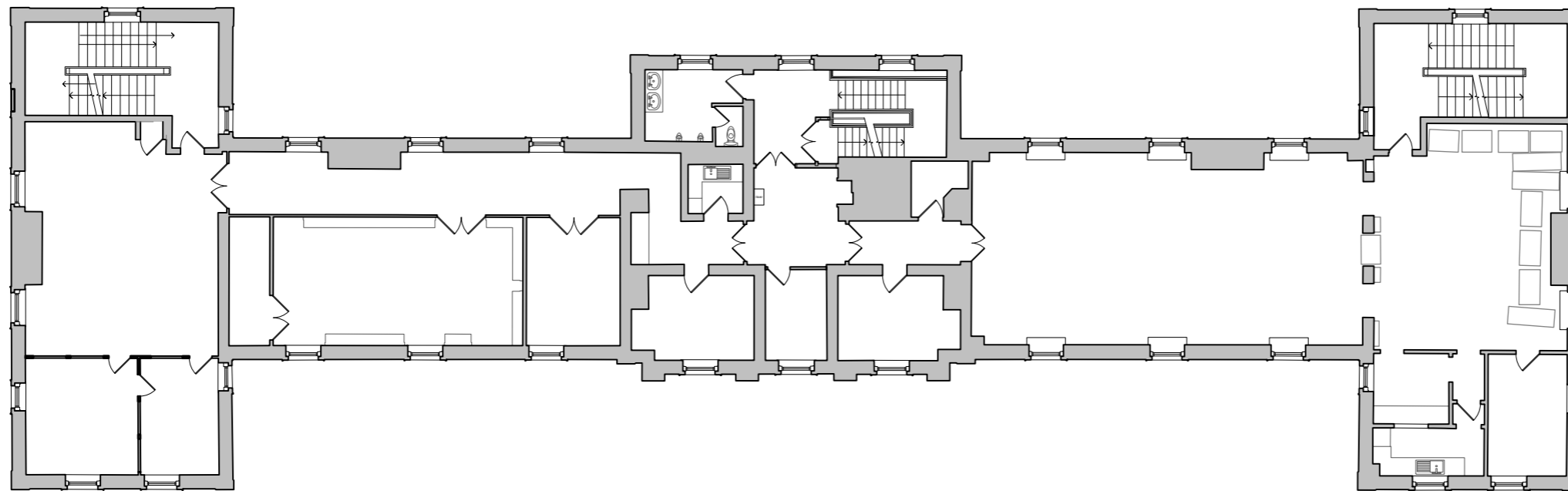
11.3 EXISTING DRAWINGS



Ground Floor Plan



First Floor Plan



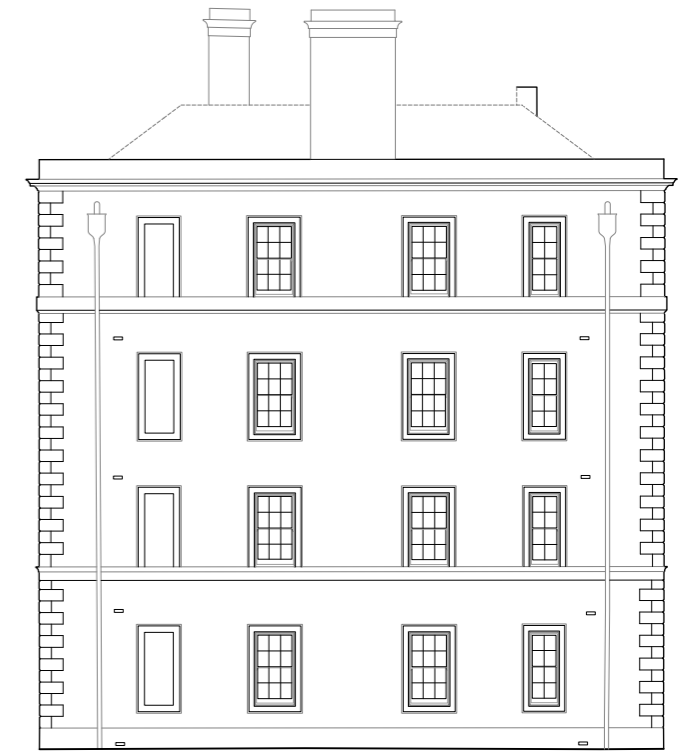
Second Floor Plan

**A2 APPROVED AND ACCEPTED AS
STAGE 2 (CONCEPT DESIGN)
COMPLETE**





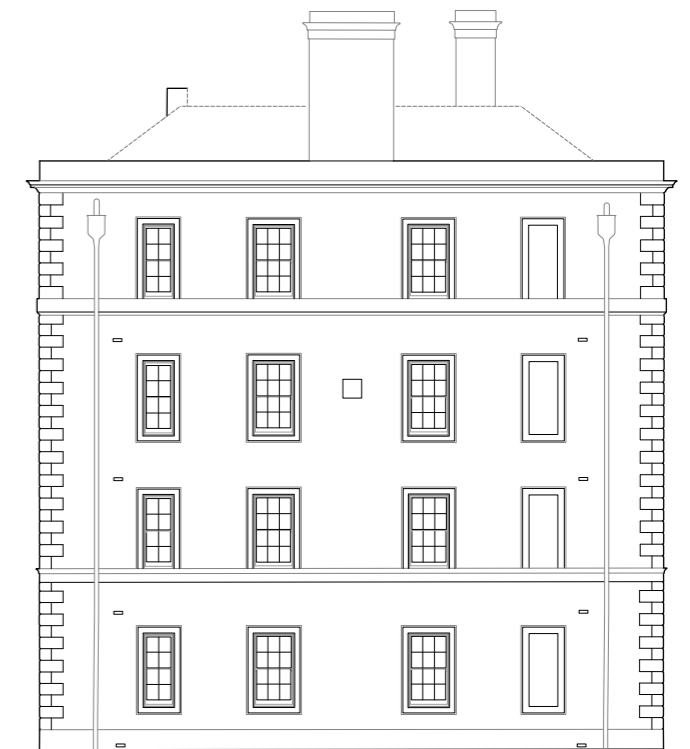
South Elevation



West Elevation



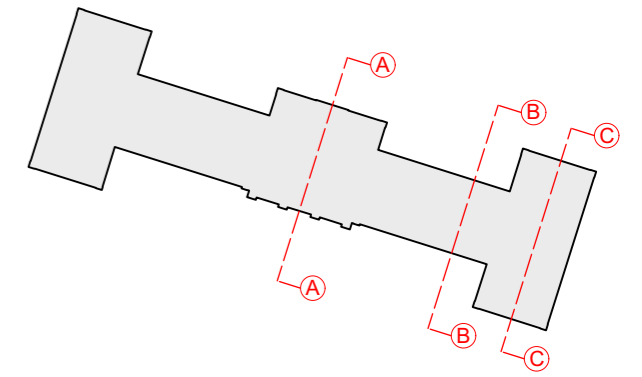
North Elevation



East Elevation

**A2 APPROVED AND ACCEPTED AS
STAGE 2 (CONCEPT DESIGN)
COMPLETE**

11.3 EXISTING DRAWINGS



**A2 APPROVED AND ACCEPTED AS
STAGE 2 (CONCEPT DESIGN)
COMPLETE**

Revisions: P4 For Stage 2 Report

19/02/2024

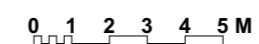
PROJECT: **Gurkha Museum**

SHEET: **Existing Sections**

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DRAWING NO: **A1138 -PRA-ZZ- XX -DR- A - 35005**

SCALE: **1:200**



REV: **P4**

DATE: **February 24**

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11.4 HERITAGE SIGNIFICANCE

Designations

The Gurkha Museum is located on the historic site of Winchester Castle, which is designated as a Scheduled Ancient Monument. The North (or 'Short') block of Peninsula Barracks, which houses the Gurkha Museum today, is itself Grade II listed, as well as sitting within the boundary of the Winchester Conservation area. The Listing description is as follows:

Heritage Category: Listed Building

Grade: II

List Entry Number: 1173349

Date first listed: 14-Jan-1974

List Entry Name: Peninsular Barracks North Block

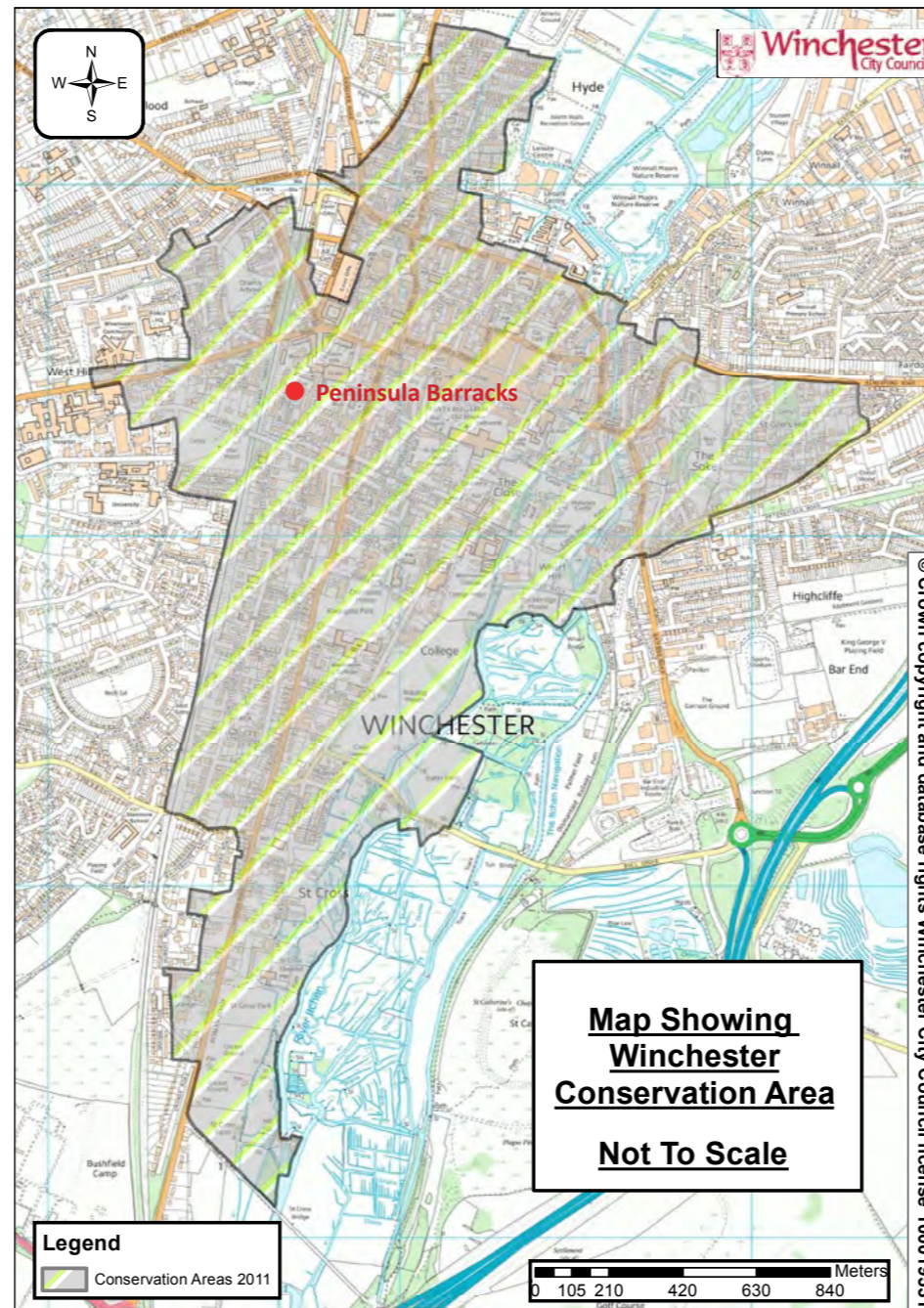
Statutory Address: Peninsula Barracks North Block, Romsey Rd, Winchester, SO23 8TH

District: Winchester (District Authority)

Parish: Non Civil Parish

National Grid Reference: SU4772729453

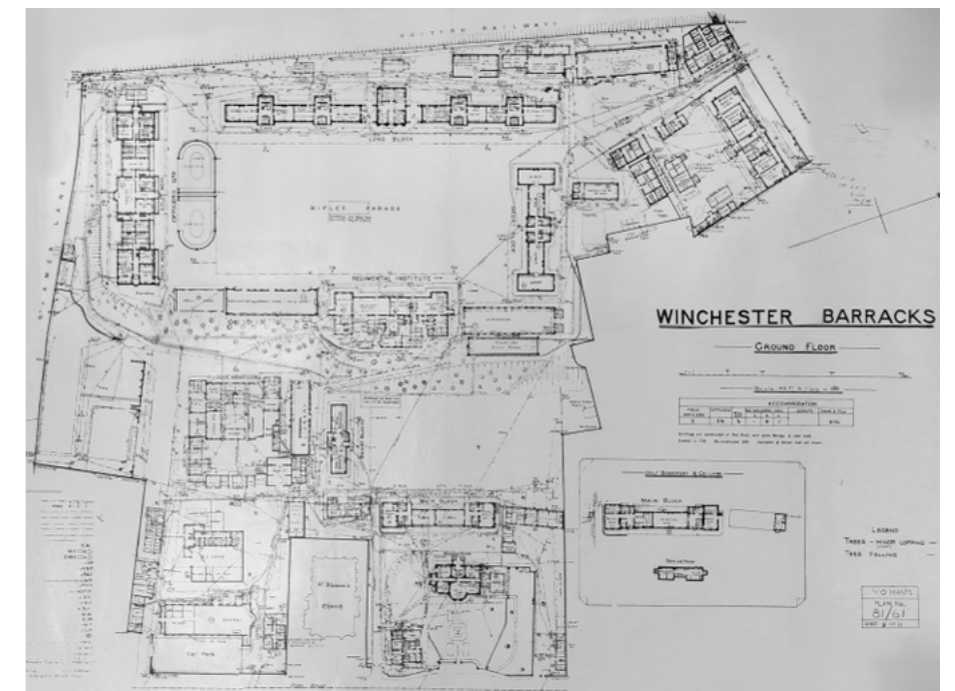
Details: ROMSEY ROAD 1. 1833 (South Side) Peninsular Barracks North Block SU 4729 SE 5/27 II GV 2. This Block repeats exactly the general design of West Block, but has a 10-window front, with a central feature of 3 bays, decorated with a Composite order of pilasters, entablature attic and pediment. The Royal Arms are in the centre of the pediment. The buildings of Peninsular Barracks form a group.



Winchester Conservation Area Map



Surrounding Listed Buildings



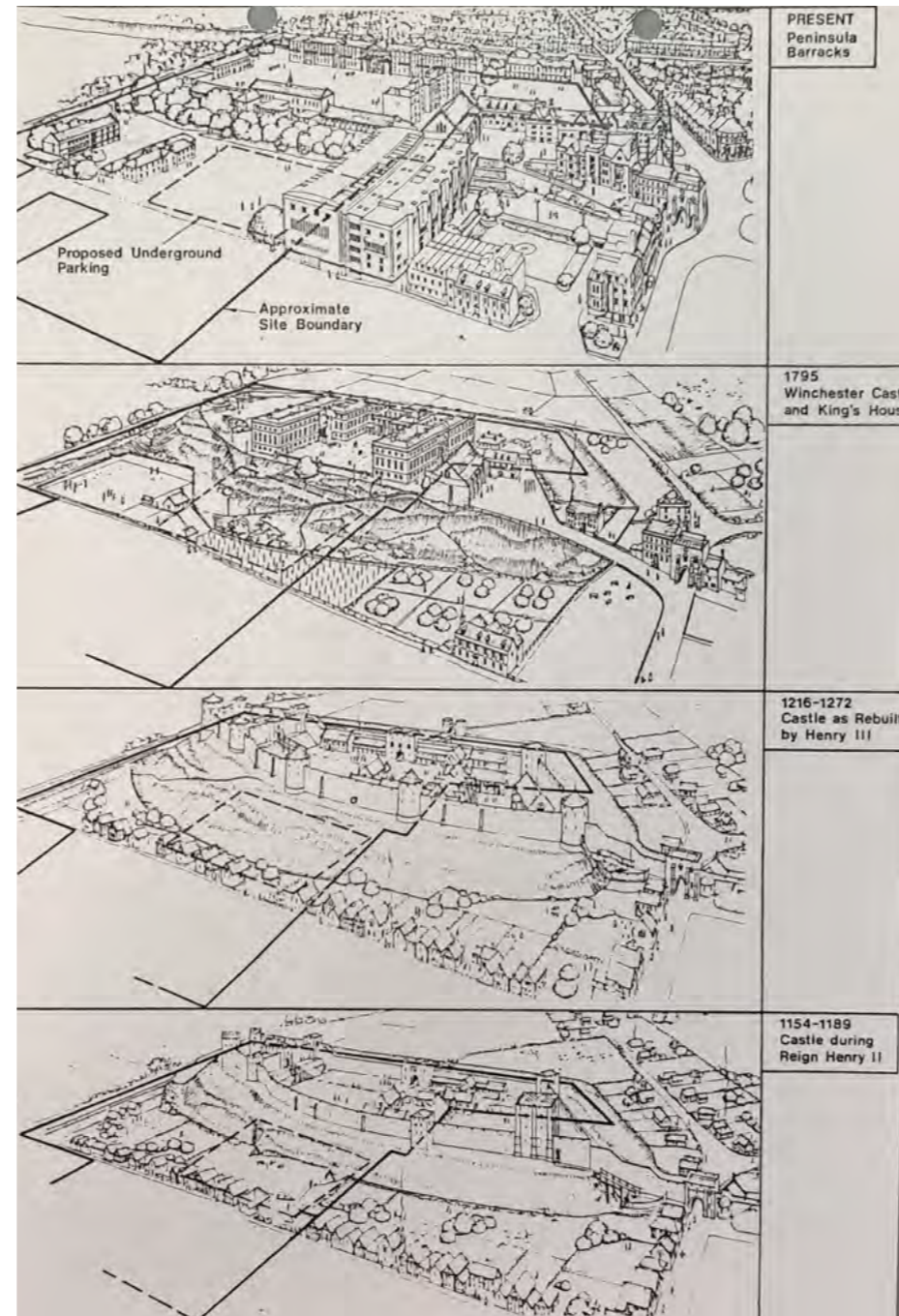
Peninsula Barracks - Ground Floor Layout

Summary History of the Site

The Peninsula Barracks - or Winchester Castle - site has a long and important history. Starting back in the iron age when the Celtic Gaul's settled on this high hill, and gave it the name of 'Caer Gwent' - White City, after the surrounding chalky cliffs. Eventually it was conquered by the Belgae who renamed the city 'Gwent Boly' and made it their capital. The city was then taken in the second Roman invasion of Britain in 43 A.D. and renamed once again as 'Venta Bulgarum'. The Romans built their city on this site and fortified the hill, the line of the old city wall can still be traced today with the embankment that divides the upper and lower barracks. The Romans continued to occupy the area until the year 513 when the city was taken by the Saxons and renamed 'Wintanceaster'.

The next important point in the timeline comes in 827 when Egbert King of Wessex was crowned in Winchester Cathedral. In 872 his grandson Alfred the Great was also crowned in Winchester, making it his capital with the barracks site being the royal residence. In 1069 William the Conqueror started to build his castle, the foundations of which still lie beneath the barracks today. It was modified and expanded over centuries until it was finally taken and destroyed by Oliver Cromwell and his army in 1645. The full demolition was completed in 1650 leaving only foundations and The Great Hall.

The foundation stone for 'The Kings House' palace was laid on the 23rd of March 1683 by King Charles II. Designed by Sir Christopher Wren, but never fully completed as work stopped when the King died in 1685. By the 18th century the grand palace was in a neglected state, but it was taken over to be used as a prison for French, Dutch, and Spanish soldiers captured during the Seven Years' War (1756-63) and during the American War of Independence (1775-83).



Development of Winchester Castle site from 1154 - 1983.

Taken from a feasibility study commissioned by Winchester City Council, and prepared by Carlton Cleeve Ltd and John Ronayne in 1983. Original Drawing from 'Winchester Castle and the Great Hall' by Martin Biddle and Beatrice Clayre.



View from the east of the old palace ('The Kings house'). The North wing of the palace, where the Gurkha museum sits today, right beside The Great Hall (right).



1873 photo of The Kings House from the west, before the 1894 fire.

In 1796 the site was leased for use as a barracks and housed numerous regiments temporarily - up to 3000 troops - until 1856. Great improvements were made during these years and several new buildings were added. The barracks officially became the permanent home of The King's Royal Rifle Corps and The Rifle Brigade in 1858. The Kings House then sadly burnt to the ground in 1894, the Great Hall - only a few meters away from the inferno - was saved thanks to the firemen and others involved, once they could see that the palace was lost. The foundation stone was laid for the replacement barracks in 1899 by The Prince of Wales. The two new blocks were completed in 1902, The Long Block now known as the (new) Kings House, and the Short Block (housing the Gurkha museum today). The Architect Ingress Bell was faithful to the original Christopher Wren design, with the large portico mostly being remade in the new central section of the Long Block. Parts of the columns, architrave, and frieze from the rear and side elevations of the original palace were salvaged from the smoking ruins and reused, including the coat of arms of George III that sit in the pediment above the museum entrance today. The army regiments were finally re-stationed on site in 1904.

Between 1961 and 1964 some major refurbishments were made including drainage and electrical systems, and major interior works. In 1962 the old officers mess block that closed the south side of the parade, which was in serious disrepair, was demolished. This was replaced with the South Block seen today, the series of bored piles which the building sits on straddle either side of William the Conqueror's defensive wall. In 1964 the 'upper barracks' were renamed Peninsula Barracks, after the great fame earned by the three resident regiments under the Duke of Wellington during the peninsula war against Napoleon. The Gurkha Museum moved in to the North Block in 1988, with related works and alterations taking place to accommodate the new use. In 1995 Winchester Architect, Huw Thomas, drew up plans for the Long Block and other buildings to be converted to private homes, with the parade grounds being converted into gardens in 1996.



1930 Aerial Photo of Peninsula barracks, viewed from the southwest with the North Block centre frame



Aerial Photo of Winchester, viewed from the southeast, from the Barracks up on the hill (top left) to Winchester Cathedral (right)



The Parade Square - date unknown



1986 Drawing of the Front Elevation of Short Row

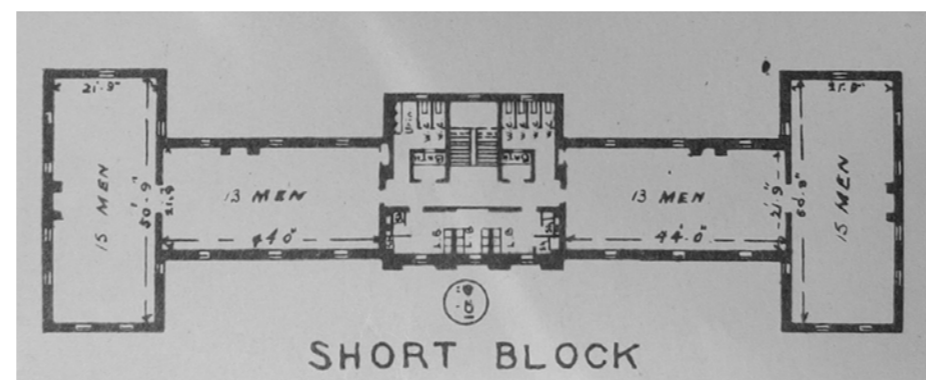
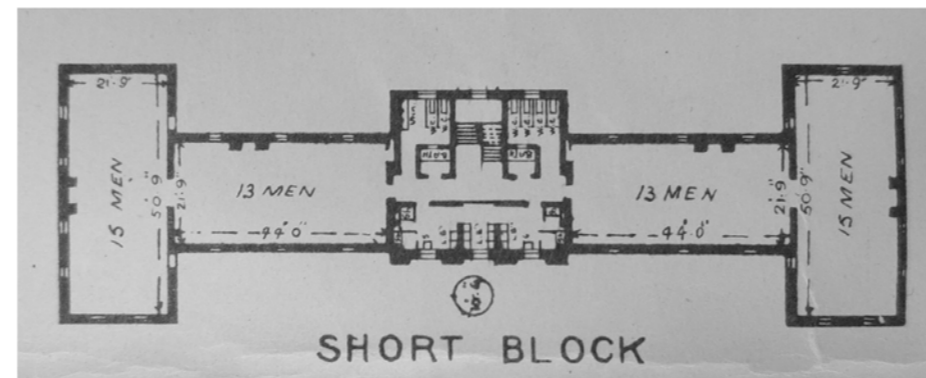
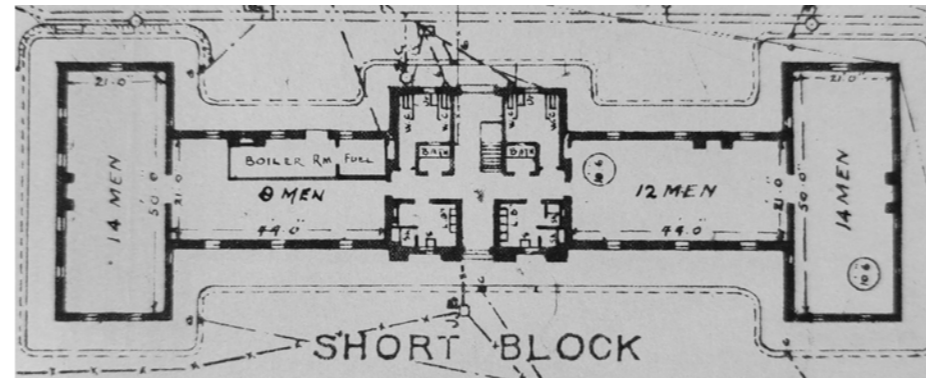


1955 Photo of Passing Out Parade

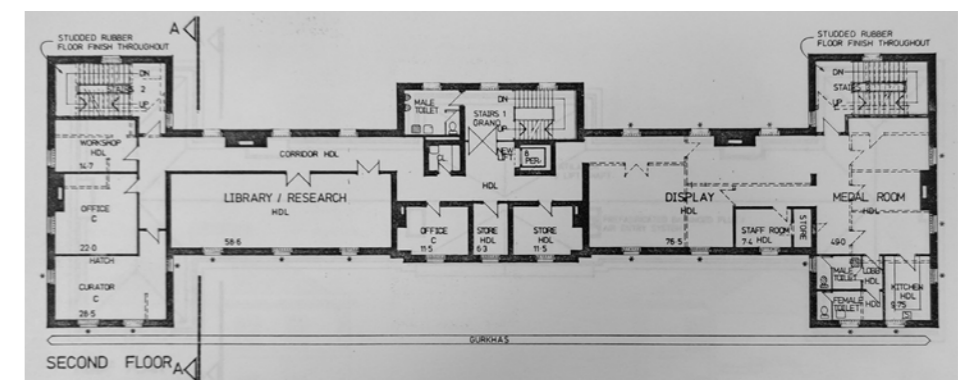
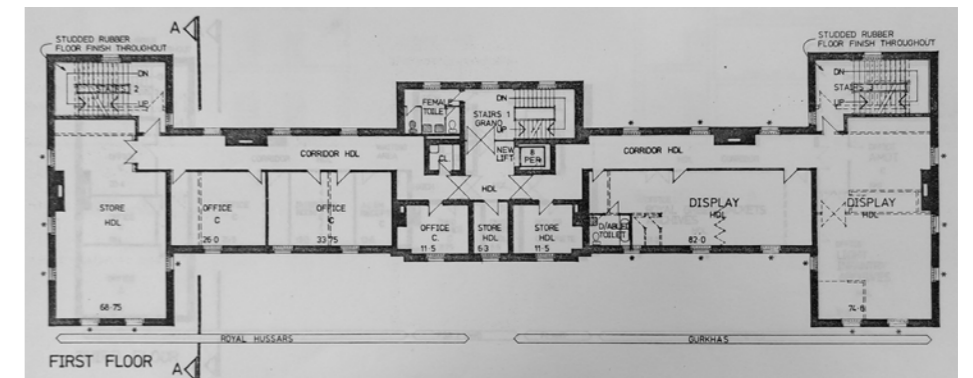
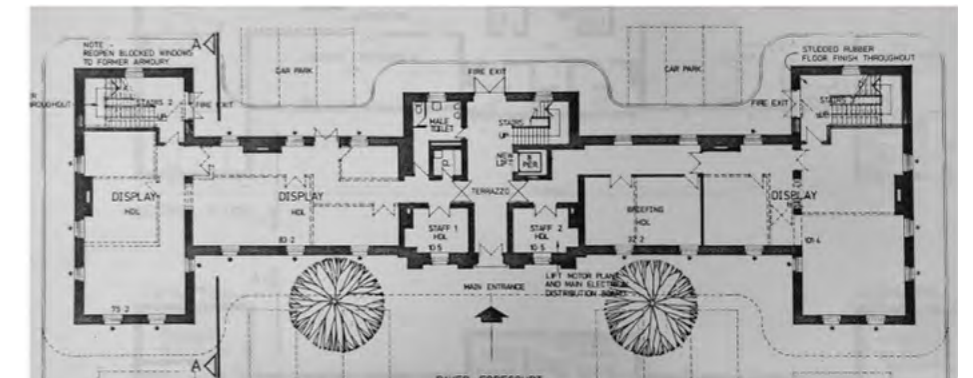
Since its construction in early 1900's the building has seen a number of alterations. During renovations in the 1960's most of the original timber ground floor was removed, and replaced with a new concrete slab. The original central stair core was removed and replaced with a reinforced concrete staircase, with new reinforced concrete slabs continuing across the lobby areas. Also in the central block a new goods lift was installed, along with some timber glazed partitions on each new landing off of the stairs. New brick partition walls were installed in both wings of the building on each floor. Two of the four chimney flues within the central core (the north most flues) were removed or bricked up, and the original central axis running from the west wing to the east wing through the central block was bricked up and changed to the north side where the chimney flues were removed. This central axis/route only remains today on the second floor at the entrance to the MacDonald gallery.

The remaining timber floor at ground level was replaced with concrete with a linoleum finish in the 1980's. During the condition survey in 1986 it was noted that "generally all other floor areas on all floors are satisfactory for the proposed new layout" except for the small area on the second floor, in the southern end of the eastern block, where the catering kitchen etc. sits today. Steel beams were inserted between the existing timber floor joists to help carry new partition walls for toilets and a kitchen. It's unclear whether steel beams were also inserted between joists in other areas following further inspection.

Further works took place between 1986 and 1988 to convert the former barracks into a museum. The south-eastern central chimney flue was torn down and rebuilt incorporating a new flue system with a boiler room on the third floor. The major changes came with two new reinforced concrete staircases and landings at the north west and northeast corners of the museum; including two new fire escape doors at ground level. The goods lift was converted to a passenger lift and extended to the third floor. There were also general minor repairs, and alterations to the internal wall layout.







Original Floor Plans of Short Block

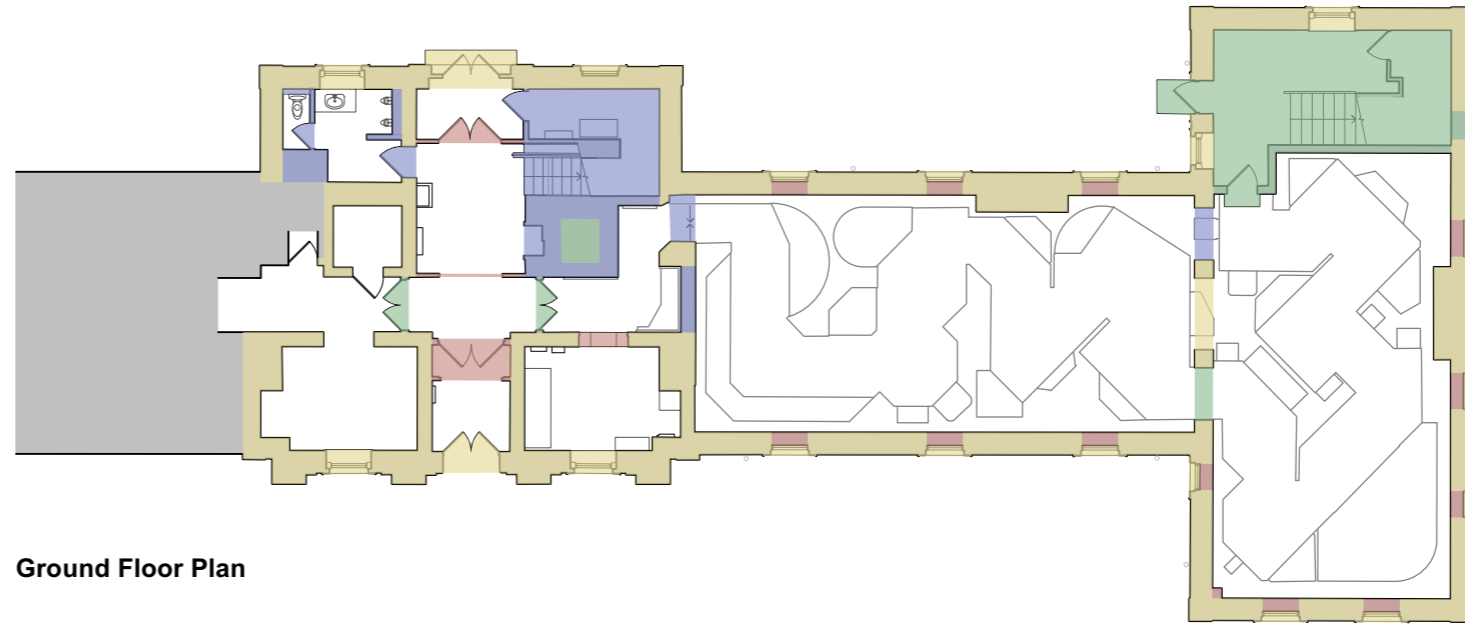


1986 Feasibility study for new museum - Ground Floor, First Floor & Second Floor

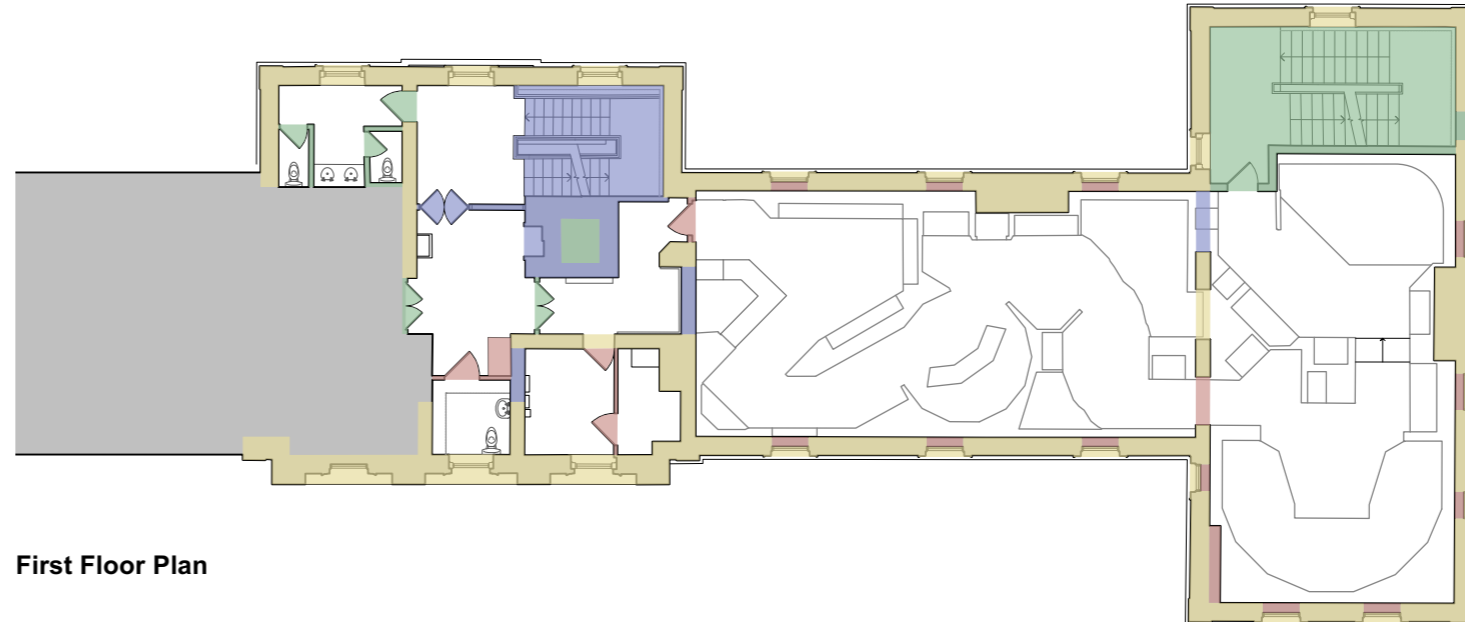
Dated Plans

KEY

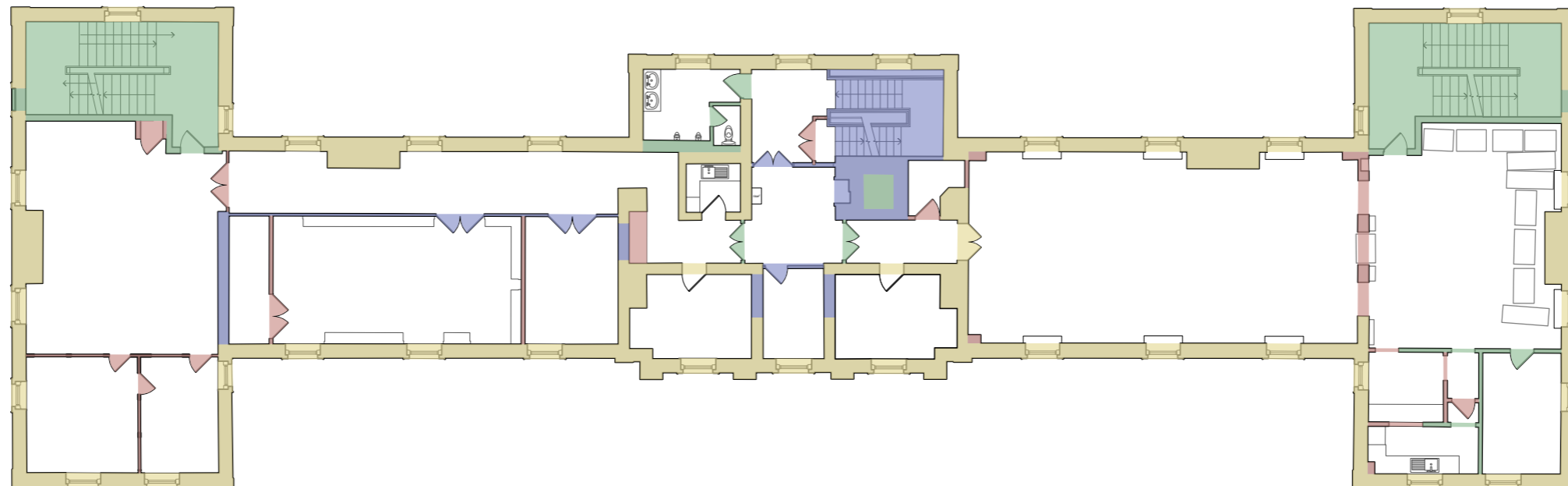
	- 1899 - 1902
	- 1961 - 1964
	- 1986 - 1988
	- 1988 - Present



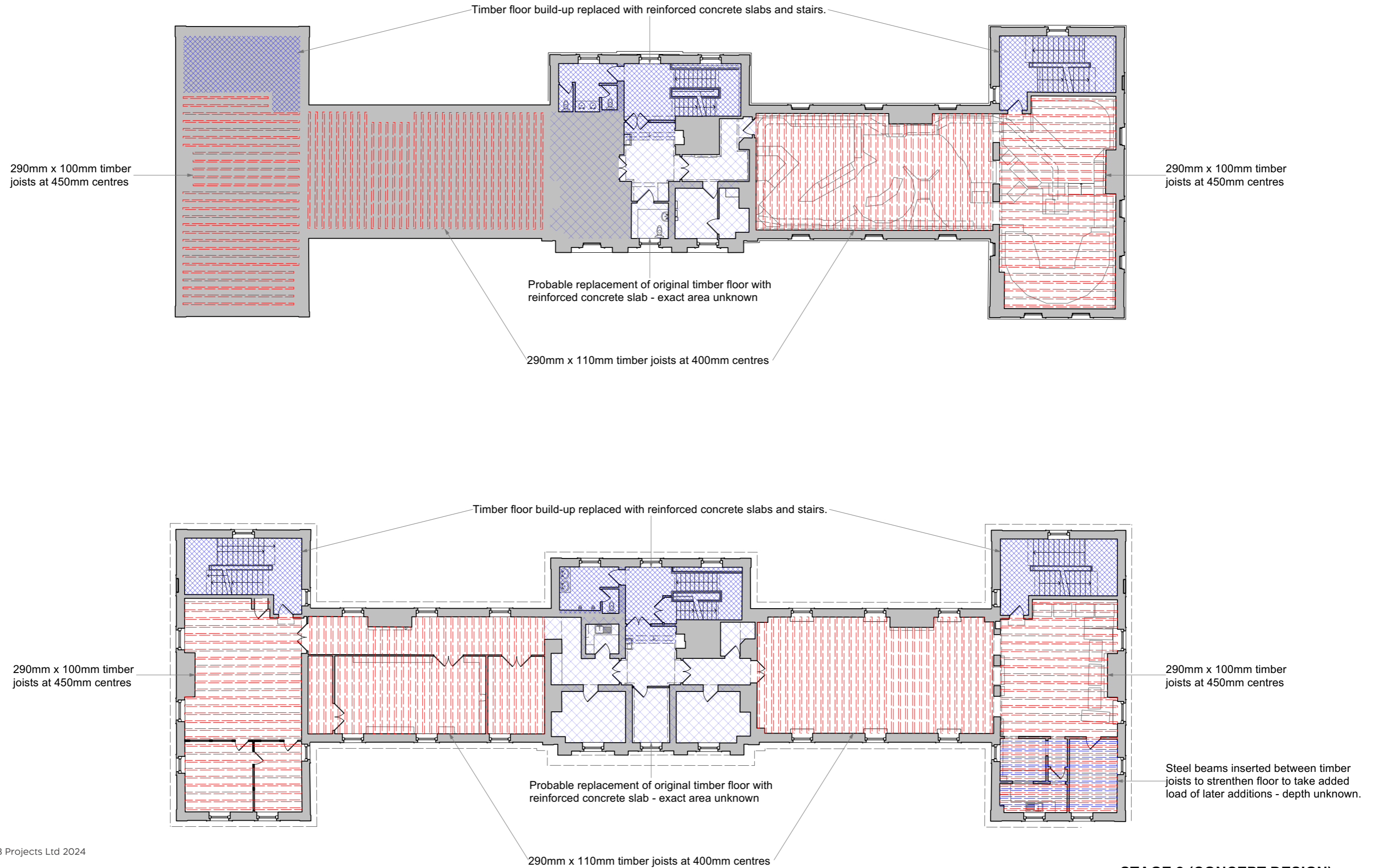
Ground Floor Plan



First Floor Plan



Floor Structure Plan - Based on Historic Information



The Gurkha Museum: Project Kaida



People
Landscapes
Buildings

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