

The Gurkha Museum:

Project Kaida

RIBA Stage 3 Report

July 2024



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The Gurkha Museum: Project Kaida

1.0 Executive Summary

EXECUTIVE SUMMARY

Introduction

With the support of the National Lottery Heritage Fund, Project Kaida will transform the Gurkha Museum into a modern 21st century visitor experience that does justice to the service, sacrifice and commitment that the Gurkhas have made to Britain over the past 200 years. This report contains our RIBA Stage 3 scheme design for both interpretation and architectural works and sets out how the project will be developed with inclusion and sustainability at its heart. The proposals have been worked out in close consultation with the museum's audiences and stakeholders. Their feedback has been invaluable in shaping an audience-focused approach to interpretation and is detailed in this report.

Outcomes

The project delivers against key Heritage Fund outcomes and investment principles. The exhibition design, content and development processes support Heritage Fund outcomes in a range of ways.

Saving heritage

- The Gurkha Museum will be recognised as the global reference centre for Gurkha heritage.
- Gurkha heritage will be better understood and valued both by the military family and the wider community.

- Greater visibility and understanding of the significance of Gurkha heritage will support the museum to develop its collection, particularly in areas that are currently under-represented.

Protecting the environment

- The gallery's environmental footprint will be kept as low as possible through environmentally sustainable design and procurement, taking a holistic approach to sustainability that considers all elements of the gallery's life cycle from design and procurement through to eventual disposal.

Inclusion, access and participation

- Missing voices – specifically, those of Nepali Gurkha soldiers and their families, and the non-infantry units of the Brigade of Gurkhas – will be included, respected and celebrated in the museum and their heritage shared with the wider community.
- The museum will be accessible, welcoming and inclusive for all visitors, deploying a range of interpretive techniques including digital media, sensory and hands-on activities.
- Current service personnel and Gurkha families will be involved in shaping the interpretation to ensure that their voices are heard and their views represented in how the Gurkha story is told.

Organisational sustainability

- The Gurkha Museum will be financially resilient, increasing visitor admissions income and secondary spend and with a range of sustainable local partnerships.
- The Gurkha Museum will become a must-see destination in Winchester, a tourism destination in its own right that draws visitors into the city and supports the local economy.

Key Messages

The museum has agreed five key messages that we would like all visitors to go away with. These are:

- 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.

Six 'Golden Threads' will be woven through the storytelling. These are expanded upon in detail in the museum's Interpretation Plan.

- Selfless commitment and self-sacrifice
- Nepal, the influence of its culture, traditions and geography
- The Anglo-Nepal relationship
- The unique bond between Gurkha soldier and British officer
- Valour and courage
- Loyalty.

Audiences and Consultation

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. The first three of these six audience types are the priority target audiences for the museum exhibition and interpretation.

- Serving and veteran Gurkhas and the wider military family
- Adult cultural day trip visitors
- Families with young children
- Educational audiences across all key stages
- The Nepali diaspora in the UK
- Individuals with a research interest.

Visitor Journey

The visitor journey will be over the two main floors with access to the museum's research and event spaces on the second floor to view the silverware, take part in activities or undertake archival research. A newly created floor void and illuminated sculptural representation of a campfire will link the start and end of the visitor's journey of discovery of 'What is Kaida?'. The narrative route will be broadly chronological but not prescriptive, in thematic areas that relate to the Brigade's history, development, and the main global campaigns it has been involved in. The interpretation will be based around the key messages and 'Golden Threads' that will be interwoven through the displays.

Design Approach

The approach is designed to create a high level of engagement through a wide range of physically and intellectually accessible displays. Key themes within the exhibition will be differentiated by the use of tactile materials and appropriate colours to add interest and help create a coherent wayfinding and messaging system. There will be opportunities for the museum team to layer in further gallery activities during weekends and holidays and a children's trail to help guide and focus families through the exhibition.

The Building – Design Proposals

The approach to the building is informed by historical research within Hampshire Archives together with research into how the building currently operates in the wider context of the Hampshire Military Museums quarter. The architectural approach and new visitor offer have been designed in tandem to ensure we consider all aspects of the building's operation from the perspective of the visitor journey, from pre-arrival to departure. The RIBA Stage 3 assessment reviewed the current arrival and car parking experience and identified the need for improved accessibility, shared circulation spaces, opening up the building, and implementing a circular visitor route that can be experienced equally by all visitors. Assessments were made of the building's fire strategy, existing services and the structural alternatives required to improve the building's function.

Key proposals include:

- Accessible parking and family bays
- Creating a sense of grandeur on arrival at the building
- Glazed entrance doors to enable sight lines into the museum
- Ensuring the rear elevation is fire compliant
- Reconfiguring and opening up the visitor route
- Installing a new accessible platform lift
- Universal toilet provision
- Increased collection storage
- Improvements to the storage areas
- A glazed door for the silverware store
- Low key structural interventions
- Low key M&E interventions.

Access Audit and Plan

The designs for the base build, fit out and exhibition demonstrate an inclusive approach to designing for accessibility to ensure the museum will be welcoming to all. The architectural designs address the currently inadequate access provisions for getting into and around the museum with new ramps, entrance arrangements and new lift to all floors. New and reconfigured toilets will offer greatly enhanced levels of comfort and convenience whilst new wayfinding will assist everyone in finding their way around with ease.

The proposed designs for the exhibition significantly improve accessibility with a legible layout and broad range of hands-on, interpretative tools to convey the Gurkha story in a compelling and engaging way whilst meeting the access requirements and learning preferences of visitors.

Costs

The following is based on discussions as to types of media and visitor experience together with allowances for the introduction of new MEP services and access improvements. Please note that these costs are provisional as the final specifications and technical design are still to be finalised.

Initial Budget Estimate

Base Build

Strip Out		£	35,200
Demolition and Alterations		£	32,800
Stairs and Balustrades		£	13,400
Windows and External Doors		£	24,900
Internal walls		£	14,800
Internal Doors		£	68,700
Wall Finishes		£	24,900
Floor finishes		£	66,200
Ceiling Finishes		£	17,900
Fixturing		£	63,000
Sanitary Fittings		£	15,600
Mechanical		£	41,800
Electrical		£	186,400
Lift Installation		£	30,000
External Works		£	88,700
Sub-total		£	724,300
Preliminaries	Including decant, storage and recant	£	111,000
Sub-total		£	835,300
Design development Contingency	5%	£	41,800
General Contingency	10%	£	83,500
Sub-total		£	960,600
Construction inflation	BCIS All in tender Price Forecast 14th June 2024 - from present day to mid point of construction say february 2026 2025 equating to 5.6%	5.6%	£ 53,800
Estimated total (excluding VAT, Fees and the like)		£	<u>1,014,400</u>

Exhibition Fit-Out

Summary of Approximate Allowances (By Element)

Setworks		£	620,000
Showcases incl lighting		£	128,000
Mounts and installation		£	29,000
Labels		£	1,900
Graphics		£	67,700
AV Hardware		£	261,000
AV Software		£	67,800
Scenic treatment		£	45,000
Models/Artworks		£	17,000
Manual interactive		£	68,000
Exhibition lighting (extra over general lighting)		£	77,000
Sub-total		£	1,382,400
Preliminaries	Allowance	£	91,000
Sub-total		£	1,473,400
Design development Contingency	5%	£	74,000
General Contingency	10%	£	147,000
Sub-total		£	1,694,400
Construction inflation	BCIS All in tender Price Forecast 14th June 2024 - from present day to mid point of construction say february 2026 2025 equating to 5.6%	5.6%	£ 95,000
Estimated total (excluding VAT, Fees and the like)		£	<u>1,789,400</u>

Exclusions

- Works to areas outside of the Museums demise (other than those listed)
- Building fabric repairs (MOD responsibility)
- VAT
- Fees
- Purchasing of objects or collection
- Collection conservation
- Digitisation
- Staffing
- Operational equipment
- Building Regulations related additional works
- Removal of deleterious materials
- Finance
- Ticketing
- Temporary exhibitions



The Gurkha Museum: Project Kaida

2.0 Audience

AUDIENCE RESEARCH

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 and veteran Gurkhas and the wider military family
- Families with young children
- Educational audiences across all stages
- Nepali diaspora in the UK
- Adult cultural day trip visitors
- Individuals with a research interest

Within this, we have identified three priority target audiences for the new interpretation with the aim of widening the museum's visitor profile, broadening and deepening relationships with local communities, and building the museum's contribution to the visitor economy in Winchester.

- **Serving and veteran Gurkhas and the wider military family:** this is a strategically significant audience given the museum's location and its key relationships with stakeholders. Building strong relationships with serving and veteran Gurkhas and their families is critical to the museum's long term sustainability.
- **Adult cultural day trip visitors:** this will be a core audience for the museum given Winchester's appeal as a tourism destination and the museum's co-location with five other museums at Peninsula Barracks.
- **Families with young children:** this is a strategically important local audience for the museum. The family audience is numerically significant, and families increasingly expect museums to have a varied and engaging offer. Families are a particular focus of the Activity Plan which means that the core interpretation needs to be family-friendly and engaging.

To meet the needs of different target audiences the museum will adopt a diverse approach to both content and interpretation, telling a wide range of stories in an accessible way that appeals to different groups of people.



The Gurkha Museum: Project Kaida

3.0 RESEARCH
& CONSULTATION

RESEARCH & CONSULTATION

We have undertaken a wide range of consultation in developing our interpretation and design proposals.

We had a shared consultation plan with the Activity Plan consultants and have used the outcomes of their consultation work with stakeholders and representatives of target audiences as well as our own audience research. The learning from these consultations is summarised below.

Serving Gurkha Soldiers and Veterans

- Veteran Gurkhas who visit the museum at the moment do not see their own service reflected. 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 wide role played by the Regiment, not just in international conflict operations but in aiding with domestic crises such as flood response 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.
- While soldiers and veterans wanted the full range of their activity to be represented, they emphasised that the overarching story is one of collaboration and teamwork. The cap badges are distinct units with their own histories but they depend on each other. The museum needs to tell the story of the Brigade as a whole.
- Communicating Nepali culture is critical to understanding why the Brigade of Gurkhas is distinctive. Gurkha veterans felt that the Brigade's military prowess rests on characteristics that they learned as children in Nepal such as discipline, respect, loyalty and hard work. Characteristics such as bravery and sacrifice need to be put into the family context and reflect the contribution of Gurkha families.
- Gurkha consultees wanted the museum to contain fewer objects but tell the stories behind them more effectively. All wanted the exhibition to have a solid chronological base in recognition of the likelihood that many visitors will come with little or no prior knowledge.
- Retired British officers wanted the unique relationship between British officers and Gurkha soldiers to be fully represented. This relationship has many facets: it is economic and practical as well as personal, individual and affective. It is unique in the British army and is at the root of the relationship between Britain and Nepal.
- Soldiers and veterans want their story to reach a diverse public, and particularly to appeal to children and young people. They agree that, for the museum to reach a wide range of visitors, it needs to be an exciting place to visit. They were particularly keen that the museum should not be overly text or object-heavy, should contain respectful interactivity, and should make intelligent use of AV and digital media in storytelling.
- Family members, including young people, wanted to see their own experiences reflected in the museum and to be able to better understand the experience of serving as a Gurkha. We learned that the wives and children of Gurkhas often are not told why their family member is being deployed and do not have any idea what their service entails. The museum has an important role to play in bringing families together and helping them to understand the wider context of their own personal experience.
- The children of Gurkhas, brought up in the UK, wanted to know what life was like for their parents in Nepal. Some Gurkha children had visited Nepal, some had not. Some spoke Nepali at home, some knew very little of their parents' language. The museum has a role to play in interpreting Nepalese 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.
- Language can be a barrier for some Nepali people, particularly those who are recent settlers or older than 50. The museum should include some Nepali language in both written and audio formats. Nepal has 100 dialects and 93 languages, so this is not straightforward and will require further consultation at the detailed design stage.

Gurkha Families

- Hampshire has the largest Nepalese community in the UK. The museum offers an opportunity to celebrate their contribution to Britain as well as engage them as audiences. The museum content needs to be relevant to existing and newly settled Nepali families by telling relevant contemporary stories about current and recent Gurkha service and using modern, interactive interpretation techniques. Nepali families want to see the relationship between Britain and Nepal reflected because "our heart is in both places".

- Nepalese people don't necessarily revere historic artefacts in the way we do in UK museums but celebrate their heritage in other ways such as through traditional dress, music and dance. Incorporating these into the museum is important as an expression of cultural heritage. However, a lot of cultural artefacts in the collection are similar to items still in use today which is an important route into Nepali culture.
- The museum needs to tell the story of lower ranks, not just officers, so that it is attractive to and representative of a wider range of people.
- 39% of people responding to the Winchester town centre survey said they didn't feel the museum was a place for them. The exhibition and its marketing need to be clear about the relevance of the Gurkha story for a wider public and that visitors will be welcomed.
- The town centre survey respondents indicated a clear interest in the origins and traditions of the Brigade of Gurkhas and the experience of life as a Gurkha alongside more traditional military narratives. This held true irrespective of whether or not the respondent had visited the museum in the past.

Local Community

- Families, whatever their cultural background, need activities they can do together such as trails and interactive interpretation. Family activities need to engage everyone, including different generations and children of different ages. British families in Winchester who contributed to the consultation were aware of the Nepali diaspora in Hampshire and were curious about their life and culture.
- Photo opportunities for visitors to share on social media will help to spread the word about the museum.



The Gurkha Museum: Project Kaida

4.0 Interpretive Approach

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 Brigade of Gurkhas, and the insights derived from the consultation described in section 3.

Through new interpretation, we aim to:

- Create an accessible and inclusive museum that engages all potential visitors through physically and intellectually accessible interpretation, interactivity, and inclusive design.
- Tell a diverse range of stories that reflect not just the service of the officers and soldiers of the Brigade of Gurkhas over the past 200 years but also the contribution of Gurkha families to regimental life and to British society and culture.
- Tell the human stories behind the collections. Visitors will be able to access a broad range of collections, including object and archive materials and oral histories, but more importantly they will be able to access the diverse human stories that are contained in the museum's collection.
- 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 storyline 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 and Golden Threads

The museum has agreed five key messages that we would like all visitors to go away with. These are:

- 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.

Six 'Golden Threads' will be woven through the storytelling. These are expanded upon in detail in the museum's Interpretation Plan.

- Selfless commitment and self-sacrifice
- Nepal, the influence of its culture, traditions and geography
- The Anglo-Nepal relationship
- The unique bond between Gurkha soldier and British officer
- Valour and courage
- Loyalty.

The Key Messages and Golden Threads form the basis of the storyline and interpretive approach outlined in this report. This should be read in conjunction with the museum's Interpretation Plan which describes the storyline in detail and highlights key objects that will feature in the new displays.



The Gurkha Museum: Project Kaida

5.0 Visitor Journey

5.1 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.

When 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.

Visitors will walk past two mannequins to enter the museum space, one either side of them and wearing full uniform illustrating

the evolution of the Gurkha soldier from 1815 to present day.

This first area of the museum is a non prescriptive space allowing free flowing movement of visitors around the displays. A combination of interpretive panels and an on-screen video presentation with captions in both English and Nepali provide 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 Gurkha's as part of the East India Company, their absorption into the British Army and the establishment of Nepal.

Interpretation will be conveyed through varied use of graphic and digital media, handling items, 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 repurposed existing small model dioramas concealed within display units and seen through 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 and non-accessioned collection items relevant to respective displays and stories.

The theming of this space will gradually become more military led, with interpretation leading into the establishment of Nepal and early conflicts between the British in India and the Goorkhas, resulting ultimately in the recruitment of Goorkhas into the British East India Army.

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 discreet 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. They are taken on a chronological journey from the Anglo-Nepal War and Imperial policing through the Indian Mutiny/Revolt to the small 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 Gurkhas role in conflict from this period. The addition of triggered projection and audio make this an immersive and involving experience, as well as a photo opportunity.

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

5.1 VISITOR JOURNEY

Overview continued

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 visitor's 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 triggered by the visitor.

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 more Victoria Cross medals.

At the end of the First World War displays, interpretation covers the interwar years covering smaller conflicts in the lead up to World War Two.

This brings the visitor to the end of the ground floor exhibition space and they have 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, 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 triggered lighting, projection and sound and provide an immersive introduction to this part of the museum.

Displays are 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 and the Malayan Emergency. At the far end of this space interpretive themes move into late 20th Century conflict. 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 five more Victoria Cross medals on display within the Second World War interpretation, highlighted with their respective individual stories of valour and sacrifice.

Younger visitors will have more model dioramas to find in this area, and interactives will provide an insight into how kit and munitions have changed, and how they differ depending upon the geography of conflict.

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

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 in the 21st Century.

On the right visitors 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 an accessible physical interactive area intended to provide some experience of a small part of the recruitment process by allowing the visitor to put their pull up prowess to the test.

The visitor route now becomes less prescriptive and more free-flowing,

providing the opportunity to explore and discover the information on offer.

Interpretation and stories 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 is 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 audio 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.

5.1 VISITOR JOURNEY

Overview continued

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.

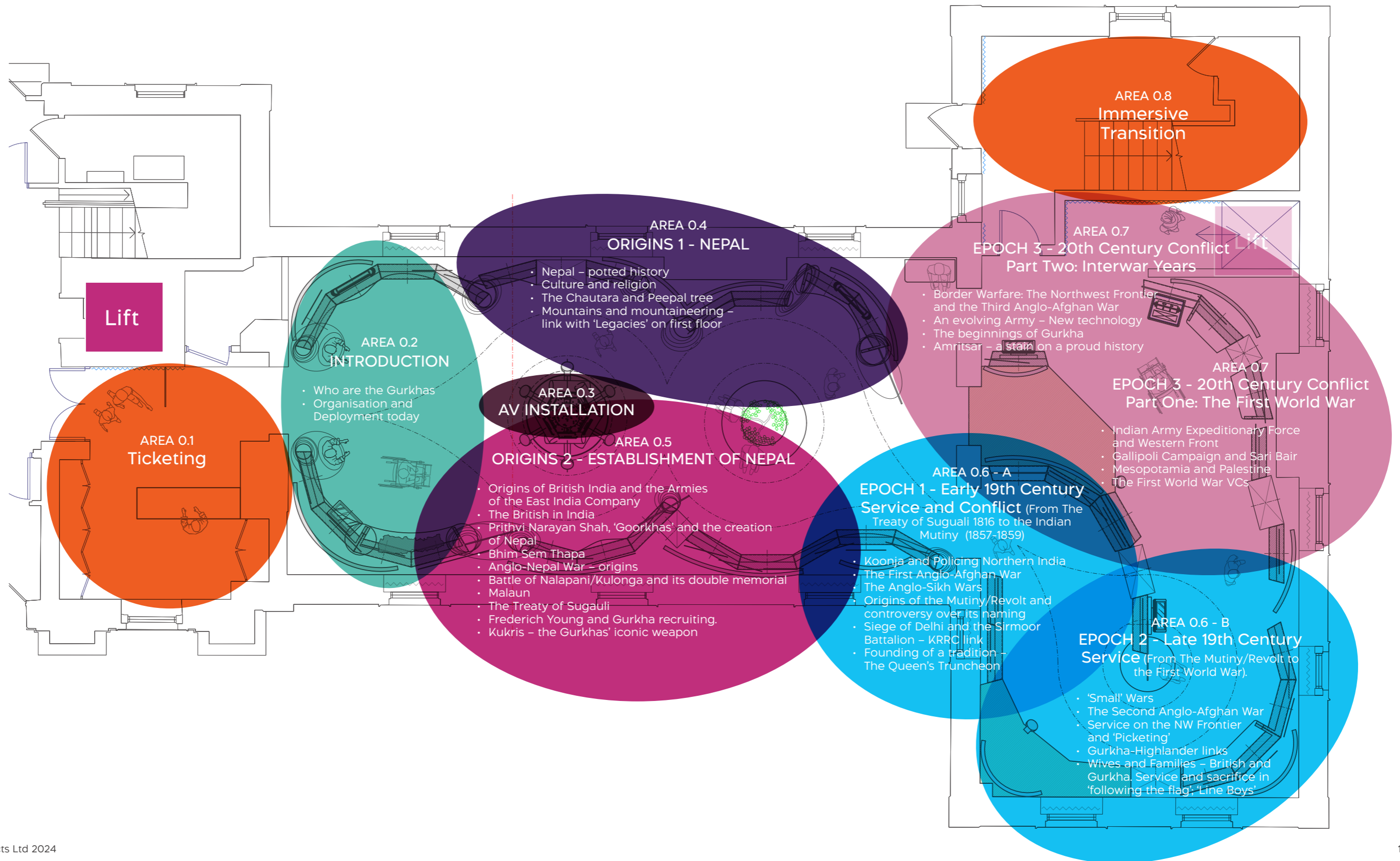
Visitors exit the exhibition space through the gift shop, where fixtures will reflect the design approach of the displays throughout the museum.

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 McDonald Gallery Room corridor.

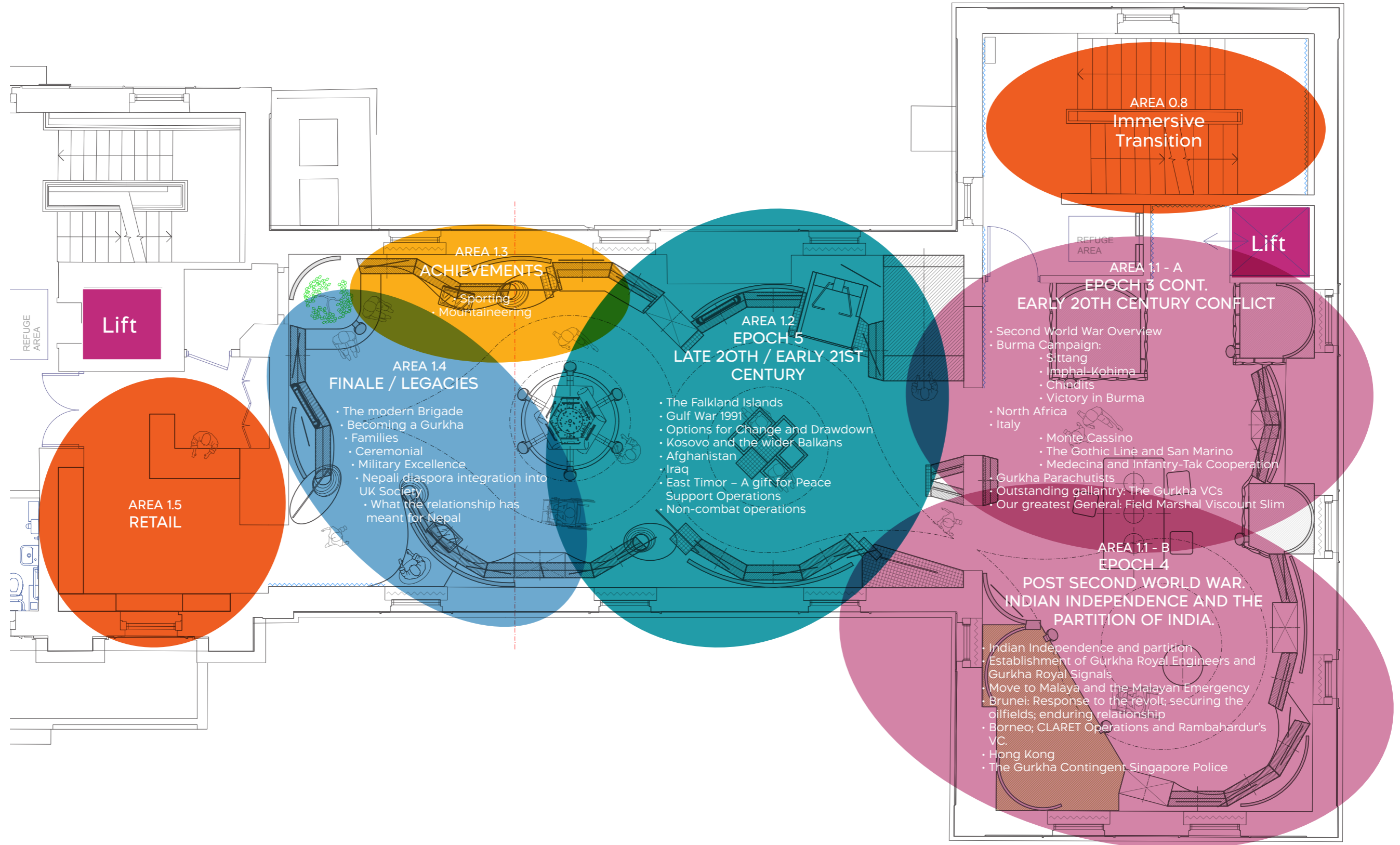
5.2 SCHEMATICS - INTERPRETATION THEMES

Kaida: Culture & Service - Ground Floor

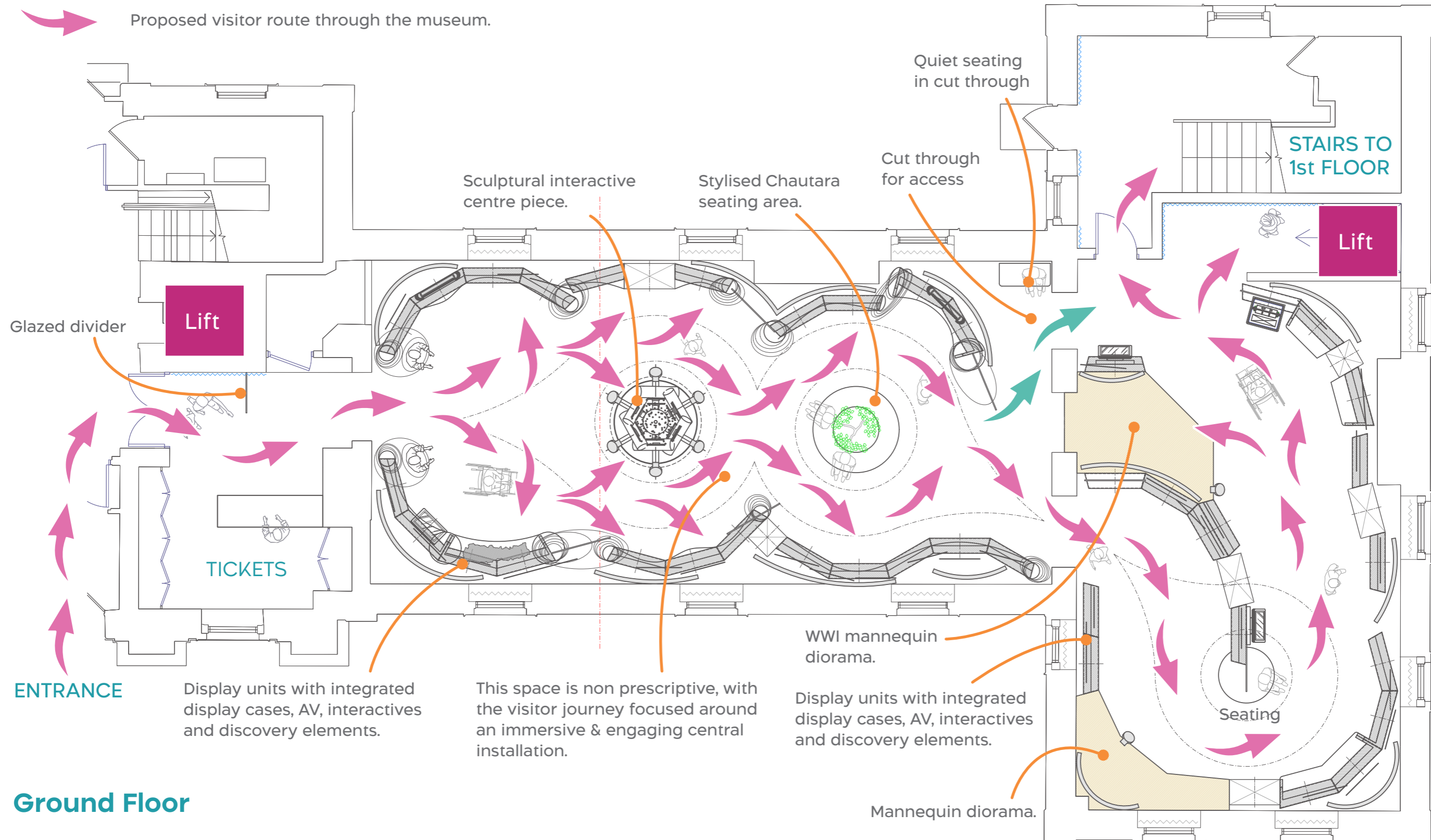


5.2 SCHEMATICS - INTERPRETATION THEMES

Kaida: Culture & Service - First Floor



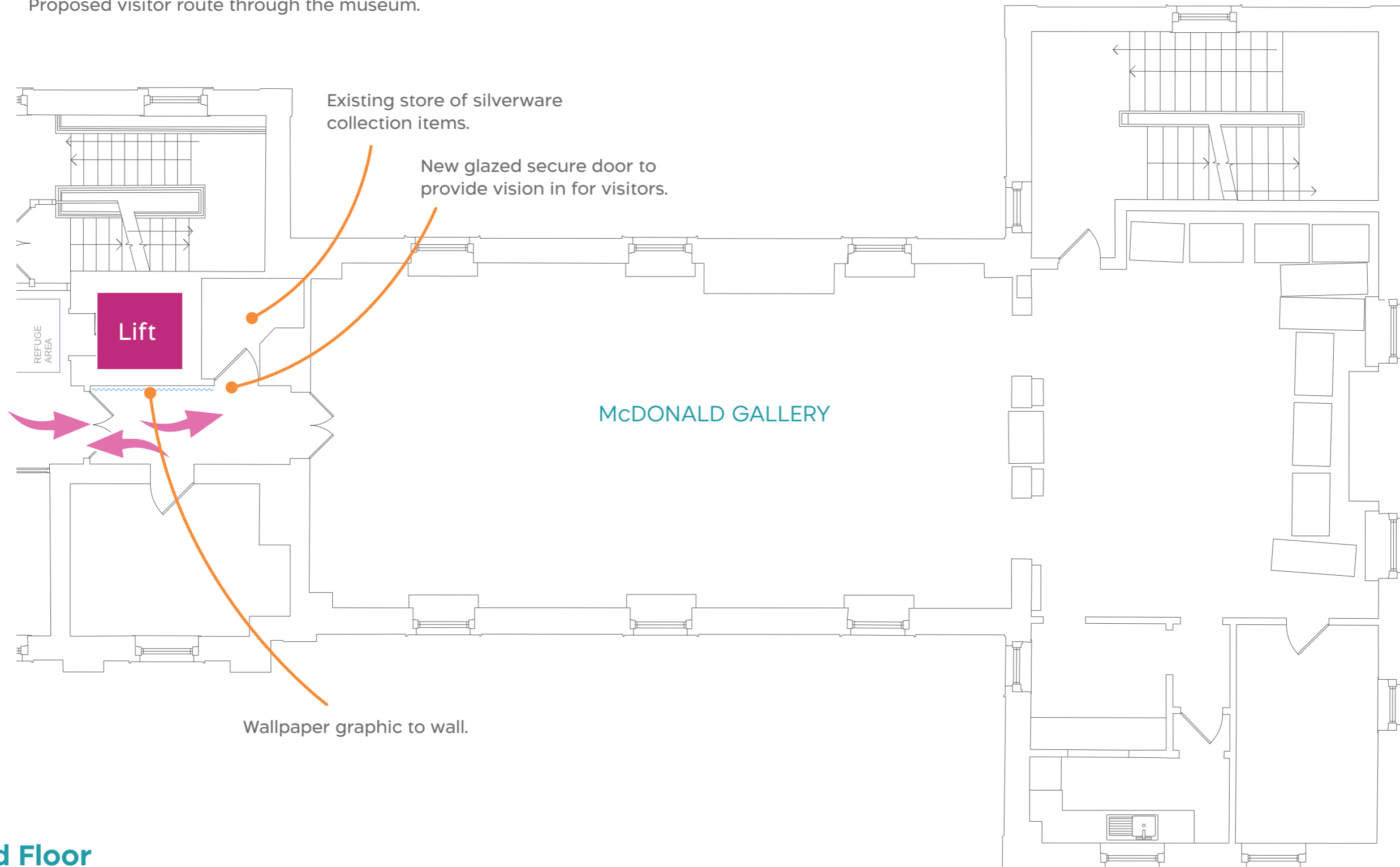
5.3 SCHEMATICS - VISITOR JOURNEY



5.3 SCHEMATICS - VISITOR JOURNEY



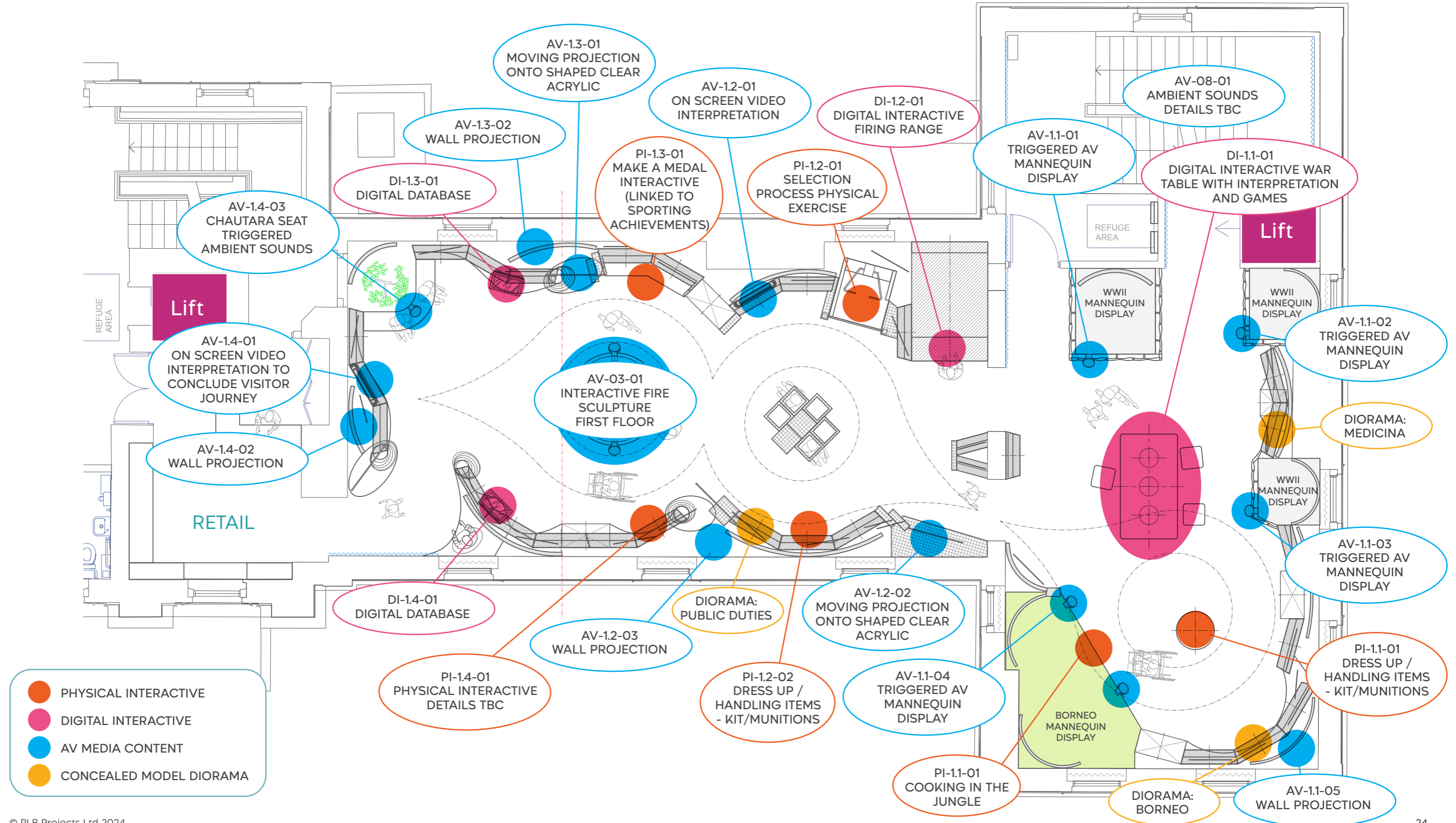
Proposed visitor route through the museum.



Second Floor

5.4 SCHEMATICS - AV & INTERACTIVES

Kaida: Culture & Service - First Floor





The Gurkha Museum: Project Kaida

6.0 Graphic Approach

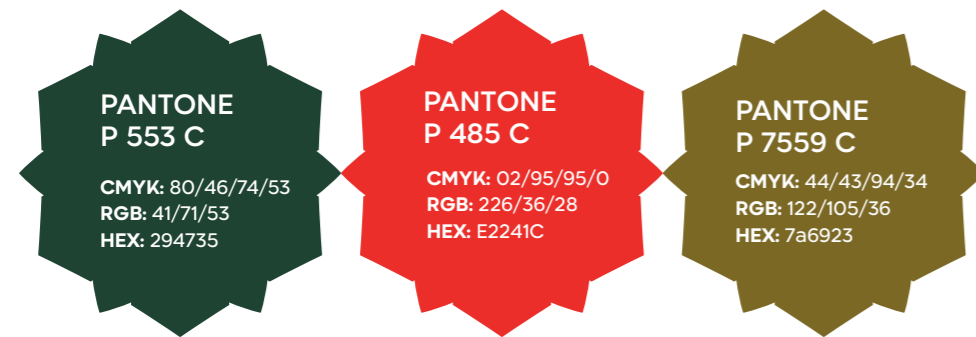
6.1 GRAPHIC APPROACH - MOOD BOARD



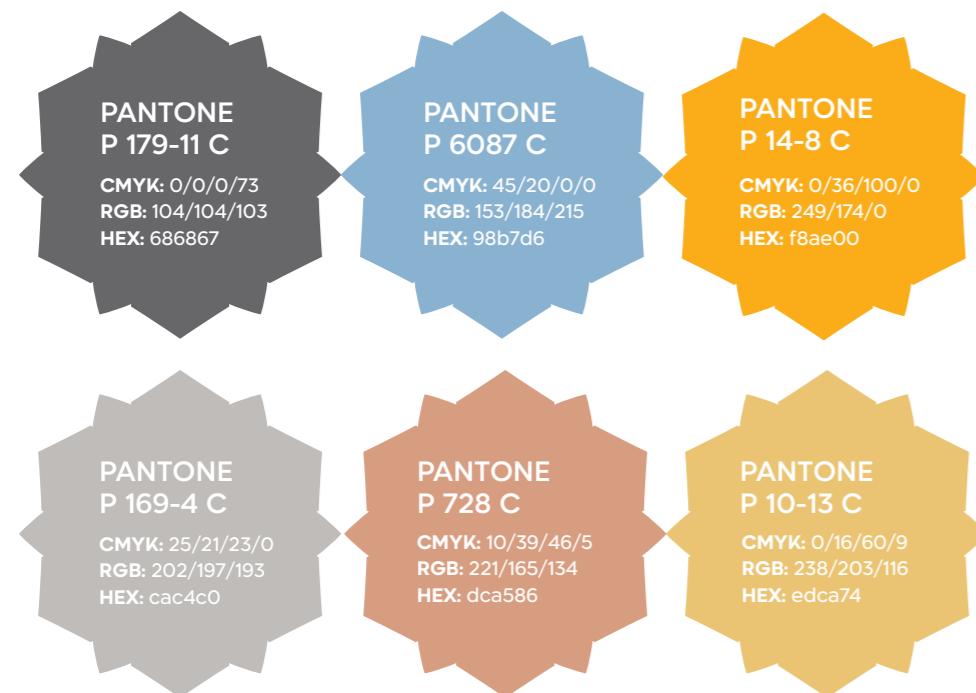
6.2 COLOUR PALETTE & TYPOGRAPHY

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

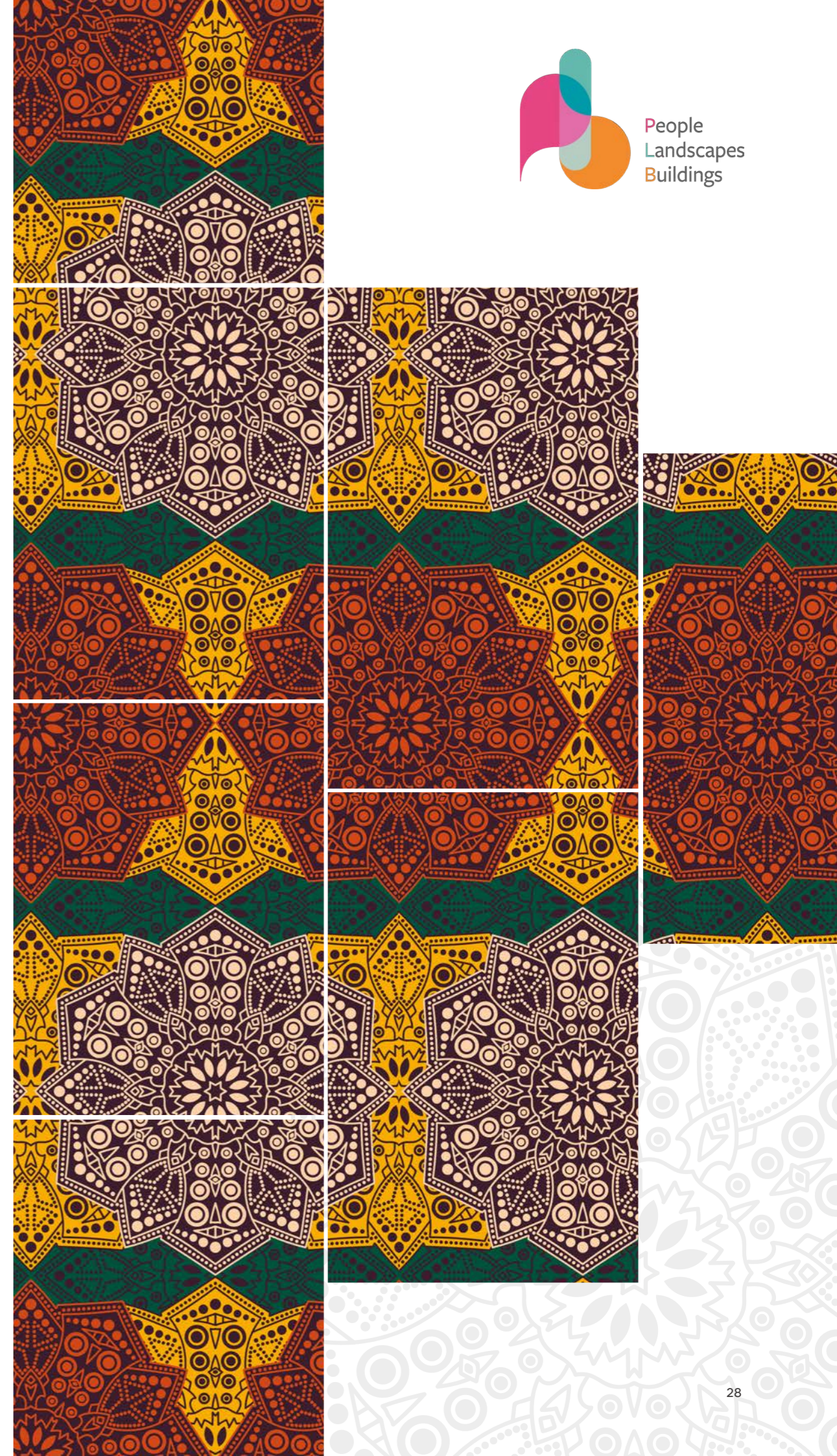
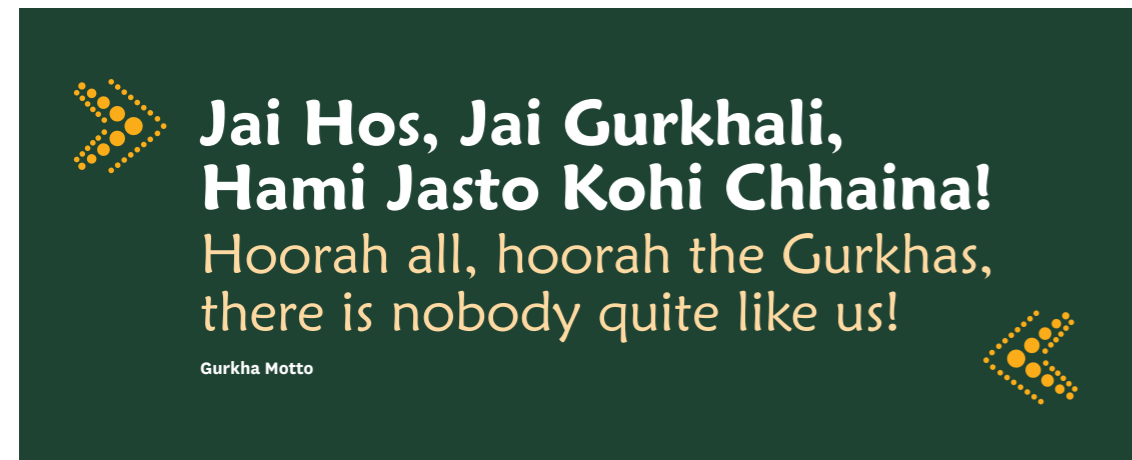
National Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

National Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

6.3 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.

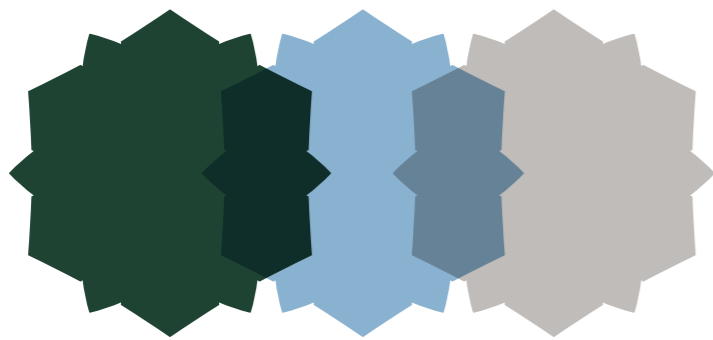
As a subtle overlay to panels it adds an element of interest, helping to draw the eye. Where key pull-out information is required such as quotes, the pattern can be dissected to utilise individual elements to act as quote marks or arrows.



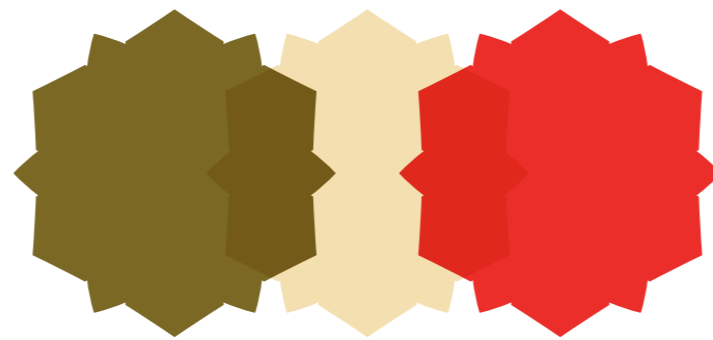
NOTE: Content is a placeholder and design subject to final approval with client.

6.4 THEME COLOURWAYS

Theme 1:
Origins, Traditions & Culture



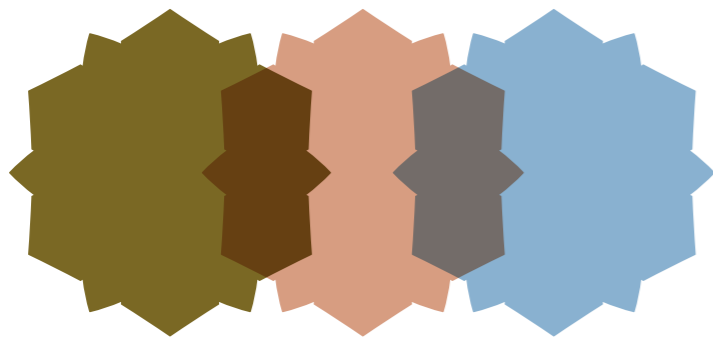
Theme 2:
19th Century Conflict



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.

6.5 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.

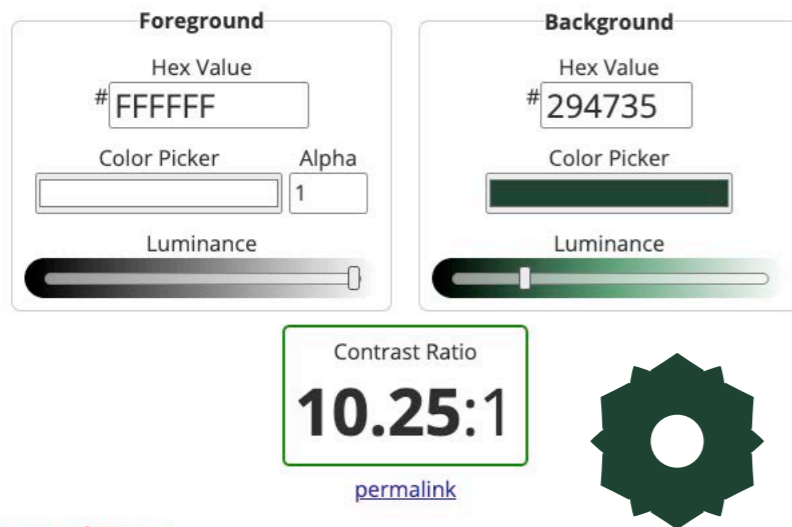
These values are the recommendation of The Web Centre Accessibility Guidelines (WCAG) and while this is not specific guidance for print the guidelines serve as a good standard to follow.

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.



Foreground Hex Value: #FFFFFF
Background Hex Value: #294735
Contrast Ratio: **10.25:1**
[permalink](#)

Normal Text

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

The five boxing wizards jump quickly.

Large Text

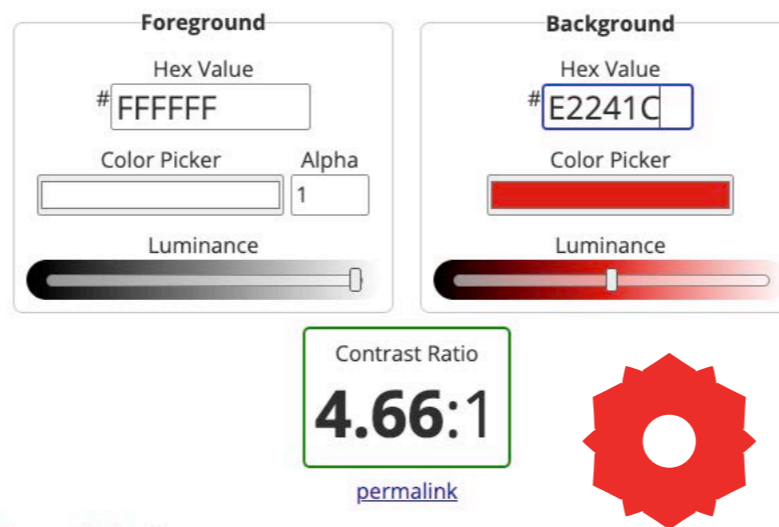
WCAG AA: **Pass**
WCAG AAA: **Pass**

The five boxing wizards jump quickly.

Graphical Objects and User Interface Components

WCAG AA: **Pass**

Text Input ✓



Foreground Hex Value: #FFFFFF
Background Hex Value: #E2241C
Contrast Ratio: **4.66:1**
[permalink](#)

Normal Text

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

The five boxing wizards jump quickly.

Large Text

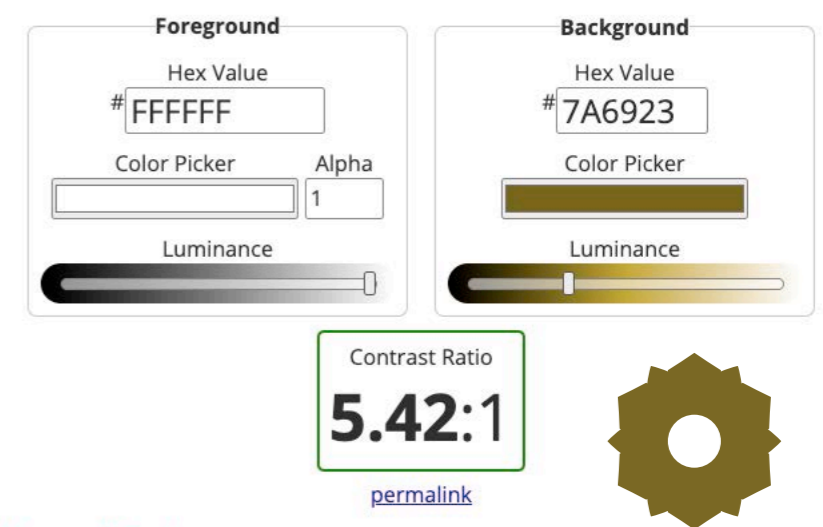
WCAG AA: **Pass**
WCAG AAA: **Pass**

The five boxing wizards jump quickly.

Graphical Objects and User Interface Components

WCAG AA: **Pass**

Text Input ✓



Foreground Hex Value: #FFFFFF
Background Hex Value: #7A6923
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 ✓

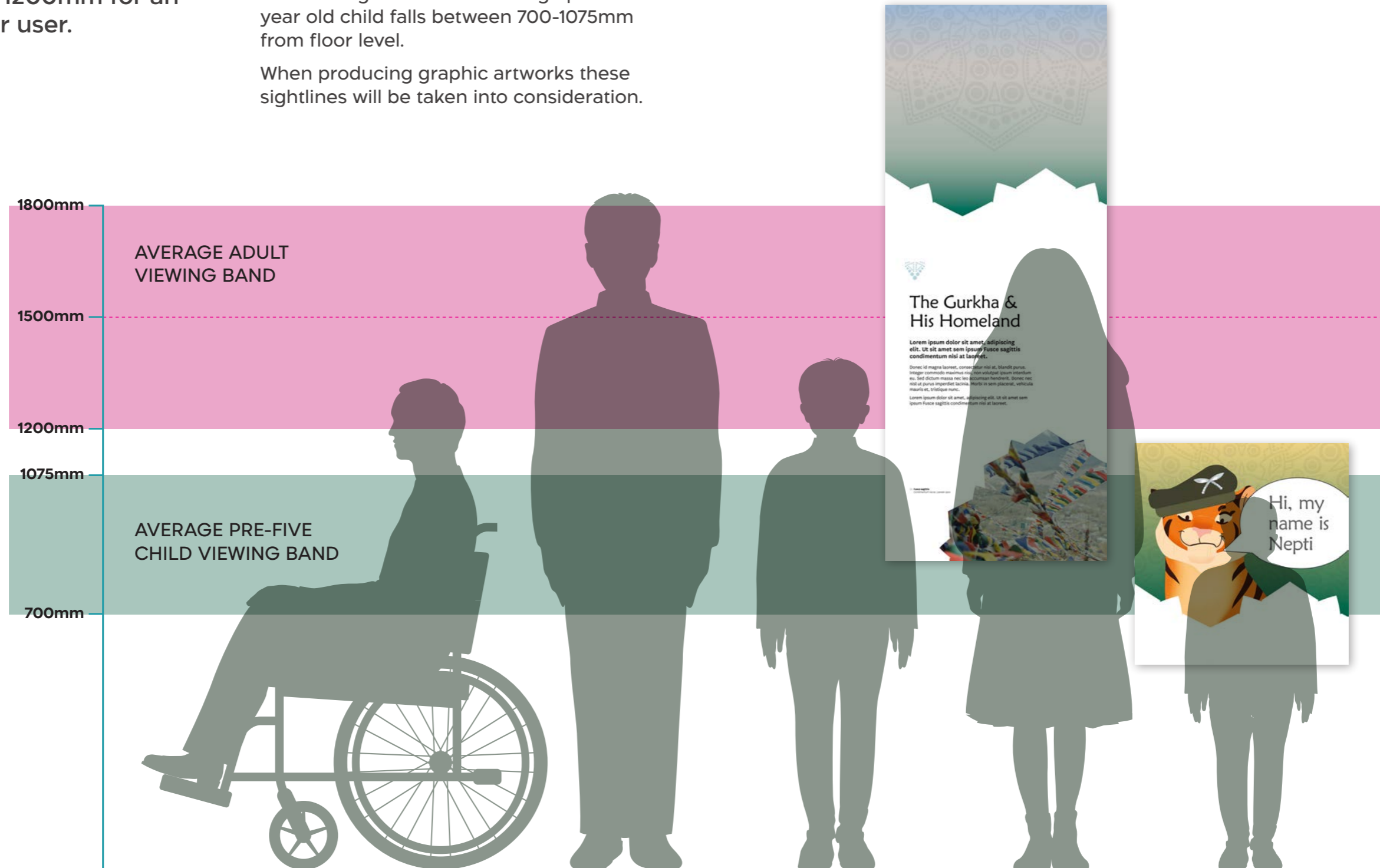
6.6 ACCESSIBILITY - SIGHTLINES

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.



6.7 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.

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.



6.8 INTERPRETATION: CHILDREN'S TRAIL

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 and forming part of a trail for a younger audience. With fun activities to do along the trail to engage - particular 'star' objects, details in dioramas or other sensory devices can be included to draw attention to particular key information.



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

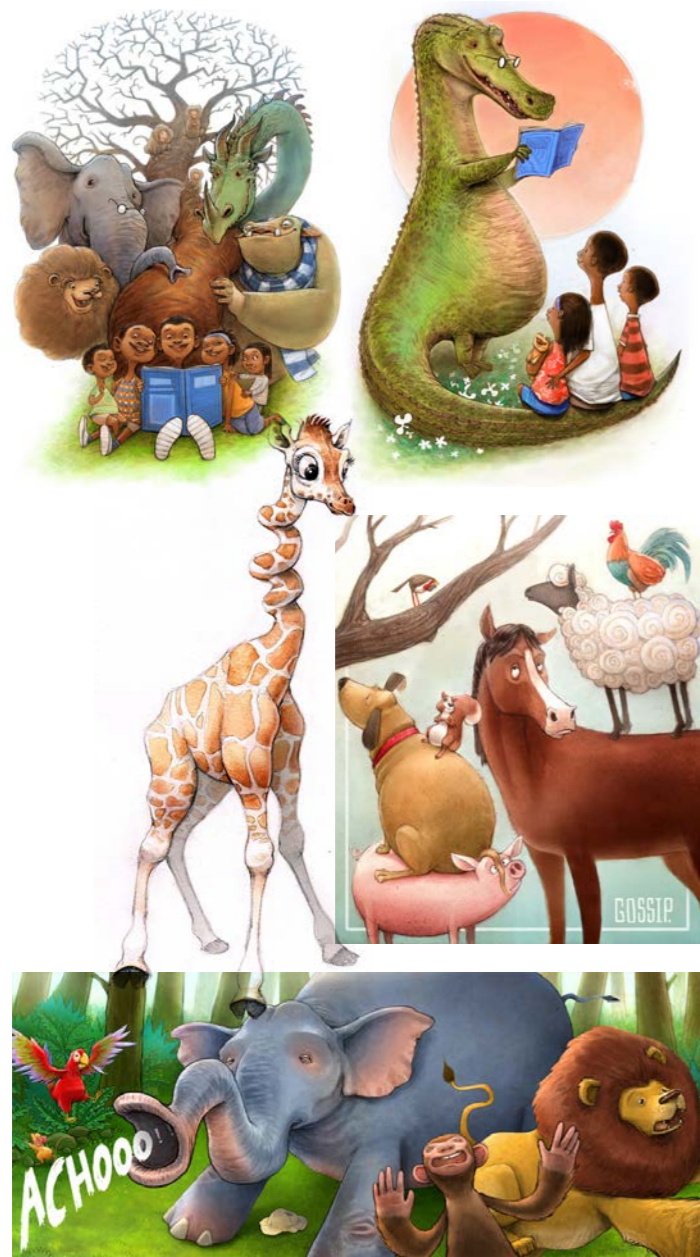


NOTE: Content is a placeholder and design subject to final approval with client.

INTERPRETATION: CHILDREN'S TRAIL

Potential Nepti Illustrator Styles

Tom (KJA)



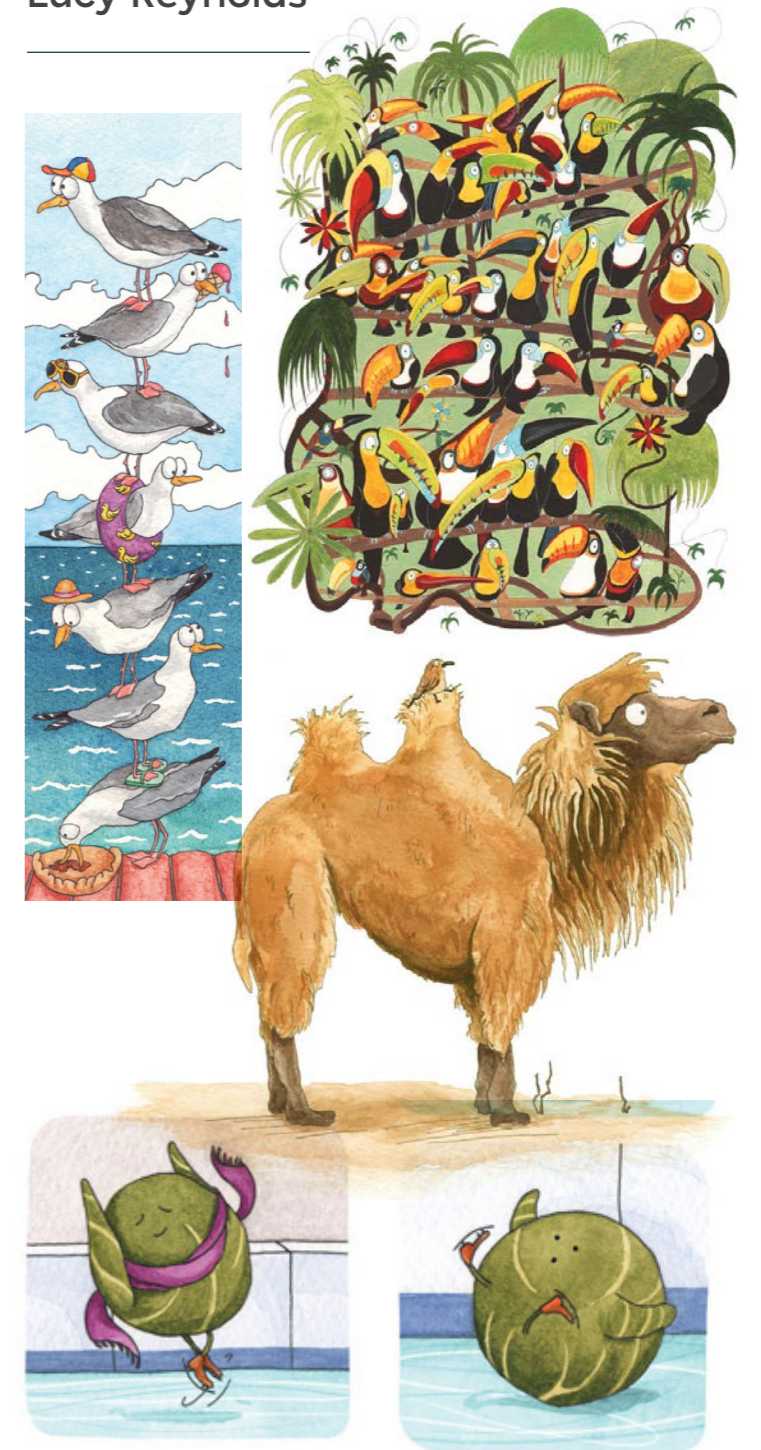
Jo (KJA)



Ellie Snowdon



Lucy Reynolds





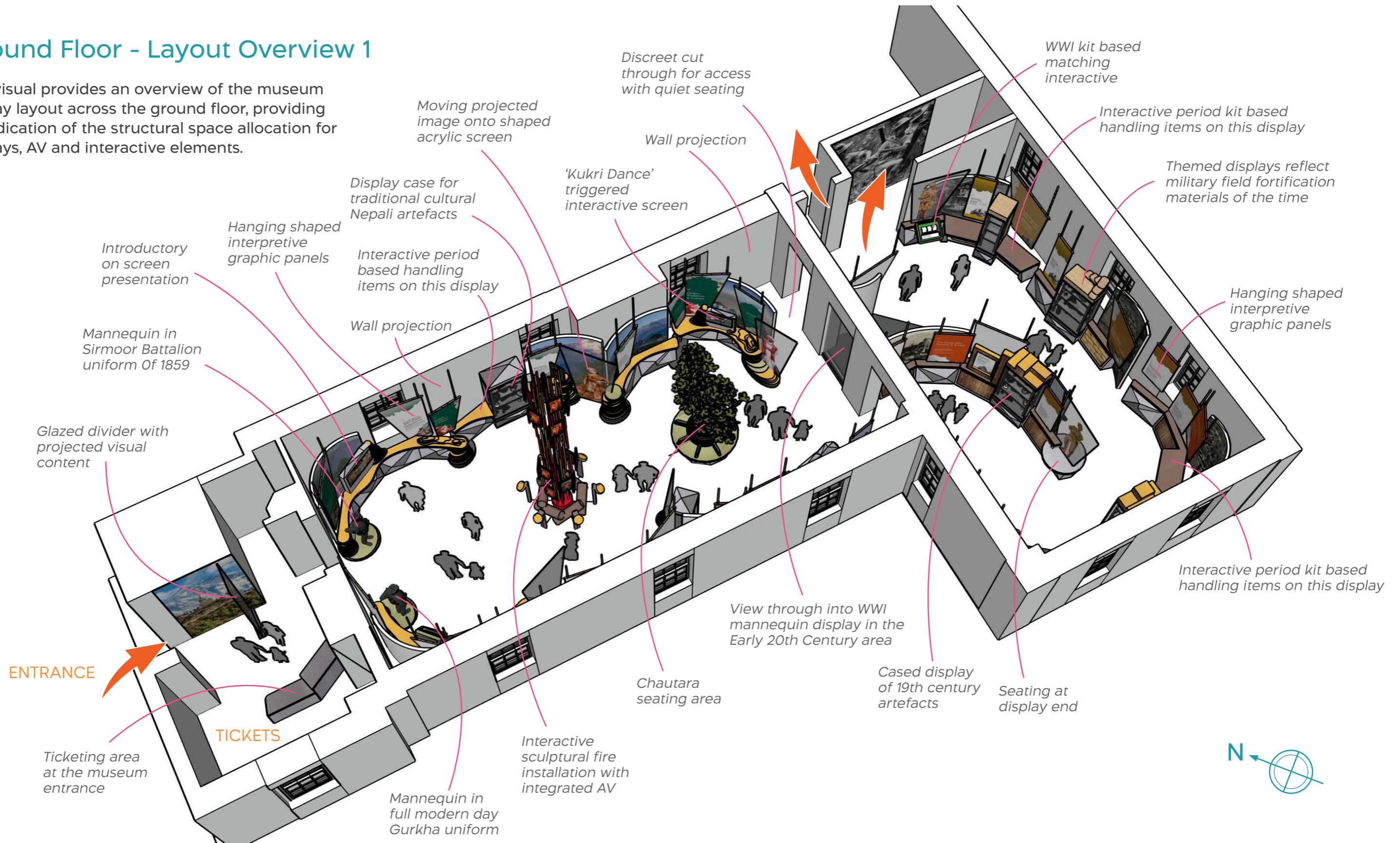
The Gurkha Museum: Project Kaida

7.0 Design Approach

7.2 DESIGN APPROACH OVERVIEW

Ground Floor - Layout Overview 1

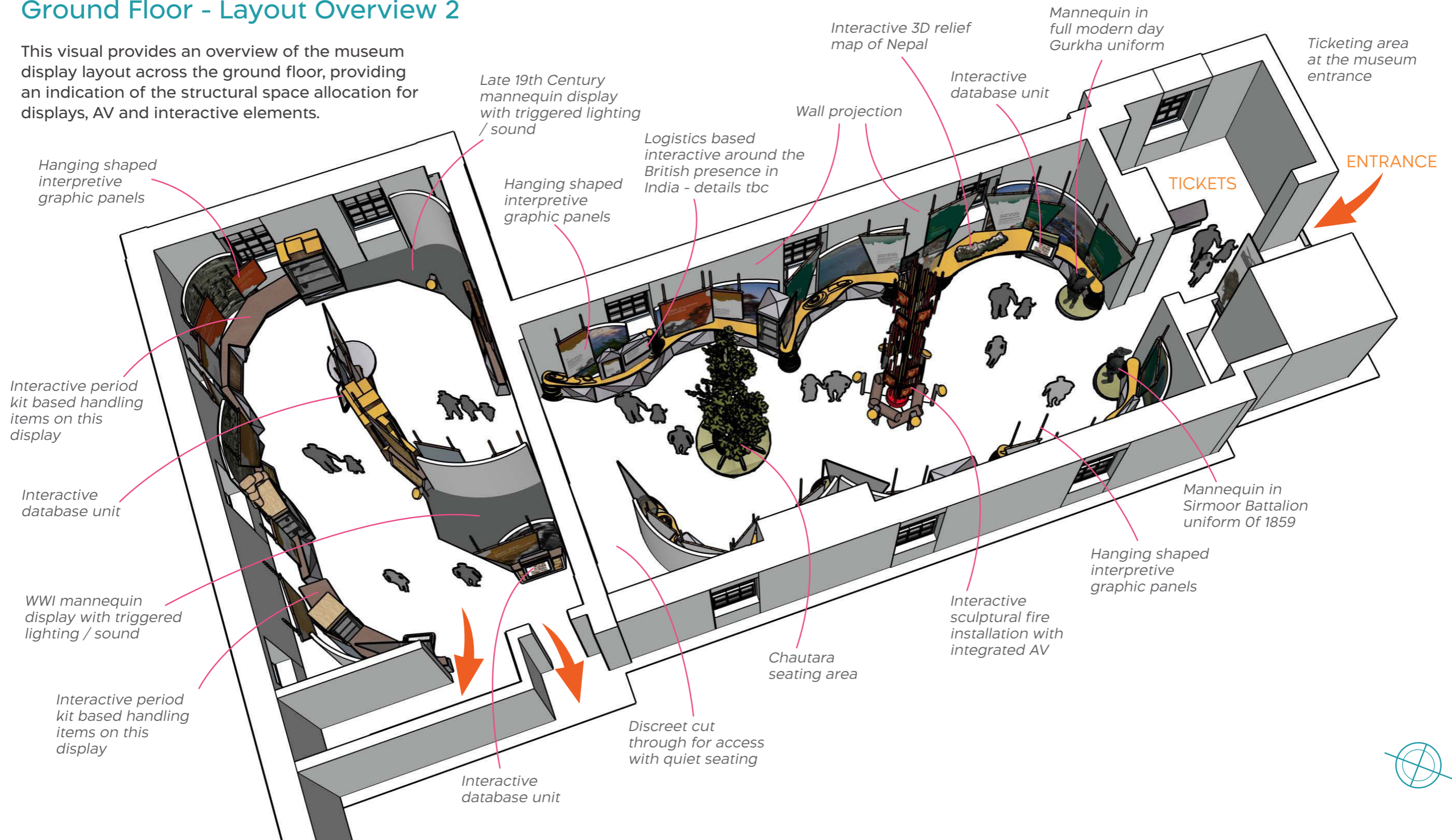
This visual provides an overview of the museum display layout across the ground floor, providing an indication of the structural space allocation for displays, AV and interactive elements.



7.2 DESIGN APPROACH OVERVIEW

Ground Floor - Layout Overview 2

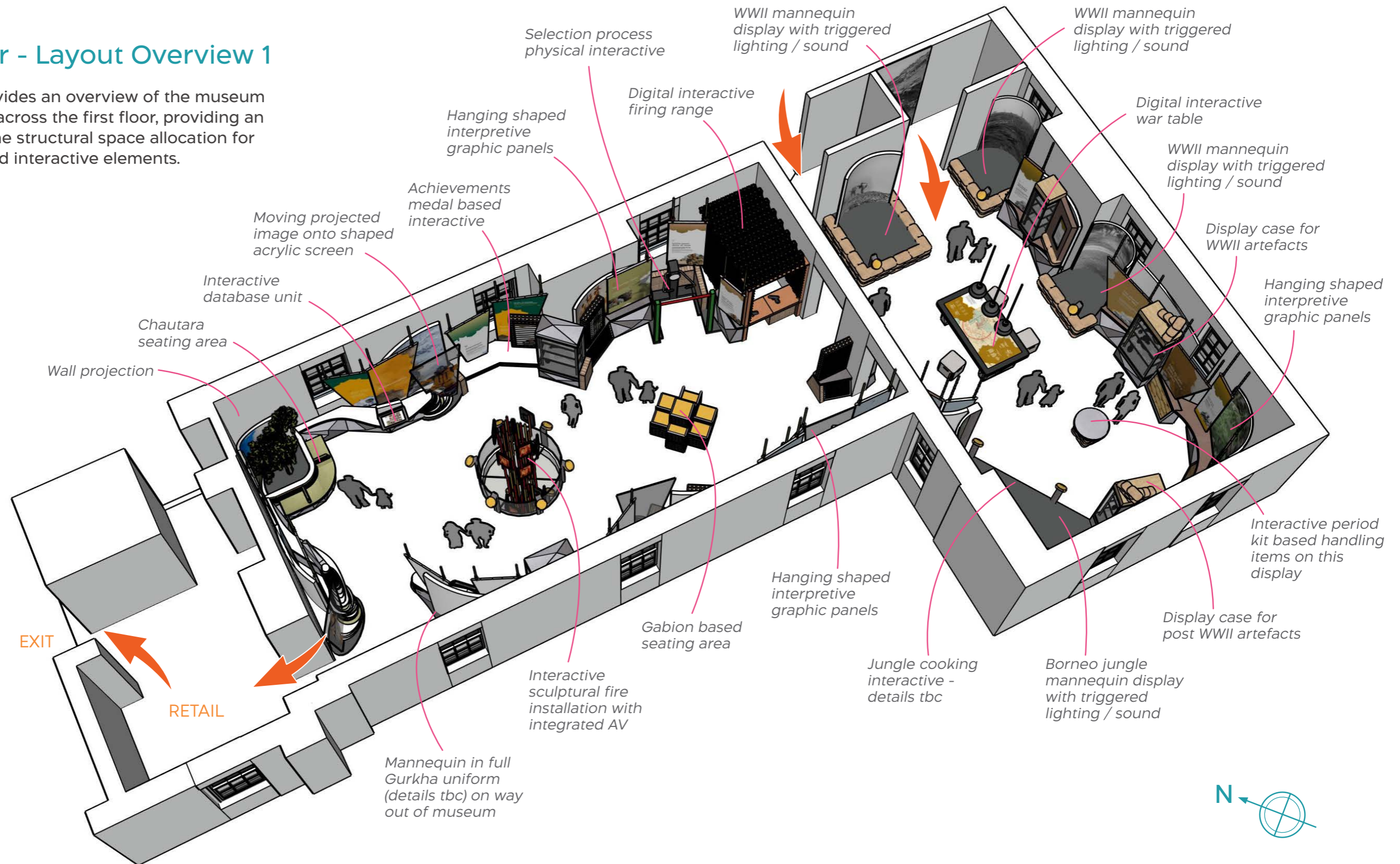
This visual provides an overview of the museum display layout across the ground floor, providing an indication of the structural space allocation for displays, AV and interactive elements.



7.2 DESIGN APPROACH OVERVIEW

First Floor - Layout Overview 1

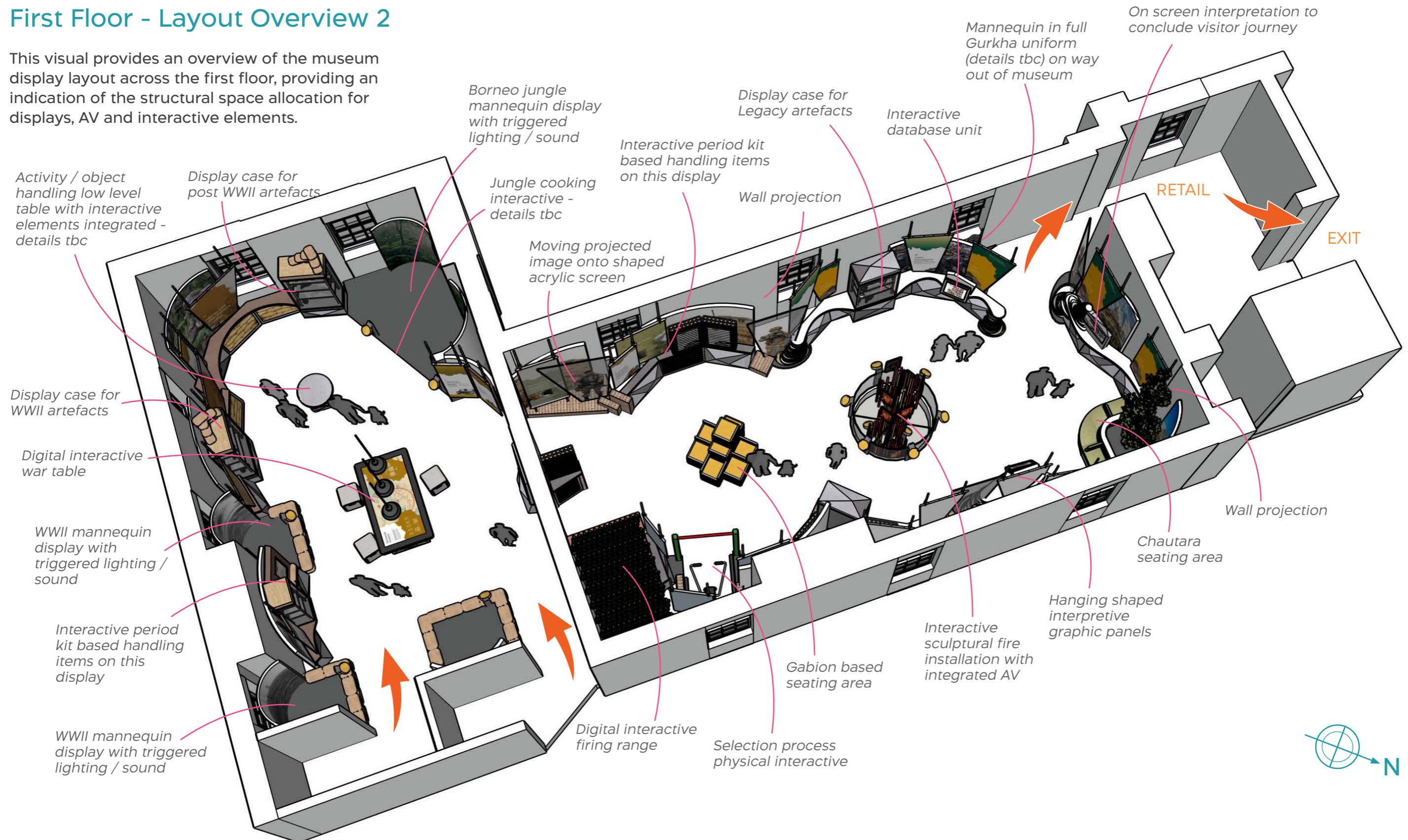
This visual provides an overview of the museum display layout across the first floor, providing an indication of the structural space allocation for displays, AV and interactive elements.



7.2 DESIGN APPROACH OVERVIEW

First Floor - Layout Overview 2

This visual provides an overview of the museum display layout across the first floor, providing an indication of the structural space allocation for displays, AV and interactive elements.



7.3 DESIGN APPROACH DETAIL

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.

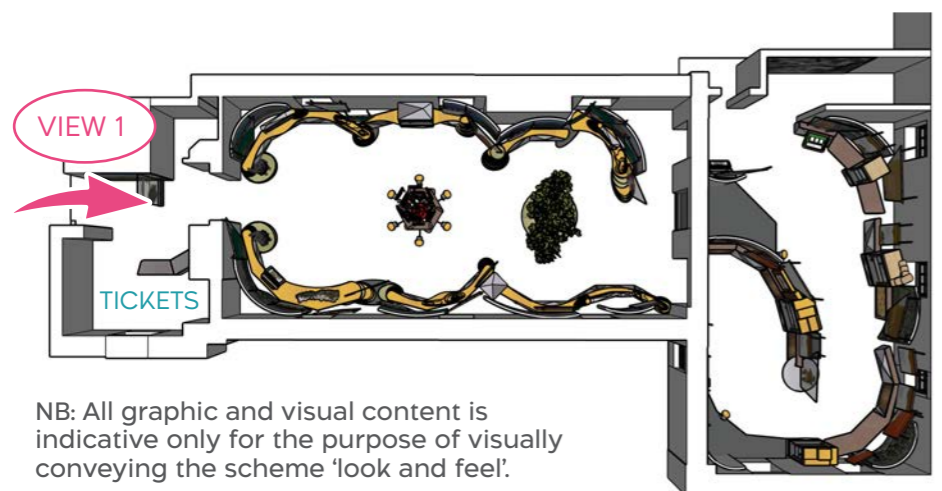
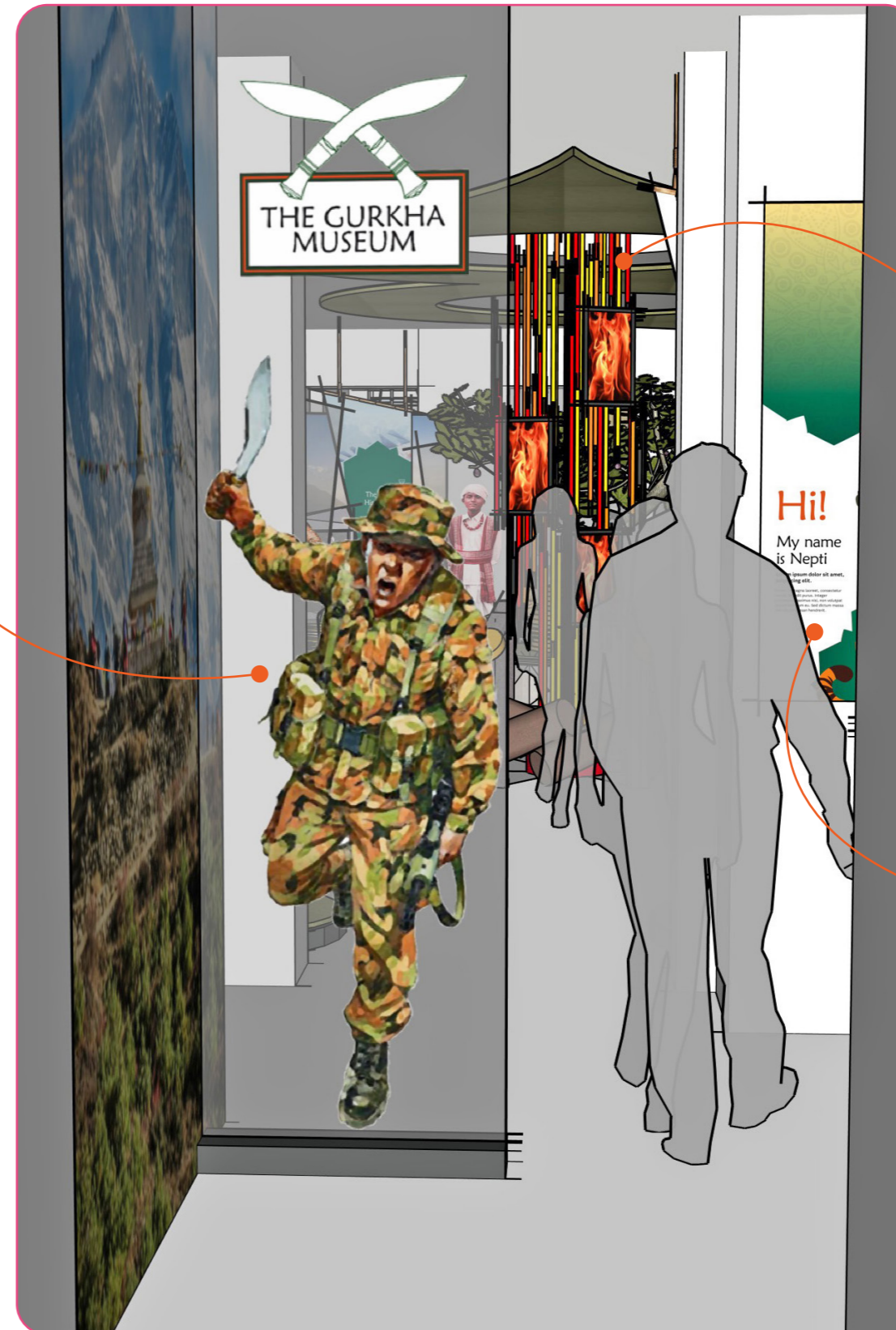
Opening up the facing wall allows the visitor a view through into the main exhibition, creating intrigue and an impression of space, drawing the visitor into the museum.

Rear projection of motion video content onto glazed divider.

VIEW 1

Opening up this wall provides a view through to the main exhibition space from outside the museum.

Ticket desk set back in this space.



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

7.3 DESIGN APPROACH DETAIL

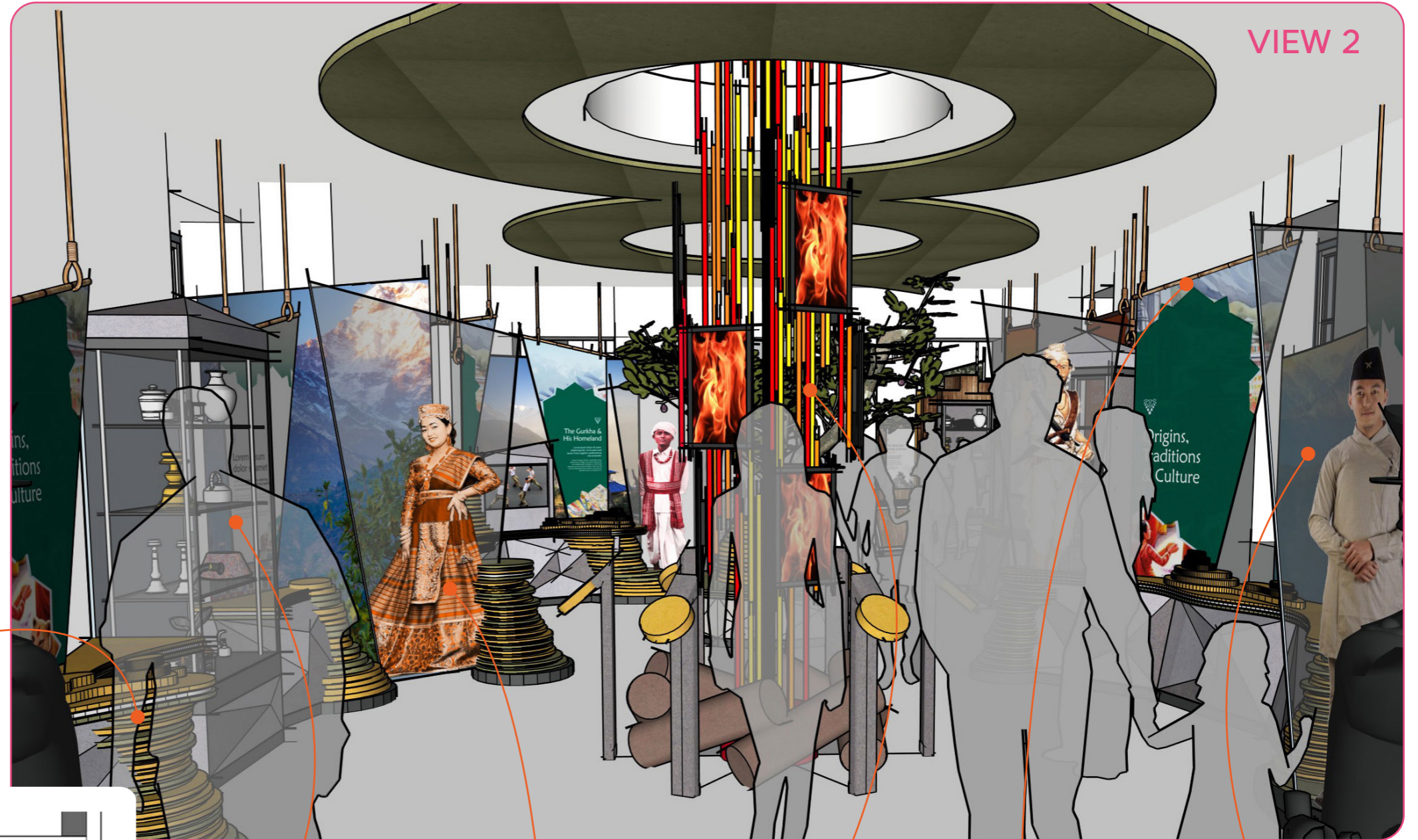
Introduction, Origins & Traditions, Culture and the Establishment of Nepal

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 allowing the building to breathe after the extensive opening up works. Light and projection behind these units sympathetically tie the interpretation into the fabric of the building.

Topographic detailing to unit design set around angular base units that reflect the mountainous landscape of Nepal.



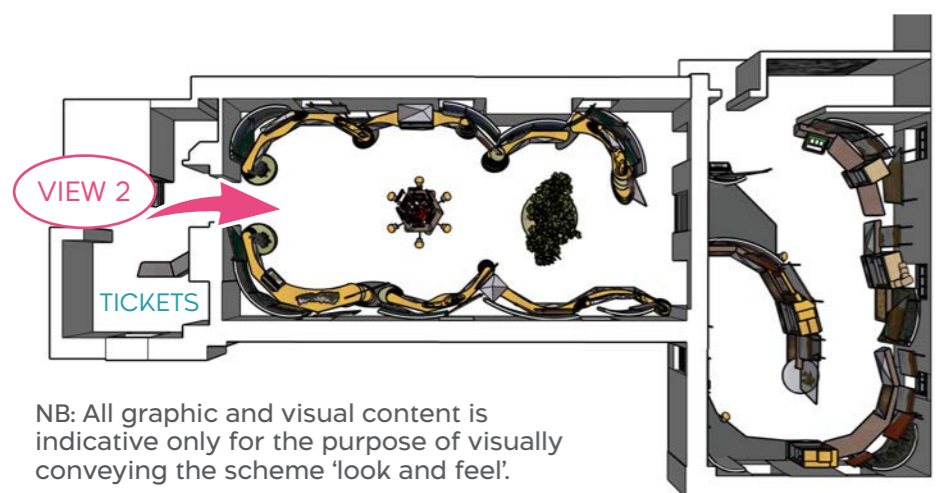
Display cases and interactives integrated into the displays as floor standing units or inset into a counter top.

Projected / graphic historical character onto clear / translucent acrylic up stand.

Interactive sculptural fire installation with integrated triggered AV.

Graphics suspended on twine and bamboo / rough timber.

Use of clear acrylic for projection and imagery will enhance the feeling of open space.



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

7.3 DESIGN APPROACH DETAIL

Introduction, Origins & Traditions, Culture and the Establishment of Nepal

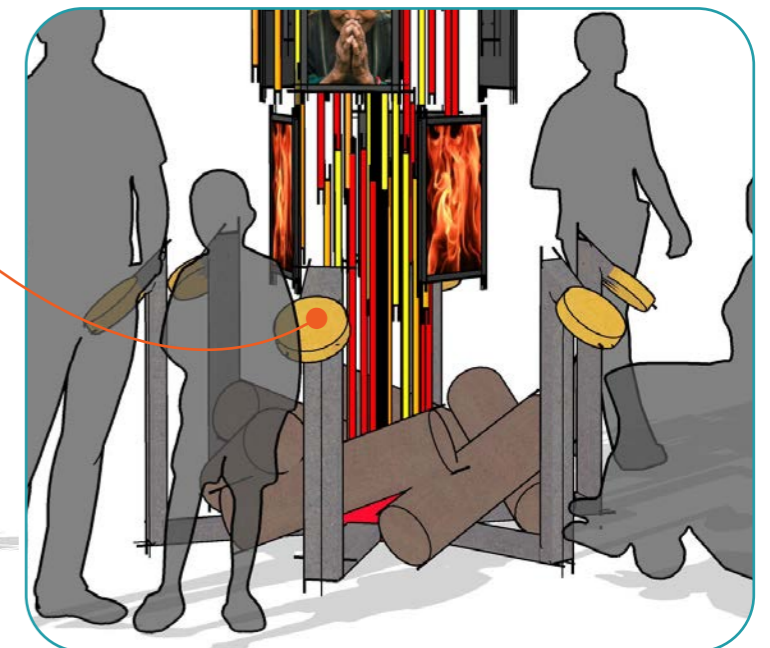
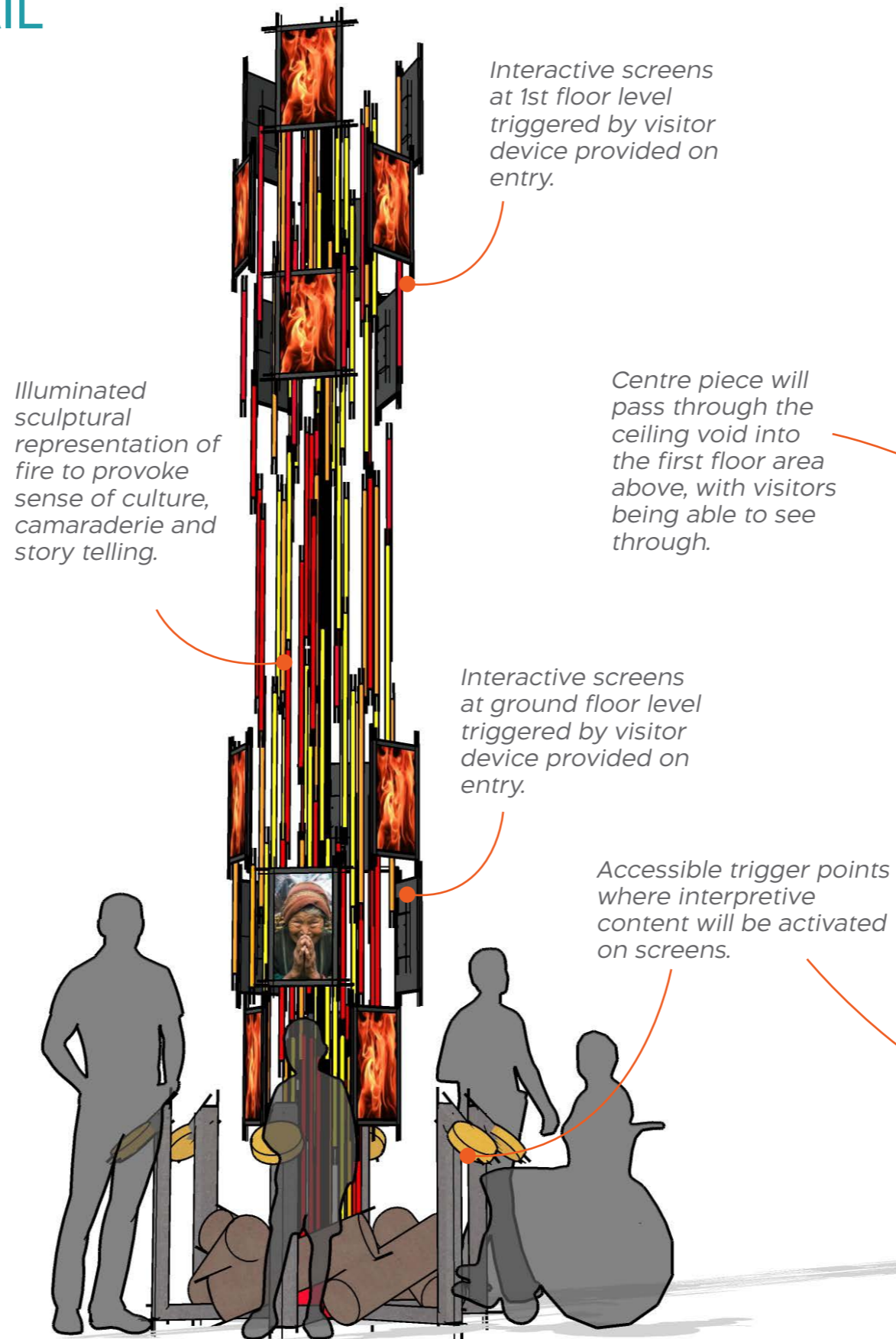
The initial ground floor area is open plan in design and at its centre is a stylised display depicting a camp-fire, around which stories and cultural insights can be seen, heard and shared. Abstract shapes, lighting and integrated screens combine to create an immersive sculptural installation.

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.

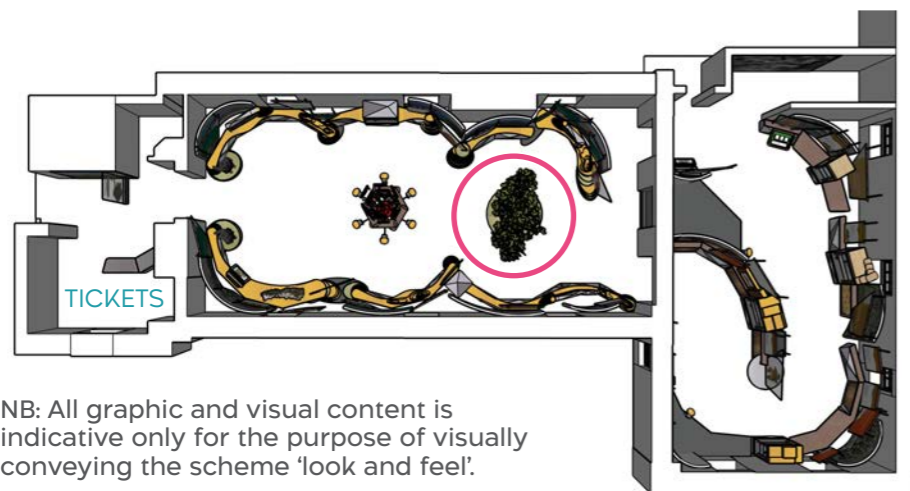
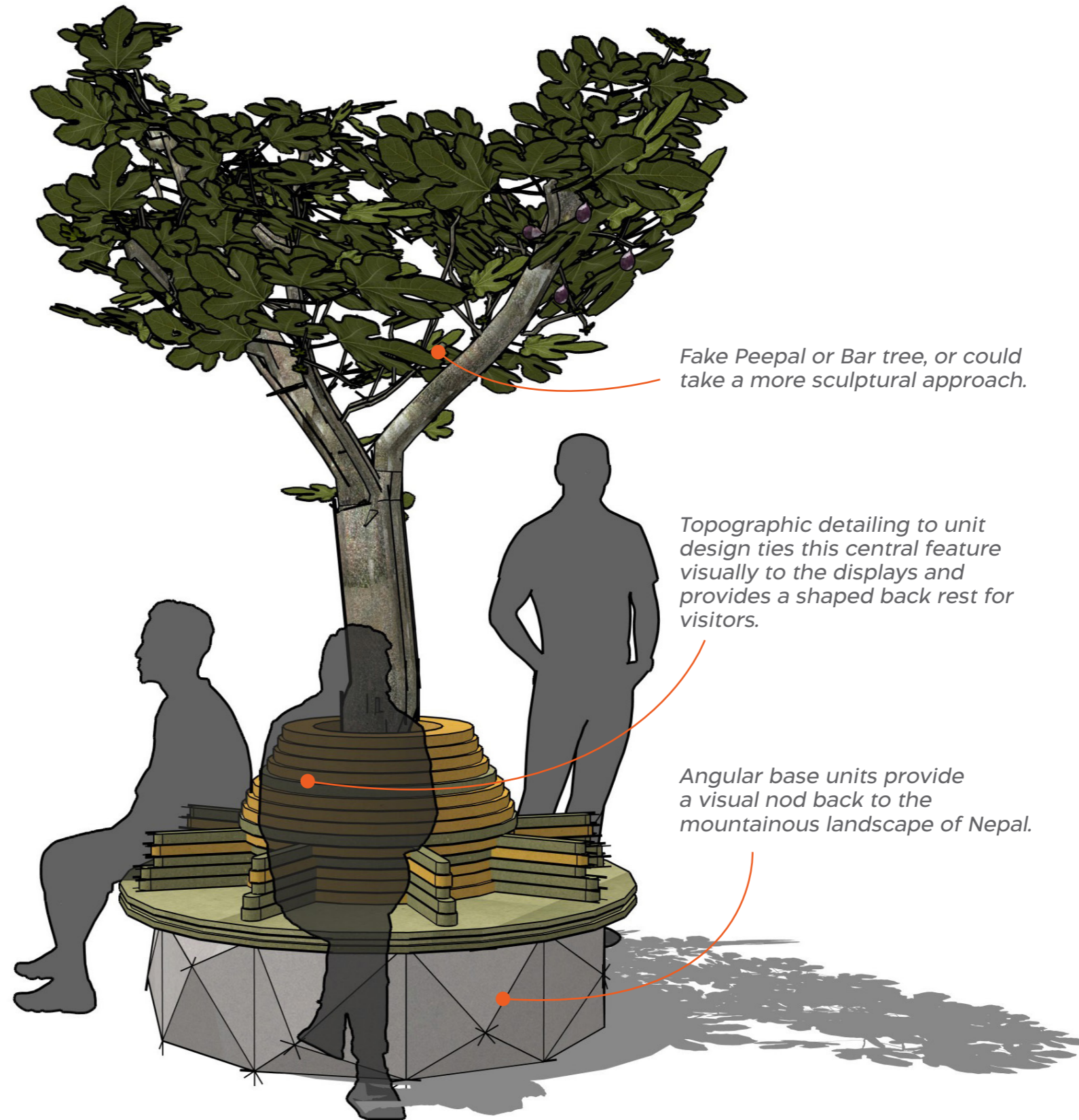


7.3 DESIGN APPROACH DETAIL

Introduction, Origins & Traditions, Culture and the Establishment of Nepal

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.



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

7.3 DESIGN APPROACH DETAIL

Introduction, Origins & Traditions, Culture and the Establishment of Nepal

The interpretive unitary design in these initial areas of the museum reflect 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. Some of 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.

VIEW 3

Use of clear acrylic for projection and imagery will enhance the feeling of open space.

Interactive sculptural fire installation with integrated triggered AV.



Chautara seating area.

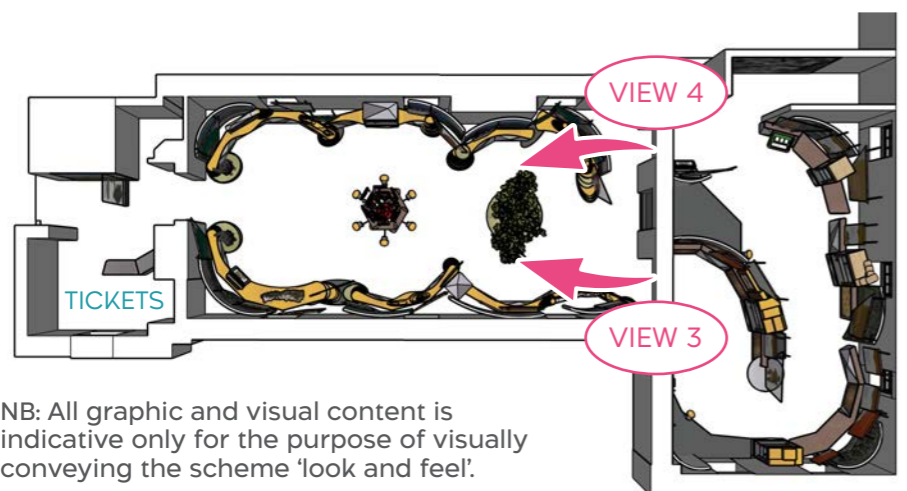
VIEW 4



Graphics suspended on twine and bamboo / rough timber.

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

Topographic detailing to unit design set around angular base units that reflect 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'.

7.3 DESIGN APPROACH DETAIL

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.

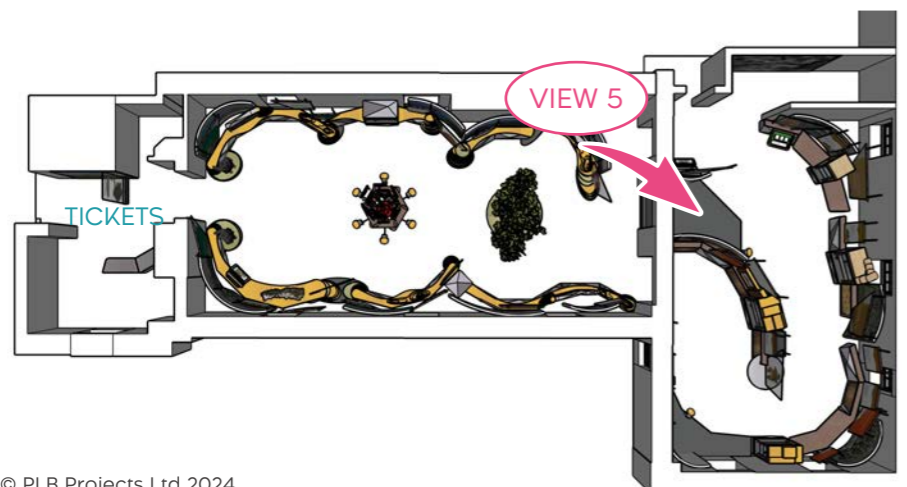
Across the museum there is a consistency in the display unit bases, ensuring an unbroken reference to the mountainous origins of the Gurkhas, while the materials used in the display around the unit bases alter to reflect those used in military field fortifications of the respective period.

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 full accessibility.



VIEW 5

Graphics suspended by jute rope and timber batons.

The use of materials and finishes in the construction of the display units reflects those used in military defence and fortification in that period.

Green and red LED strip light running around front edge of display units as a constant reference to the Gurkha regimental colours.



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

Display cases are integrated into the design as floor standing units or inset into a counter top as required - tbc at next stage.

Use of clear acrylic for projection and imagery will enhance the feeling of open space.

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

7.3 DESIGN APPROACH DETAIL

Early 20th Century Conflict

Continuing into early 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.

Another 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 on the ground floor ends after the First World War.

The use of materials and finishes in the construction of the display units reflects those used in military defence and fortification in that period.

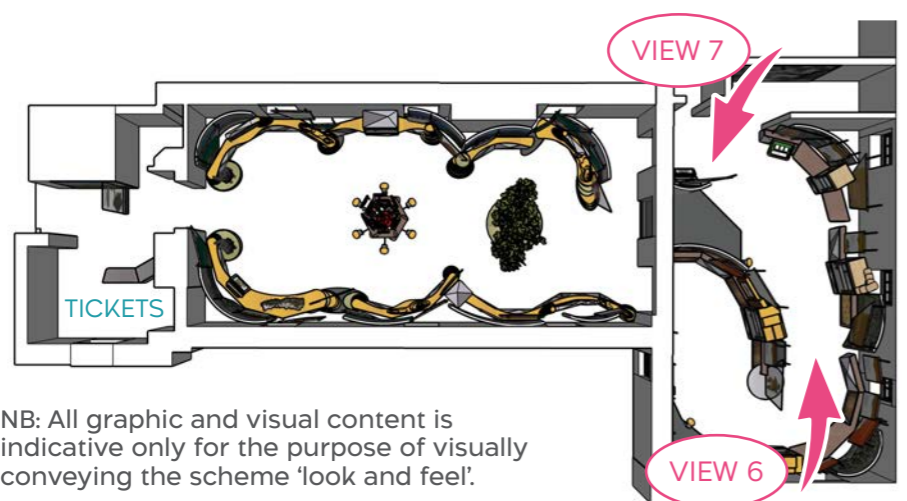
Use of clear acrylic for projection and imagery of historical characters will enhance the feeling of open space.

Graphics suspended by barbed wire and rough timber.

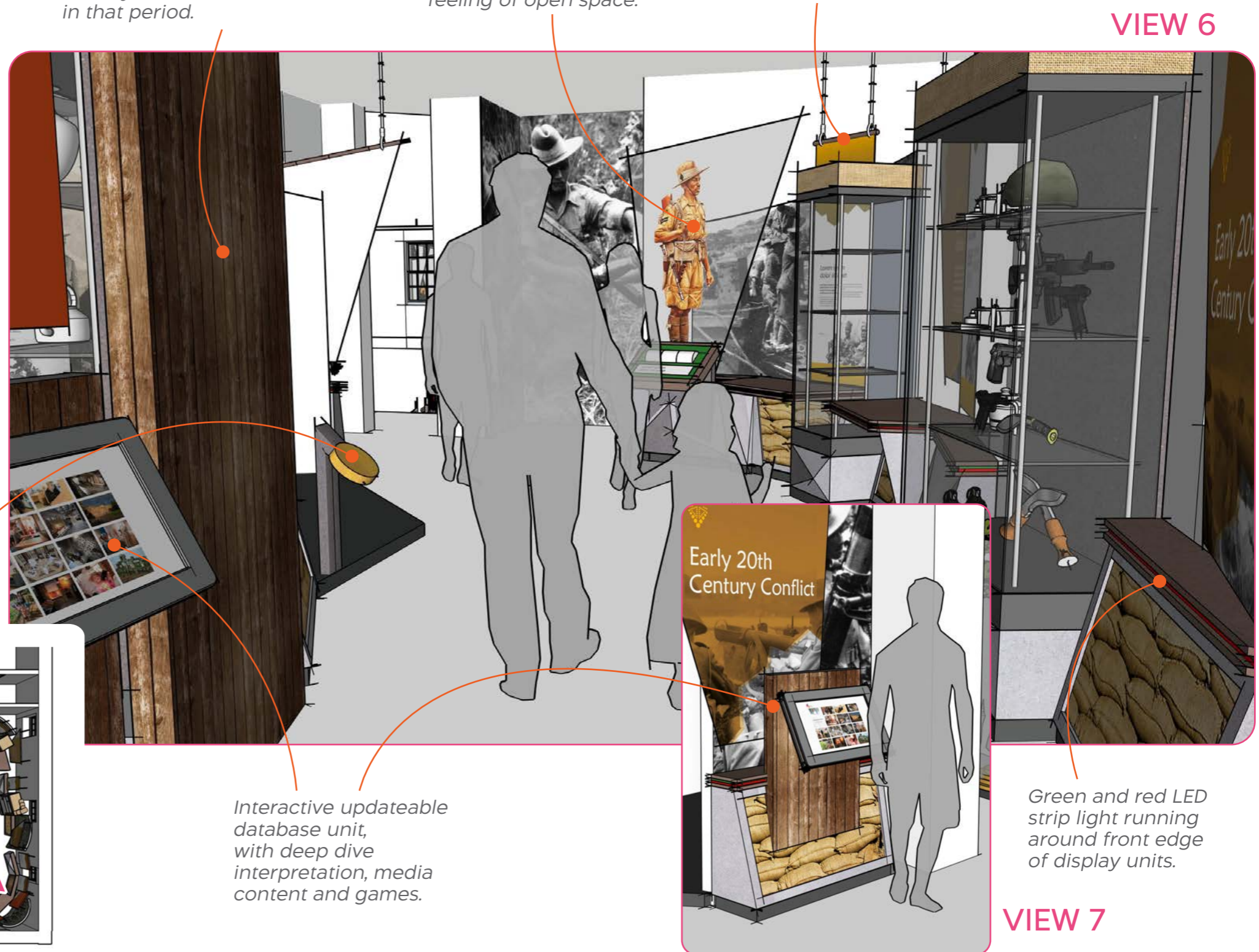
Trigger point for activation of AV lights and sound integrated into the repurposed mannequin display.

Interactive updateable database unit, with deep dive interpretation, media content and games.

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'.



VIEW 6

VIEW 7

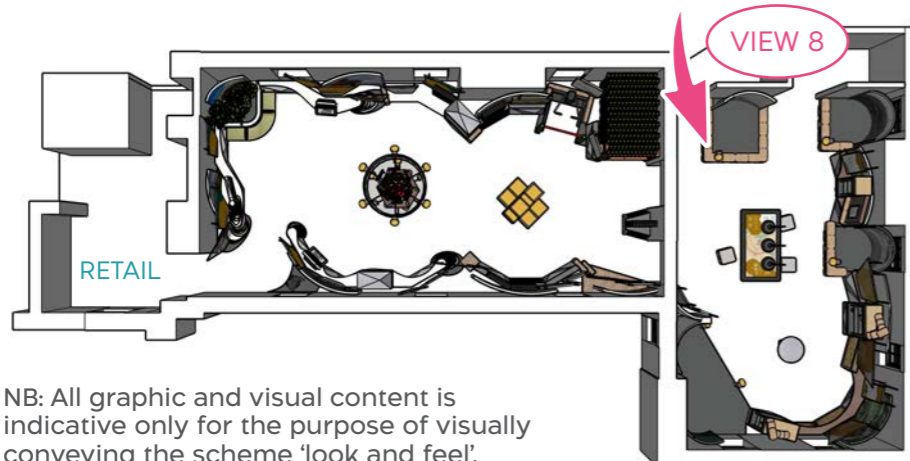
7.3 DESIGN APPROACH DETAIL

Mid-Late 20th Century Conflict

Continuing up to the first floor, 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.

The Gurkha role in mid to late 20th Century conflict is picked up with the Second World War. Three existing mannequin displays are repurposed in this area with triggered audio visual content, and central to the space is an interactive war table, providing interactive interpretation, media content and interactive games.

The use of materials and finishes in the construction of the display units reflects those used in military defence and fortification in that period.



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

Display cases are integrated into the design as floor standing units or inset into a counter top.

Graphics suspended by barbed wire and rough timber.

VIEW 8



Repurposed mannequin displays with triggered AV light and sound.

Angular base units provide a visual nod back to the mountainous landscape of Nepal, and include inset detail relevant to that display - trench sandbags in this case.

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

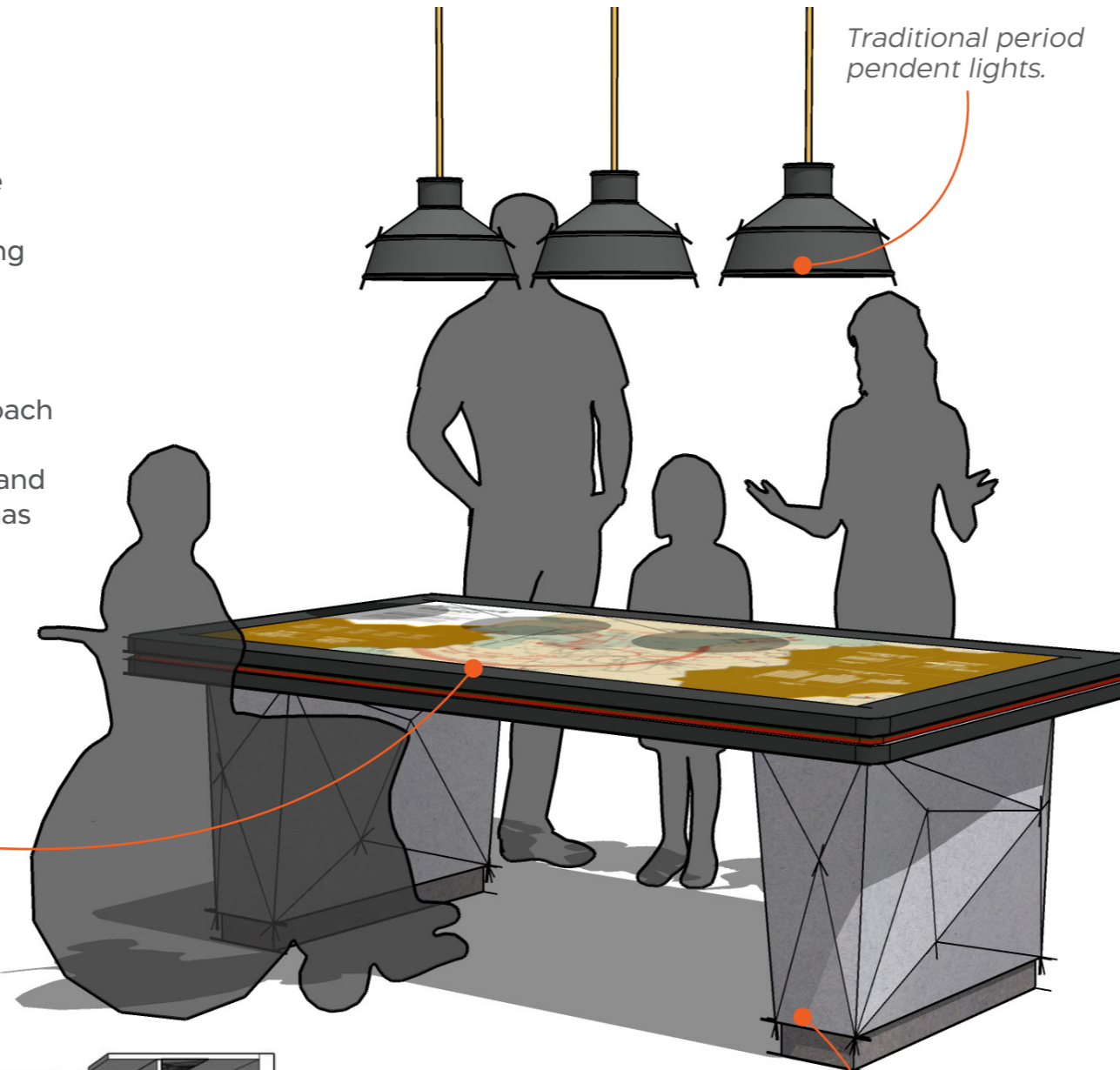
7.3 DESIGN APPROACH DETAIL

Mid-Late 20th Century Conflict

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

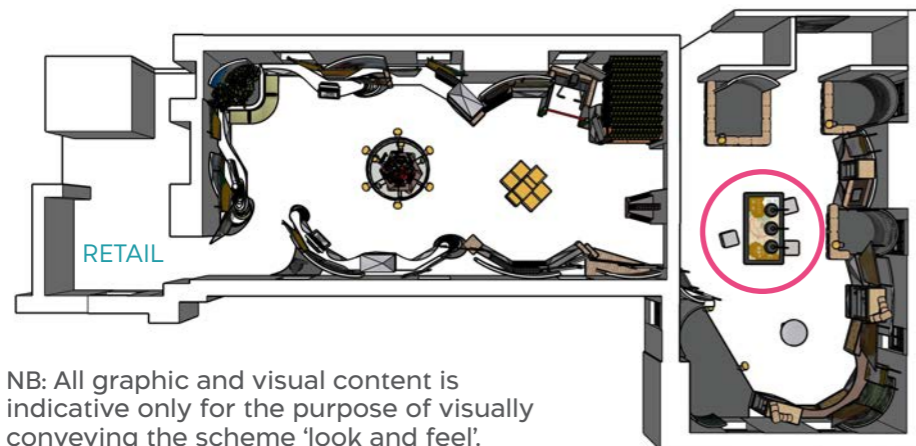
Central to this space is a stylised approach to a military planning table (see visuals opposite), providing digital interactive and layered interpretation about the Gurkhas in 20th Century conflicts.

Visitor interaction with interpretation through touchscreen table top.

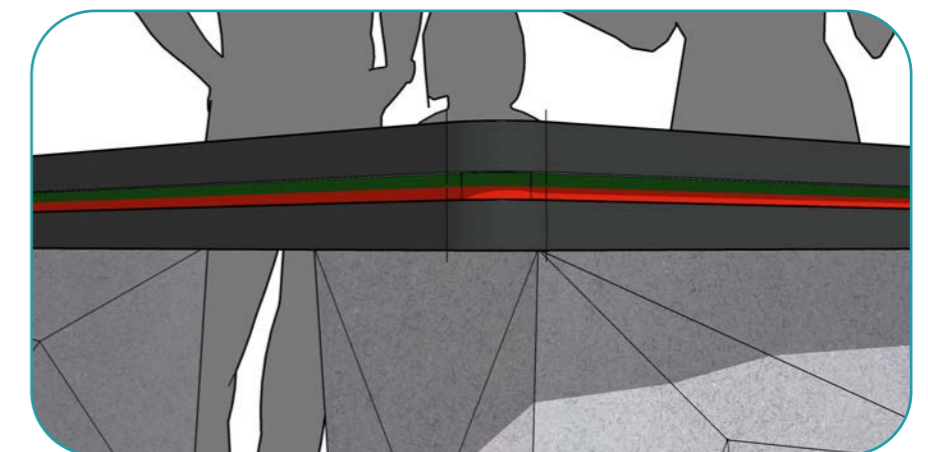


Traditional period pendant lights.

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



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



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

7.3 DESIGN APPROACH DETAIL

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 para-chord and carabiners.

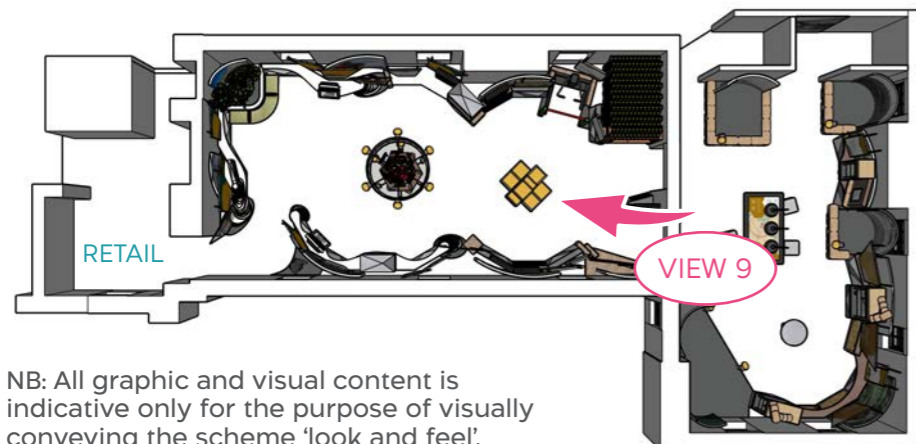
The graphic colour palette changes again to acknowledge this shift in period along the interpretive storyline.

Screens, interactives and elements for discovery continue to be incorporated into the displays.

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.

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'.

Projected or graphic image / film onto clear / translucent acrylic up stand.

Interactive sculptural fire installation with integrated triggered AV.

Graphics suspended by modern climbing rope and carabiners.

VIEW 9



Gabion baskets seating.

Angular base units provide a visual nod back to the mountainous landscape of Nepal, and include inset detail relevant to that display - wire mesh and hessian for the contemporary period.

7.3 DESIGN APPROACH DETAIL

Contemporary Gurkha

Dealing with the Gurkha story in more recent time, a greater availability of digital media increases the scope for audio visual content in this space.

Interactives include a digital target shooting range and physical aspects of the selection process to give an insight into the recruitment and training process.

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.

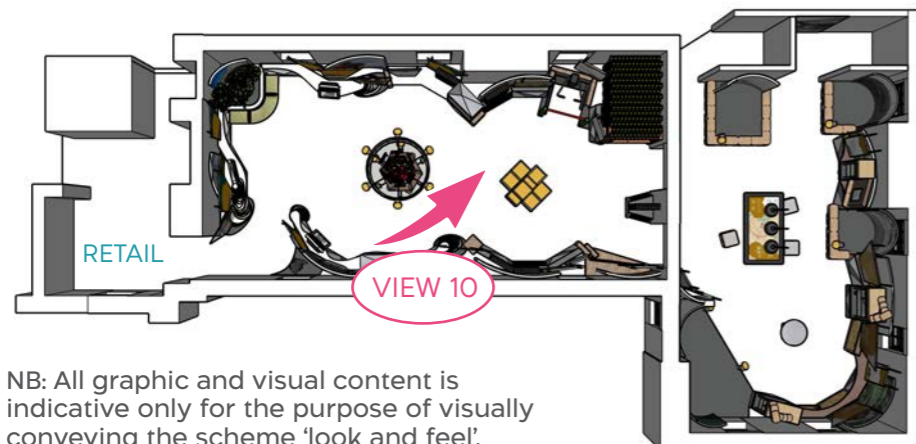
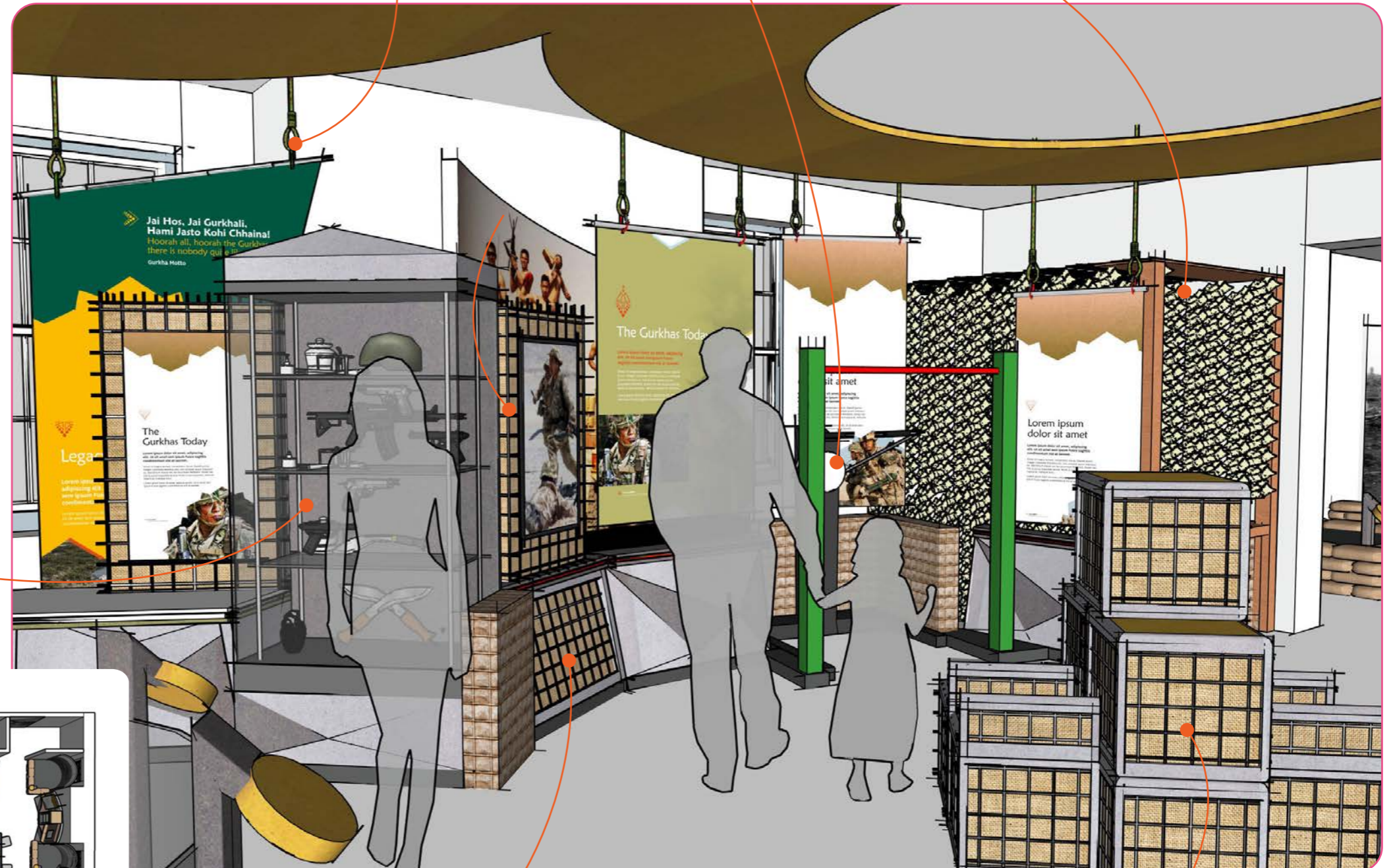
Media, object display, lighting and projection are all integrated into the unit design as required by the interpretation plan.

Graphics suspended by modern climbing rope and carabiners.

Selection process accessible physical interactive

Digital interactive firing range

VIEW 10



Angular base units provide a visual nod back to the mountainous landscape of Nepal, and include inset detail relevant to that display - wire mesh and hessian for the contemporary period.

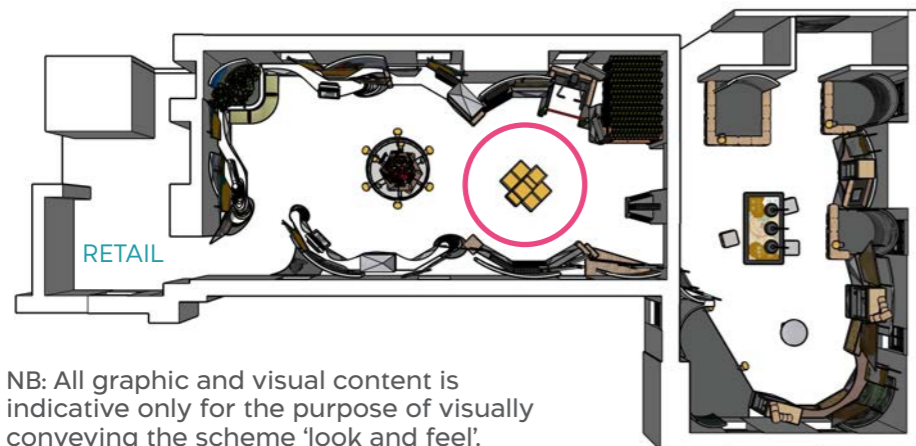
Gabion baskets seating.

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

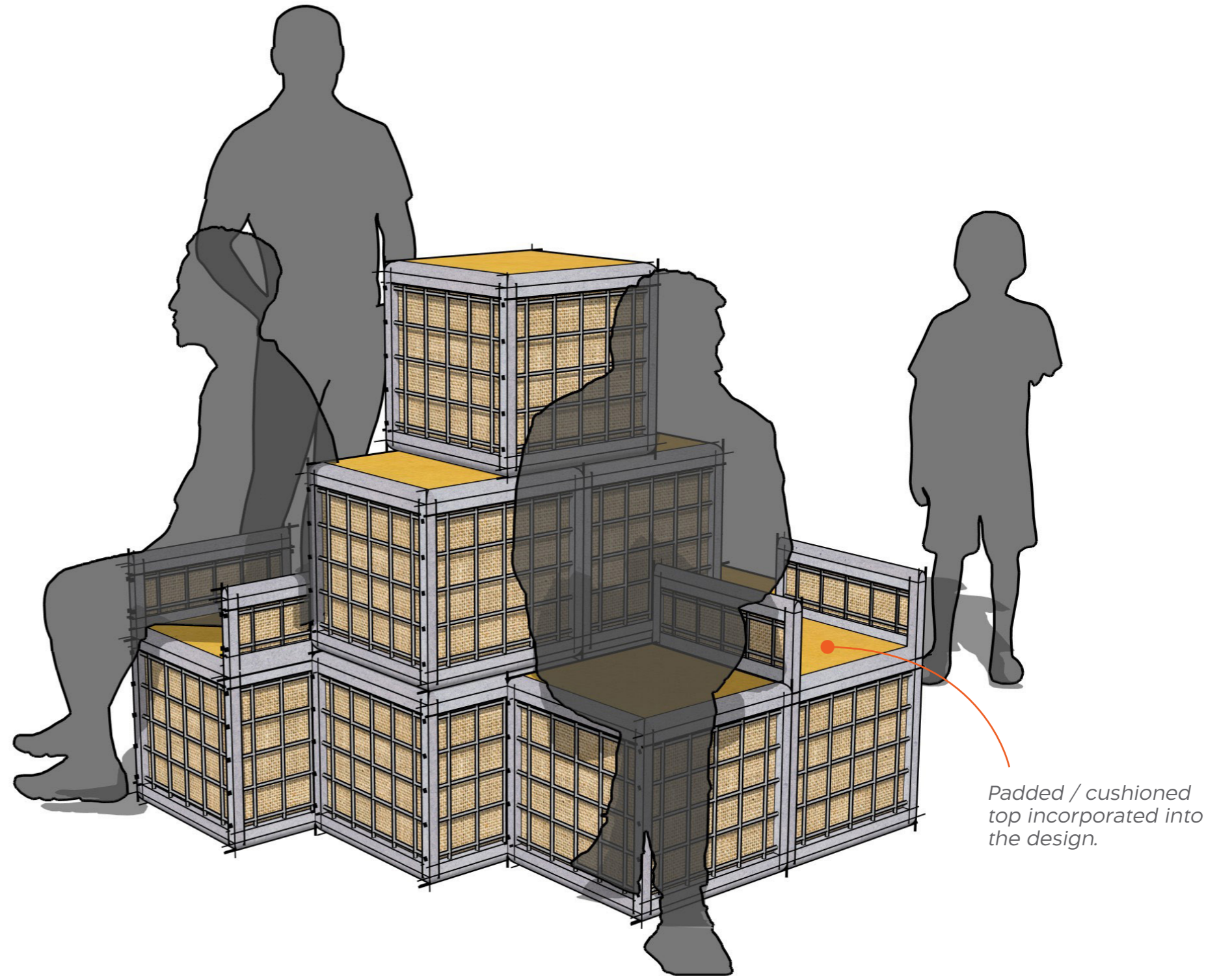
7.3 DESIGN APPROACH DETAIL

Contemporary Gurkha

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



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



7.3 DESIGN APPROACH DETAIL

Achievements 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.

Topographic detailing to unit design set around angular base units that reflect the mountainous landscape of Nepal.

High gloss finish to display units in this area

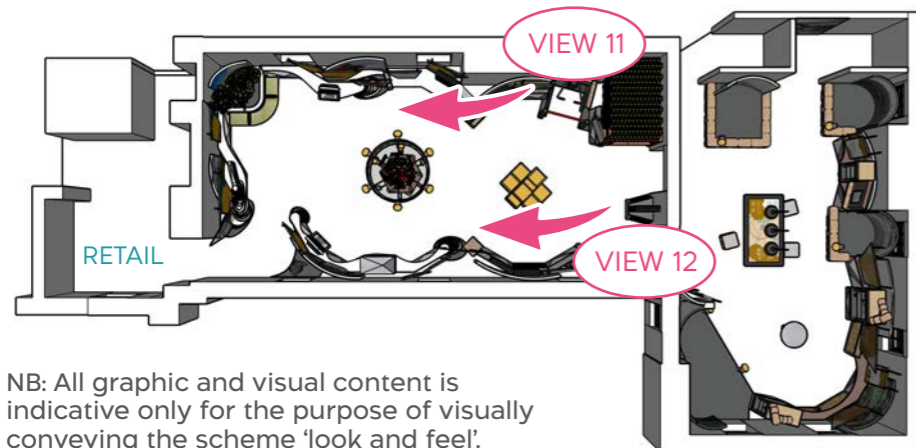
On screen interpretation to conclude visitor journey

Chautara seating area

Graphics suspended by modern climbing rope and carabiners.

Projected film onto clear / translucent acrylic up stand.

Interactive updateable database unit, with deep dive interpretation, media content and games.



VIEW 11

Media, object display, lighting and projection are all integrated into the unit design as required by the interpretation plan.

Projected film onto clear / translucent acrylic up stand.

VIEW 12



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

7.3 DESIGN APPROACH DETAIL

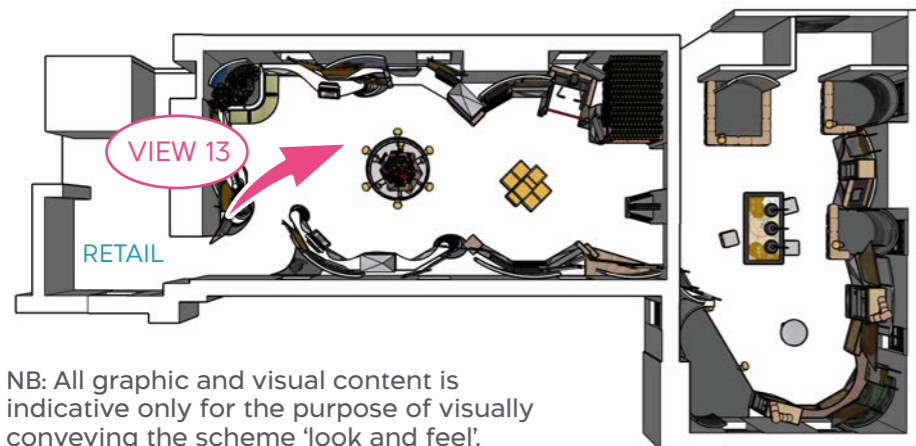
Achievements and Legacies

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.

Updateable interactive database units and on-screen AV presentations provide an adaptable finale to the visitor journey, that can easily be adapted and kept up to date with the evolving story of the Gurkha soldier and Kaida.

Interactive updateable database unit, with deep dive interpretation, media content and games.



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

Graphics suspended by modern climbing rope and carabiners.

Projected film onto clear / translucent acrylic up stand.

Interactive sculptural fire installation with integrated triggered AV, through void in floor.

VIEW 13



Topographic detailing to unit design set around angular base units that reflect the mountainous landscape of Nepal.

High gloss finish to display units in this area

Media, object display, lighting and projection are all integrated into the unit design as required by the interpretation plan.

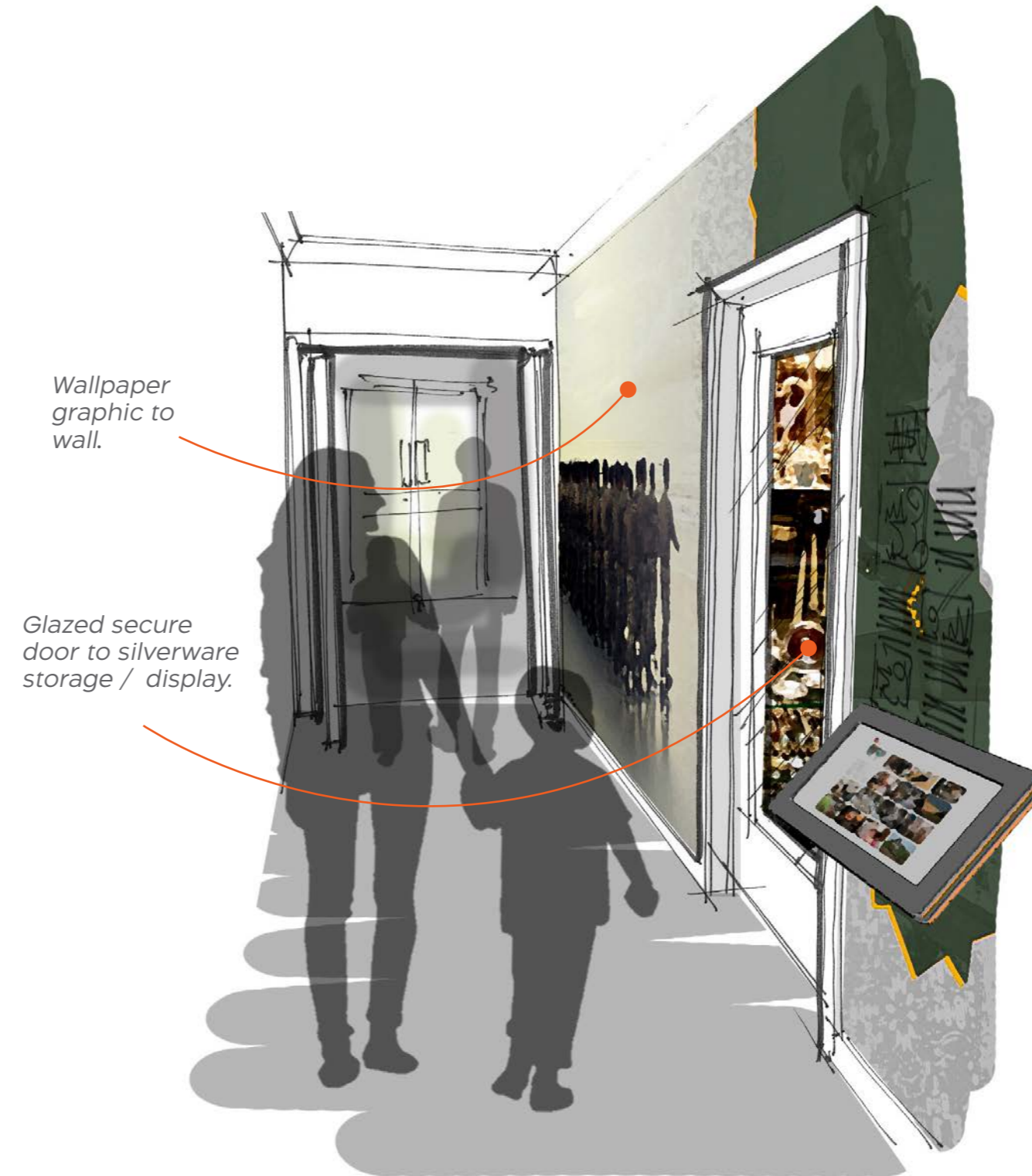
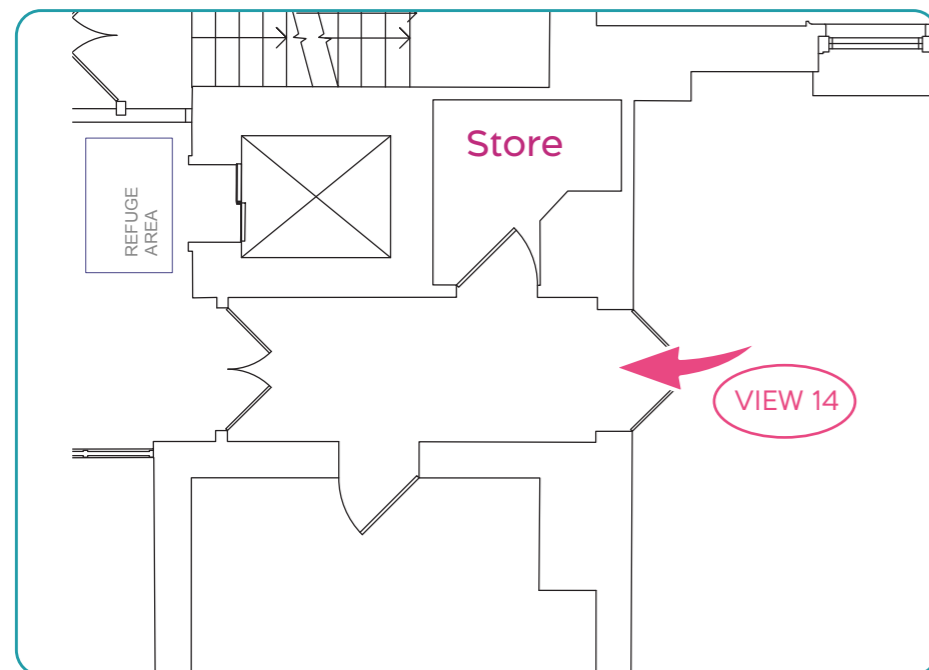
Circular void through to ground floor area near entrance.

7.3 DESIGN APPROACH DETAIL

Area: 2nd Floor McDonald Gallery Corridor

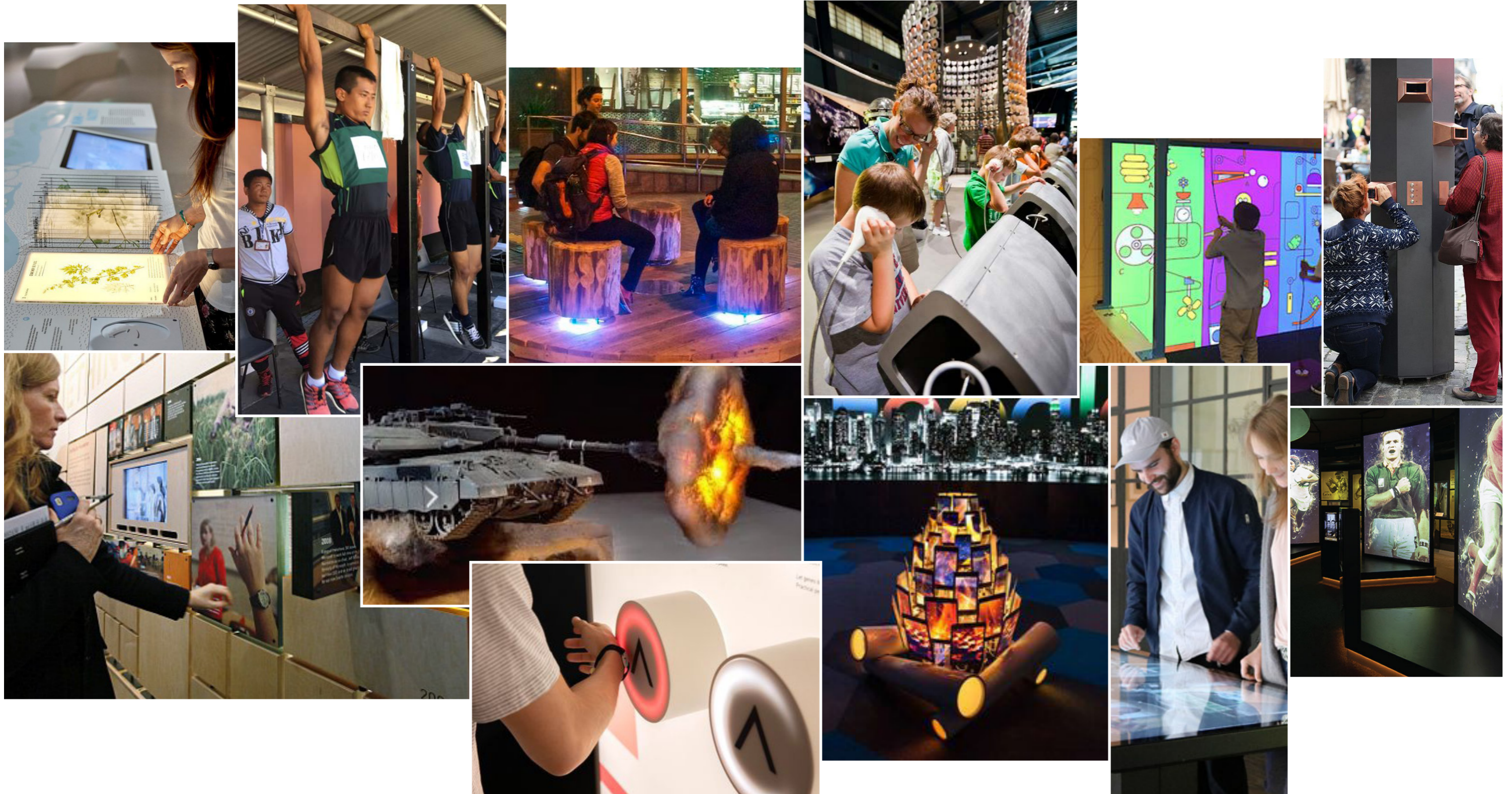
For visitors that wish to go up to the second floor, or for those who are attending an event, the store room housing the museum's silverware collection on the gallery corridor will be turned into an interpretive display through the addition of a secure glazed door and internal lighting.

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'.

7.4 INTERACTIVES - MOOD BOARD



7.5 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 proposed scheme to engage the visitor. These will include:

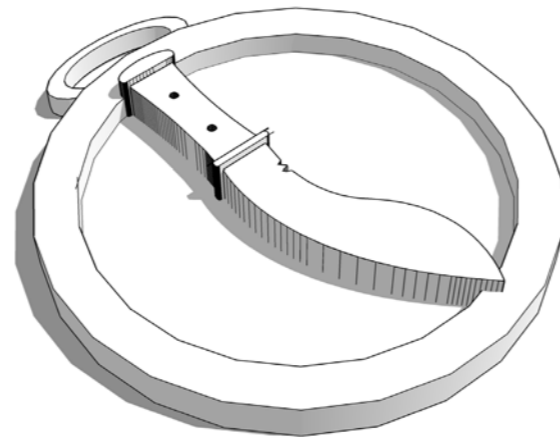
Area 0.1 Ticketing at Entrance

- Visitors provided with Kukri pendant to trigger interactive elements around the museum.
- Younger visitors will be provided with a trail, encouraging and requiring them to explore and discover various aspects of the interpretation and interactive elements around the museum. Nepti the tiger will help to guide them. Details tbc.

Area 0.2 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.
- 2x mannequins in full uniform from two contrasting periods in the Gurkha story, provide an early photo opportunity for visitors.
- Triggered audio and visual stories on the central fire installation (area 0.3).

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



Area 0.3 Sculptural Fire Installation

- 6x triggered screens around this central installation will display visual and audio stories relating to the interpretive themes covered in the surrounding displays. There will be an individual trigger point for each screen where visitors can place the Kukri pendant to activate the AV. Where audio is used, directional local speakers above the trigger point will minimise sound bleed interfering with the visitor experience elsewhere in the exhibition.

Area 0.4 Origins 1 - Nepali Culture

- Dressing up and cultural handling items.
- Rubbing and drawings of traditional Nepali 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 to view lower level collection items.
- Triggered screen based Kukri dance interactive, with the visitor using the kukri pendant to display an on screen visual guide to follow and carry out this cultural performance.
- Triggered audio and visual stories on the central fire installation (area 0.3).

Area 0.5 Origins 2 - Establishment of Nepal

- Logistics and geography based interactive illustrating the distances covered during the conflicts of this period, not least by the British East India

army, and the individual kingdoms that went on to collectively form Nepal as we know it today. Details tbc.

- 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 to view lower level collection items.
- Peep holes used to access views of the museum's existing miniature dioramas, concealed within the displays.
- Triggered audio and visual stories on the central fire installation.



Example of peep holes providing discovery opportunities.

7.5 INTERACTIVES APPROACH

Area 0.6 19th Century Conflicts

- Triggered sound and light elements within the repurposed mannequin display.
- Photo opportunity with the mannequin diorama.
- Dressing up and 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 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.

Area 0.7 20th Century Conflicts (Ground Floor)

- Triggered sound and light elements within the repurposed mannequin display.
- Photo opportunity with the mannequin diorama.
- Dressing up and object handling.
- 'Matching Military Kit' physical interactive to build connections between the Gurkha kit WWI and a specific geographical location.
- 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.

Area 1.1 20th Century Conflicts (First Floor)

- Triggered sound and light elements within the 4x repurposed mannequin displays in this area.
- Photo opportunity with the mannequin dioramas.
- Dressing up and object handling.
- 'Cooking in the jungle' physical interactive set at the edge of the Burma mannequin display area to allow younger visitors to see learn about cooking and diet in the field of conflict.
- Concealed discovery elements within the displays encouraging the visitor to make connections between information, such as lift up flaps to view lower level collection items.
- Peep holes used to access views of existing miniature dioramas, concealed within the displays.
- Digital interactive 'War table', providing layered interpretation, digital puzzles, games and interpretive media.



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

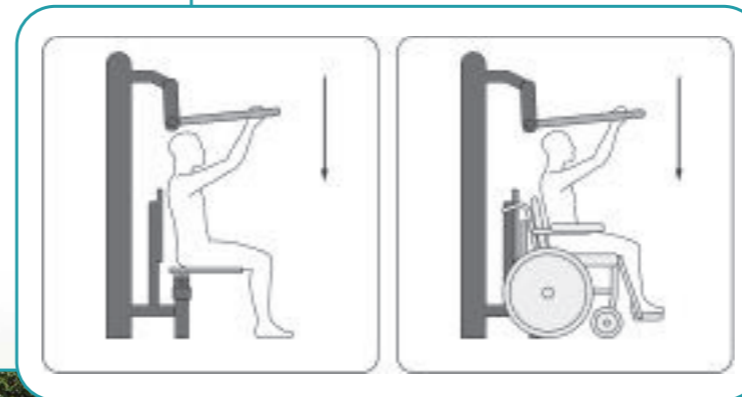
7.5 INTERACTIVES APPROACH

Area 1.2 Contemporary Gurkha

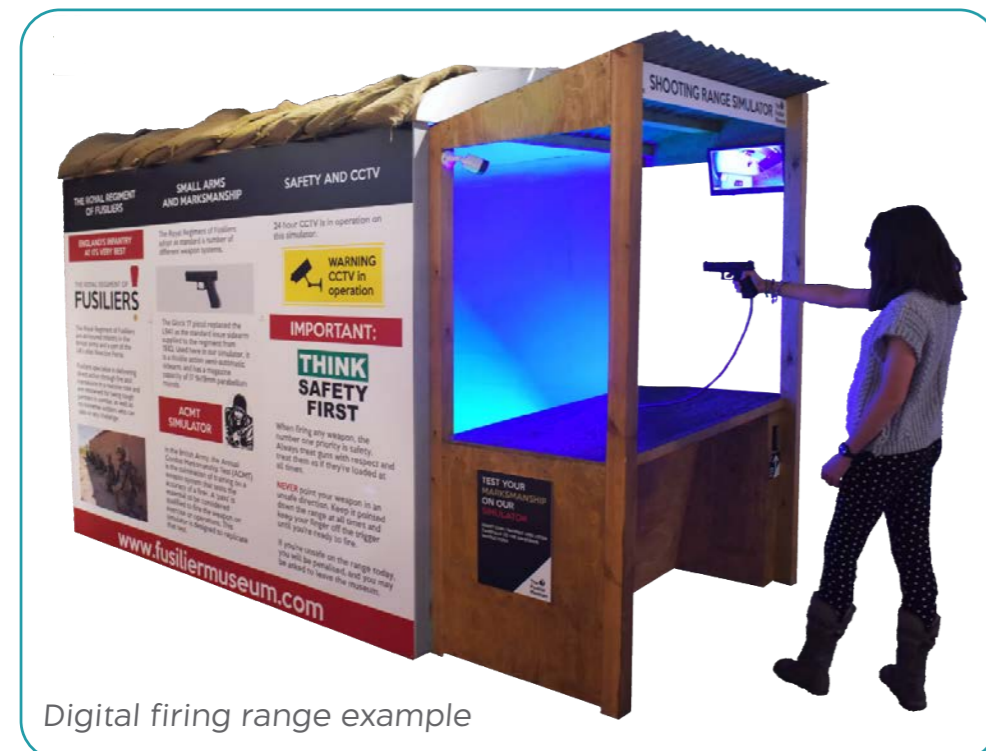
- Accessible interactive digital firing range themed to look like a Sanger field defence. Details tbc
- Dressing up - modern kit and body armour (photo opportunity).
- Accessible selection process based physical interactive, providing visitors of varied physical ability the opportunity to test their pull-up prowess against the selection requirements of the Gurkhas.
- 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 used to access views of existing miniature dioramas, concealed within the displays.



Selection process physical interactive: Example of accessible exercise equipment that replicates the physical effect of doing a pull up for wheelchair users and those who would find this movement easier sitting down.



The accessible pull up interactive will also have a standard pull up bar incorporated.



Digital firing range example

- Digital interactive database for deeper dive interpretation and digitised archive material.
- Triggered audio and visual stories on the central fire installation (area 0.3 1st floor).

Area 1.3 Achievements

- 'Make a medal' physical interactive linked to the Gurkhas sporting achievements, and giving younger visitors the opportunity to make something to take home.
- Digital updateable interactive database for deeper dive interpretation and digitised archive material, allowing this area to continue to evolve and keep up to date.
- Back projection onto walls behind display units of Nepali patterns and symbols.
- Triggered audio and visual stories on the central fire installation (area 0.3 1st floor).

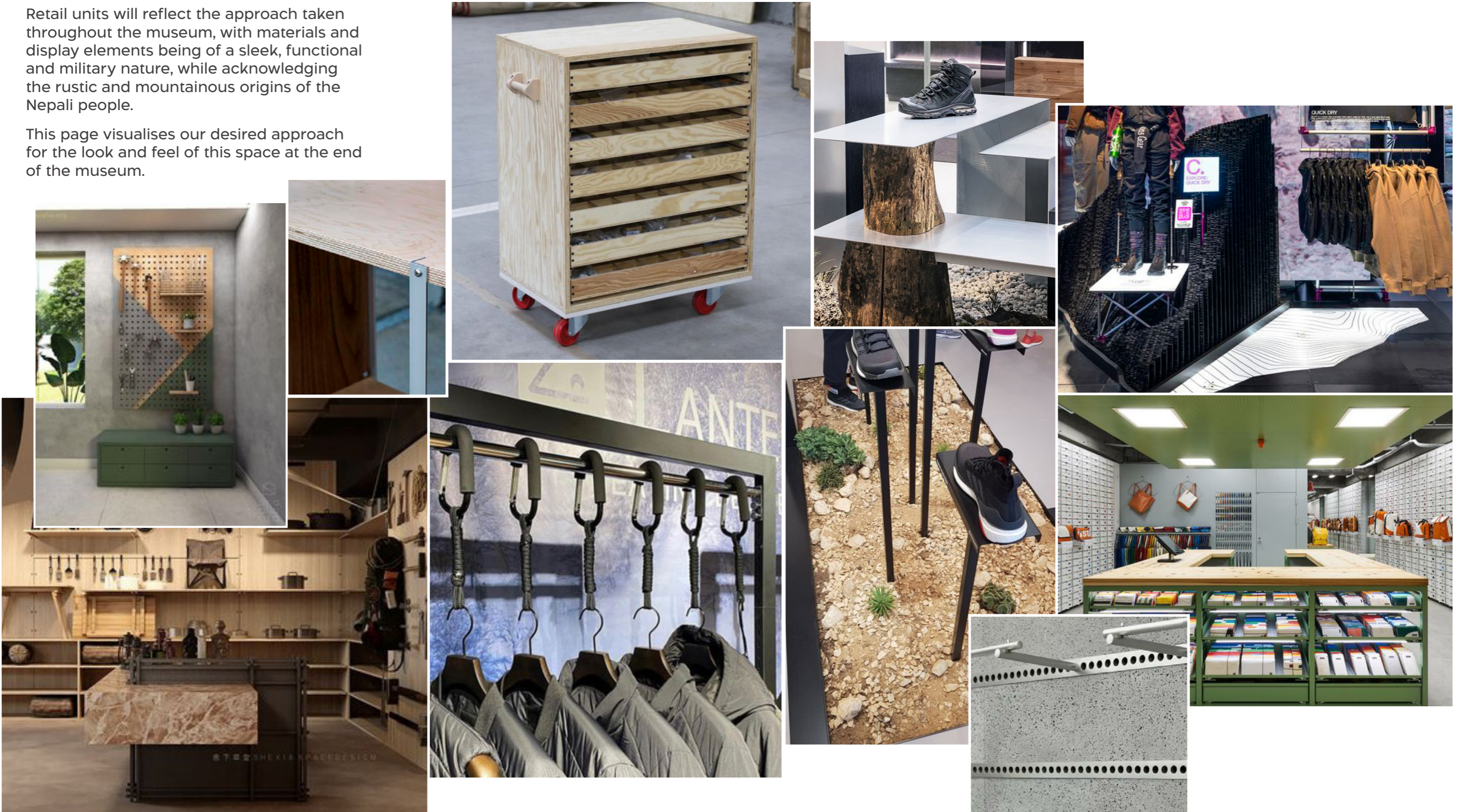
Area 1.4 Finale and Legacies

- 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.
- Digital updateable interactive database for deeper dive interpretation and digitised archive material, allowing this area to continue to evolve and keep up to date.
- Triggered audio and visual stories on the central fire installation (area 0.3 1st floor).

7.6 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.



7.7 DESIGN SCHEME - MATERIALS

Across the museum the use of appropriate materials serves to communicate periods in time, geographical locations and the Nepali heritage of the Gurkha soldier.

The majority of displays are proposed to be of a valchromat construction. Valchromat is a highly sustainable premium coloured wood product. It is a relatively high density wood fibre panel engineered to provide colour right throughout.

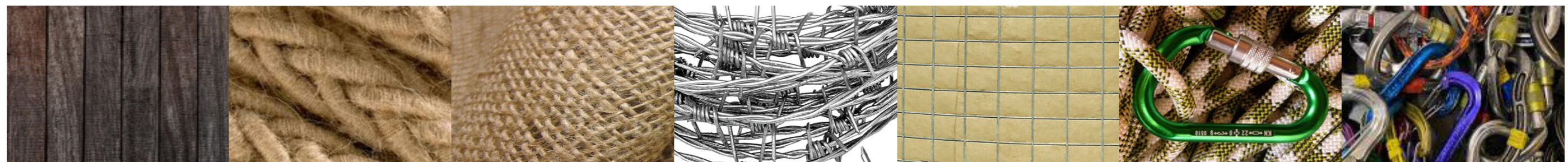
Valchromat is made from recycled softwood such as waste wood from branches and chips found on forest floors, making it one of the most environmentally friendly products on the market. Using waste wood helps to sustain forests and minimize carbon emissions from the process of cutting down trees.

Other materials in the proposed scheme are largely scenic, intended to convey a sense of time and place. These will include hessian, natural timber, rope, wire, sand, gabion baskets.

Valchromat colour palette for displays



Secondary display materials



Timber Jute rope Hessian Barbed wire (mock) Hesco Climbing rope Carabiners

7.8 DESIGN SCHEME - CONTENT MATRIX

The following tabled information is a break down of the display content proposed and accounted for within the design scheme at Stage 3. This information is subject to further development at Stage 4 through the process of detailed design progression of the scheme, consultation with specialist contractors, clarification of collection item requirements, interpretive and interactive content.

AREA	ELEMENT	QTY	NOTES	REF
AREA 0.1	ENTRANCE / TICKETING			
0.1.001	GLASS PROJECTION SCREEN (INCL. PROJECTION FILM)	1		
0.1.002	AV SYSTEMS	1		AV-01-01
0.1.003	AV MEDIA	1		AV-01-01
0.1.004	TICKET COUNTER	1		
0.1.005	DISPLAYS	1		
0.1.006	FURNITURE	1		
0.1.007	LIGHTING	0		
0.1.008	GRAPHIC PANEL SML (800X1200 DIRECT TO 10MM FX - SHAPED)	3		
0.1.009	GRAPHIC PANEL MED (900X1800 DIRECT TO 10MM FX - SHAPED)	0		
0.1.010	GRAPHIC PANEL LG (1500X2500 DIRECT TO 10MM FX - SHAPED)	0		
0.1.011	GRAPHIC WALL PAPER	1		
AREA 0.2	INTRODUCTION			
0.2.001	DISPLAY UNIT BASE A	3		
0.2.002	DISPLAY UNIT BASE B	3		
0.2.003	DISPLAY UNIT BASE C	2		
0.2.004	INTERPRETIVE DISPLAYS (3 LINEAR METRE COST)	3		
0.2.005	INTERPRETIVE DISPLAYS - AV SYSTEMS (SCREENS,PLAYERS ETC)	1		AV-02-01
0.2.006	INTERPRETIVE DISPLAYS - AV MEDIA	1		AV-02-01
0.2.007	SHOWCASE SML clam 400x330x150mm	0		
0.2.008	SHOWCASE MED clam 600x600x300mm	0		
0.2.009	SHOWCASE LG actuator 1400x800x500mm	0		
0.2.010	SHAPED ACRYLIC SCREENS (+£500 FOR PROJECTION FILM)	1		
0.2.011	SHAPED ACRYLIC PROJECTION SCREENS - AV SYSTEMS	1		AV-02-02
0.2.012	SHAPED ACRYLIC PROJECTION SCREENS - AV MEDIA	1		AV-02-02
0.2.013	PHYSICAL INTERACTIVE	0		
0.2.014	DIGITAL INTERACTIVE	1		DI-02-01
0.2.015	WALL PROJECTION AV SYSTEMS	2		AV-02-03,04
0.2.016	WALL PROJECTION AV GOBO	1		AV-02-03,04
0.2.017	GRAPHIC PANEL SML (800X1200 DIRECT TO 10MM FX - SHAPED)	3		
0.2.018	GRAPHIC PANEL MED (900X1800 DIRECT TO 10MM FX - SHAPED)	3		
0.2.019	GRAPHIC PANEL LG (1500X2500 DIRECT TO 10MM FX - SHAPED)	3		
0.2.020	GRAPHIC DISPLAY ELEMENTS	9		
0.2.021	LIGHTING	0		
0.2.022	3D RELIEF MODEL OF NEPAL PHYSICAL INTERACTIVE	1		PI-02-01
0.2.023	DISPLAY CASE MOUNTS - ALLOWANCE	2		
0.2.024	DISPLAY CASE LABELS - ALLOWANCE	2		

0.2.025	MANNEQUIN DISPLAY	2		
AREA 0.3	INTERACTIVE FIRE SCULPTURE			
0.3.001	STEELWORK	1		
0.3.002	MAIN FIRE INSTALLATION	1		
0.3.003	6NO. TRIGGER POINTS	1		AV-03-01
0.3.004	GLAZED BARRIER	2		
0.3.005	AV SYSTEMS	1		AV-03-01
0.3.006	AV MEDIA	1		AV-03-01
0.3.007	LIGHTING	1		
AREA 0.4	ORIGINS 1 - NEPAL			
0.4.001	DISPLAY UNIT BASE A	3		
0.4.002	DISPLAY UNIT BASE B	3		
0.4.003	DISPLAY UNIT BASE C	2		
0.4.004	INTERPRETIVE DISPLAYS (3 LINEAR METRE COST)	3		
0.4.005	INTERPRETIVE DISPLAYS - AV SYSTEMS (SCREENS,PLAYERS ETC)	1		AV-04-01
0.4.006	INTERPRETIVE DISPLAYS - AV MEDIA	1		AV-04-01
0.4.007	SHOWCASE SML clam 400x330x150mm	0		
0.4.008	SHOWCASE MED freestanding 550x550x1270mm (OR DRAW DISPLAY TBC)	1	DISPLAY REQ TBC AT STAGE 4	
0.4.009	SHOWCASE LG freestanding 1150x610x1550mm	1		
0.4.010	SHAPED ACRYLIC SCREENS (+£500 FOR PROJECTION FILM)	2		
0.4.011	SHAPED ACRYLIC PROJECTION SCREENS - AV SYSTEMS	1		AV-04-02
0.4.012	SHAPED ACRYLIC PROJECTION SCREENS - AV MEDIA	1		AV-04-02
0.4.013	PHYSICAL INTERACTIVE	2		PI-04-01,02
0.4.014	DIGITAL INTERACTIVE	0		DI-04-01
0.4.015	WALL PROJECTION AV SYSTEMS	1		AV-04-03
0.4.016	WALL PROJECTION AV GOBO	1		AV-04-03
0.4.017	GRAPHIC PANEL SML (800X1200 DIRECT TO 10MM FX - SHAPED)	3		
0.4.018	GRAPHIC PANEL MED (900X1800 DIRECT TO 10MM FX - SHAPED)	3		
0.4.019	GRAPHIC PANEL LG (1500X2500 DIRECT TO 10MM FX - SHAPED)	3		
0.4.020	GRAPHIC DISPLAY ELEMENTS	9		
0.4.021	LIGHTING	0		
0.4.022	CHAUTARA SEATING AREA - UNITARY	1		
0.4.023	CHAUTARA SEATING AREA - AV SYSTEMS (SOUNDS)	1		AV-04-04
0.4.024	CHAUTARA SEATING AREA - AV MEDIA (SOUNDS)	1		AV-04-04
0.4.025	CHAUTARA SEATING AREA - TREE	1		
0.4.026	DISPLAY CASE MOUNTS - ALLOWANCE	2		
0.4.027	DISPLAY CASE LABELS - ALLOWANCE	2		
AREA 0.5	ORIGINS 2 - ESTABLISHMENT OF NEPAL			
0.5.001	DISPLAY UNIT BASE A	3		
0.5.002	DISPLAY UNIT BASE B	2		
0.5.003	DISPLAY UNIT BASE C	2		

7.8 DESIGN SCHEME - CONTENT MATRIX

0.5.004	INTERPRETIVE DISPLAYS (3 LINEAR METRE COST)	3		
0.5.005	INTERPRETIVE DISPLAYS - AV SYSTEMS (SCREENS,PLAYERS ETC)	0		AV-05-01
0.5.006	INTERPRETIVE DISPLAYS - AV MEDIA	0		AV-05-01
0.5.007	SHOWCASE SML clam 400x330x150mm (OR DRAW DISPLAY TBC)	1	DISPLAY REQ TBC AT STAGE 4	
0.5.008	SHOWCASE MED freestanding 550x550x1270mm	1		
0.5.009	SHOWCASE LG freestanding 1150x610x1550mm	0		
0.5.010	SHAPED ACRYLIC SCREENS (+£500 FOR PROJECTION FILM)	1		
0.5.011	SHAPED ACRYLIC PROJECTION SCREENS - AV SYSTEMS	0		AV-05-02
0.5.012	SHAPED ACRYLIC PROJECTION SCREENS - AV MEDIA	0		AV-05-02
0.5.013	PHYSICAL INTERACTIVE	1		PI-05-01
0.5.014	DIGITAL INTERACTIVE	0		DI-05-01
0.5.015	WALL PROJECTION AV SYSTEMS	1		AV-05-03
0.5.016	WALL PROJECTION AV GOBO	1		AV-05-03
0.5.017	GRAPHIC PANEL SML (800X1200 DIRECT TO 10MM FX - SHAPED)	3		
0.5.018	GRAPHIC PANEL MED (900X1800 DIRECT TO 10MM FX - SHAPED)	3		
0.5.019	GRAPHIC PANEL LG (1500X2500 DIRECT TO 10MM FX - SHAPED)	3		
0.5.020	GRAPHIC DISPLAY ELEMENTS	9		
0.5.021	LIGHTING	0		
0.5.022	DISPLAY CASE MOUNTS - ALLOWANCE	2		
0.5.023	DISPLAY CASE LABELS - ALLOWANCE	2		
AREA 0.6 19TH CENTURY CONFLICT				
0.6.001	DISPLAY UNIT BASE A	3		
0.6.002	DISPLAY UNIT BASE B	3		
0.6.003	DISPLAY UNIT BASE C	2		
0.6.004	INTERPRETIVE DISPLAYS (3 LINEAR METRE COST)	3		
0.6.005	IMMERSIVE MANNEQUIN DISPLAY	1		
0.6.006	IMMERSIVE MANNEQUIN DISPLAY - AV SYSTEMS	1		AV-06-01
0.6.007	IMMERSIVE MANNEQUIN DISPLAY - AV MEDIA	1		AV-06-01
0.6.008	SHOWCASE SML clam 400x330x150mm	0		
0.6.009	SHOWCASE MED freestanding 550x550x1270mm (OR DRAW DISPLAY TBC)	1	DISPLAY REQ TBC AT STAGE 4	
0.6.010	SHOWCASE LG freestanding 1150x610x1550mm	2		
0.6.011	SHAPED ACRYLIC SCREENS (+£500 FOR PROJECTION FILM)	2		
0.6.012	SHAPED ACRYLIC PROJECTION SCREENS - AV SYSTEMS	0		AV-06-02
0.6.013	SHAPED ACRYLIC PROJECTION SCREENS - AV MEDIA	0		AV-06-02
0.6.014	PHYSICAL INTERACTIVE	1		PI-06-01
0.6.015	DIGITAL INTERACTIVE	1		DI-06-01
0.6.016	WALL PROJECTION AV SYSTEMS	1		AV-06-03
0.6.017	WALL PROJECTION AV GOBO	1		AV-06-03
0.6.018	GRAPHIC PANEL SML (800X1200 DIRECT TO 10MM FX - SHAPED)	4		
0.6.019	GRAPHIC PANEL MED (900X1800 DIRECT TO 10MM FX - SHAPED)	3		
0.6.020	GRAPHIC PANEL LG (1500X2500 DIRECT TO 10MM FX - SHAPED)	2		
0.6.021	GRAPHIC DISPLAY ELEMENTS	8		
0.6.022	LIGHTING	0		
0.6.023	DISPLAY CASE MOUNTS - ALLOWANCE	2		

0.6.024	DISPLAY CASE LABELS - ALLOWANCE	2		
AREA 0.7 20TH CENTURY CONFLICT				
0.7.001	DISPLAY UNIT BASE A	4		
0.7.002	DISPLAY UNIT BASE B	4		
0.7.003	DISPLAY UNIT BASE C	3		
0.7.004	INTERPRETIVE DISPLAYS (3 LINEAR METRE COST)	4		
0.7.005	IMMERSIVE MANNEQUIN DISPLAY	1		
0.7.006	IMMERSIVE MANNEQUIN DISPLAY - AV SYSTEMS	1		AV-07-01
0.7.007	IMMERSIVE MANNEQUIN DISPLAY - AV MEDIA	1		AV-07-01
0.7.008	SHOWCASE SML clam 400x330x150mm (OR VC CASE OR DRAW DISPLAY - TBC)	1	DISPLAY REQ TBC AT STAGE 4	
0.7.009	SHOWCASE MED freestanding 550x550x1270mm (OR DRAW DISPLAY TBC)	1	DISPLAY REQ TBC AT STAGE 4	
0.7.010	SHOWCASE LG freestanding 1150x610x1550mm	2		
0.7.011	SHAPED ACRYLIC SCREENS (+£500 FOR PROJECTION FILM)	1		
0.7.012	SHAPED ACRYLIC PROJECTION SCREENS - AV SYSTEMS	0		
0.7.013	SHAPED ACRYLIC PROJECTION SCREENS - AV MEDIA	0		
0.7.014	PHYSICAL INTERACTIVE	2		PI-07-01,02
0.7.015	DIGITAL INTERACTIVE	1		DI-07-01
0.7.016	WALL PROJECTION AV SYSTEMS	2		AV-07-02
0.7.017	WALL PROJECTION AV GOBO	2		AV-07-02
0.7.018	GRAPHIC PANEL SML (800X1200 DIRECT TO 10MM FX - SHAPED)	5		
0.7.019	GRAPHIC PANEL MED (900X1800 DIRECT TO 10MM FX - SHAPED)	4		
0.7.020	GRAPHIC PANEL LG (1500X2500 DIRECT TO 10MM FX - SHAPED)	4		
0.7.021	GRAPHIC DISPLAY ELEMENTS	10		
0.7.022	LIGHTING	0		
0.7.023	DISPLAY CASE MOUNTS - ALLOWANCE	2		
0.7.024	DISPLAY CASE LABELS - ALLOWANCE	2		
AREA 0.8 TRANSITION (STAIRS / LIFT)				
0.8.001	DISPLAYS	0		
0.8.002	TRANSITION AV SYSTEMS (SOUNDS)	2		AV-08-01,02
0.8.003	TRANSITION AV MEDIA (SOUNDS)	2		AV-08-01,02
0.8.004	REFUGE AREA SEATING	1		
0.8.005	LIGHTING	0		
0.8.006	GRAPHIC PANEL SML (800X1200 DIRECT TO 10MM FX - SHAPED)	4		
0.8.007	GRAPHIC PANEL MED (900X1800 DIRECT TO 10MM FX - SHAPED)	0		
0.8.008	GRAPHIC PANEL LG (1500X2500 DIRECT TO 10MM FX - SHAPED)	3		
0.8.009	GRAPHIC WALLPAPER	5		
AREA 1.1 20TH CENTURY CONFLICT				
1.1.001	DISPLAY UNIT BASE A	5		

7.8 DESIGN SCHEME - CONTENT MATRIX

1.1.002	DISPLAY UNIT BASE B	4		
1.1.003	DISPLAY UNIT BASE C	4		
1.1.004	INTERPRETIVE DISPLAYS (3 LINEAR METRE COST)	4		
1.1.005	IMMERSIVE MANNEQUIN DISPLAY	4		
1.1.006	IMMERSIVE MANNEQUIN DISPLAY - AV SYSTEMS	4		AV-11-01,02,03,04
1.1.007	IMMERSIVE MANNEQUIN DISPLAY - AV MEDIA	4		AV-11-01,02,03,04
1.1.008	SHOWCASE SML clam 400x330x150mm (OR VC CASE OR DRAW DISPLAY - TBC)	2	DISPLAY REQ TBC AT STAGE 4	
1.1.009	SHOWCASE MED freestanding 550x550x1270mm	1		
1.1.010	SHOWCASE LG freestanding 1150x610x1550mm	2		
1.1.011	SHAPED ACRYLIC SCREENS (+£500 FOR PROJECTION FILM)	0		
1.1.012	SHAPED ACRYLIC PROJECTION SCREENS - AV SYSTEMS	0		
1.1.013	SHAPED ACRYLIC PROJECTION SCREENS - AV MEDIA	0		
1.1.014	PHYSICAL INTERACTIVE	2		PI-11-01,02
1.1.015	DIGITAL INTERACTIVE	0		
1.1.016	INTERACTIVE WAR TABLE	1		DI-11-01
1.1.017	INTERACTIVE WAR TABLE - AV SYSTEMS	1		DI-11-01
1.1.018	INTERACTIVE WAR TABLE - AV MEDIA	1		DI-11-01
1.1.019	WALL PROJECTION AV SYSTEMS	1		AV-11-05
1.1.020	WALL PROJECTION AV MEDIA	0		AV-11-05
1.1.021	GRAPHIC PANEL SML (800X1200 DIRECT TO 10MM FX - SHAPED)	6		
1.1.022	GRAPHIC PANEL MED (900X1800 DIRECT TO 10MM FX - SHAPED)	4		
1.1.023	GRAPHIC PANEL LG (1500X2500 DIRECT TO 10MM FX - SHAPED)	5		
1.1.024	GRAPHIC DISPLAY ELEMENTS	12		
1.1.025	LIGHTING	0		
1.1.026	DISPLAY CASE MOUNTS - ALLOWANCE	4		
1.1.027	DISPLAY CASE LABELS - ALLOWANCE	4		
AREA 1.2 CONTEMPORARY GURKHA				
1.2.001	DISPLAY UNIT BASE A	3		
1.2.002	DISPLAY UNIT BASE B	3		
1.2.003	DISPLAY UNIT BASE C	3		
1.2.004	INTERPRETIVE DISPLAYS (3 LINEAR METRE COST)	3		
1.2.005	INTERPRETIVE DISPLAYS - AV SYSTEMS (SCREENS,PLAYERS ETC)	1		AV-12-01
1.2.006	INTERPRETIVE DISPLAYS - AV MEDIA	1		AV-12-01
1.2.007	SHOWCASE SML clam 400x330x150mm (OR VC CASE OR DRAW DISPLAY - TBC)	1	DISPLAY REQ TBC AT STAGE 4	
1.2.008	SHOWCASE MED freestanding 550x550x1270mm	0		
1.2.009	SHOWCASE LG freestanding 1150x610x1550mm	1		
1.2.010	SHAPED ACRYLIC SCREENS (+£500 FOR PROJECTION FILM)	2		
1.2.011	SHAPED ACRYLIC PROJECTION SCREENS - AV SYSTEMS	1		AV-12-02
1.2.012	SHAPED ACRYLIC PROJECTION SCREENS - AV MEDIA	1		AV-12-02
1.2.013	PHYSICAL INTERACTIVE 1 - SELECTION PROCESS	1		PI-12-01
1.2.014	PHYSICAL INTERACTIVE 2	1		PI-12-02

1.2.015	DIGITAL INTERACTIVE	0		
1.2.016	WALL PROJECTION AV SYSTEMS	2		AV-12-03
1.2.017	WALL PROJECTION AV GOBO	1		AV-12-03
1.2.018	GRAPHIC PANEL SML (800X1200 DIRECT TO 10MM FX - SHAPED)	4		
1.2.019	GRAPHIC PANEL MED (900X1800 DIRECT TO 10MM FX - SHAPED)	3		
1.2.020	GRAPHIC PANEL LG (1500X2500 DIRECT TO 10MM FX - SHAPED)	3		
1.2.021	GRAPHIC DISPLAY ELEMENTS	8		
1.2.022	LIGHTING	0		
1.2.023	GABION SEATING AREA	1		
1.2.024	INTERACTIVE TARGET SHOOTING RANGE UNITARY	1		Di-12-01
1.2.025	INTERACTIVE TARGET SHOOTING RANGE - AV SYSTEMS	1		Di-12-01
1.2.026	INTERACTIVE TARGET SHOOTING RANGE - AV MEDIA	1		Di-12-01
1.2.027	DISPLAY CASE MOUNTS - ALLOWANCE	2		
1.2.028	DISPLAY CASE LABELS - ALLOWANCE	2		
AREA 1.3 ACHIEVEMENTS				
1.3.001	DISPLAY UNIT BASE A	1		
1.3.002	DISPLAY UNIT BASE B	1		
1.3.003	DISPLAY UNIT BASE C	1		
1.3.004	INTERPRETIVE DISPLAYS (3 LINEAR METRE COST)	1		
1.3.005	INTERPRETIVE DISPLAYS - AV SYSTEMS (SCREENS,PLAYERS ETC)	0		
1.3.006	INTERPRETIVE DISPLAYS - AV MEDIA	0		
1.3.007	SHOWCASE SML clam 400x330x150mm	0		
1.3.008	SHOWCASE MED clam 600x600x300mm	0		
1.3.009	SHOWCASE LG freestanding 1150x610x1550mm	0		
1.3.010	SHAPED ACRYLIC SCREENS (+£500 FOR PROJECTION FILM)	1		
1.3.011	SHAPED ACRYLIC PROJECTION SCREENS - AV SYSTEMS	1		AV-13-01
1.3.012	SHAPED ACRYLIC PROJECTION SCREENS - AV MEDIA	1		AV-13-01
1.3.013	PHYSICAL INTERACTIVE	1		PI-13-01
1.3.014	DIGITAL INTERACTIVE	1		DI-13-01
1.3.015	WALL PROJECTION AV SYSTEMS	1		AV-13-02
1.3.016	WALL PROJECTION AV GOBO	1		AV-13-02
1.3.017	GRAPHIC PANEL SML (800X1200 DIRECT TO 10MM FX - SHAPED)	3		
1.3.018	GRAPHIC PANEL MED (900X1800 DIRECT TO 10MM FX - SHAPED)	3		
1.3.019	GRAPHIC PANEL LG (1500X2500 DIRECT TO 10MM FX - SHAPED)	3		
1.3.020	GRAPHIC DISPLAY ELEMENTS	6		
1.3.021	LIGHTING	0		
1.3.022	DISPLAY CASE MOUNTS - ALLOWANCE	1		
1.3.023	DISPLAY CASE LABELS - ALLOWANCE	1		
AREA 1.4 FINALE / LEGACIES				
1.4.001	DISPLAY UNIT BASE A	4		
1.4.002	DISPLAY UNIT BASE B	3		
1.4.003	DISPLAY UNIT BASE C	3		
1.4.004	INTERPRETIVE DISPLAYS (3 LINEAR METRE COST)	3		
1.4.005	INTERPRETIVE DISPLAYS - AV SYSTEMS (SCREENS,PLAYERS ETC)	1		AV-14-01

7.8 DESIGN SCHEME - CONTENT MATRIX

1.4.006	INTERPRETIVE DISPLAYS - AV MEDIA	1		AV-14-01
1.4.007	SHOWCASE SML clam 400x330x150mm (OR DRAW DISPLAY TBC)	1	DISPLAY REQ TBC AT STAGE 4	
1.4.008	SHOWCASE MED clam 600x600x300mm	0		
1.4.009	SHOWCASE LG freestanding 1150x610x1550mm	1		
1.4.010	SHAPED ACRYLIC SCREENS (+£500 FOR PROJECTION FILM)	1		
1.4.011	SHAPED ACRYLIC PROJECTION SCREENS - AV SYSTEMS	0		
1.4.012	SHAPED ACRYLIC PROJECTION SCREENS - AV MEDIA	0		
1.4.013	PHYSICAL INTERACTIVE	1		PI-14-01
1.4.014	DIGITAL INTERACTIVE	1		DI-14-01
1.4.015	WALL PROJECTION AV SYSTEMS	1		AV-14-02
1.4.016	WALL PROJECTION AV MEDIA	0		AV-14-02
1.4.017	GRAPHIC PANEL SML (800X1200 DIRECT TO 10MM FX - SHAPED)	3		
1.4.018	GRAPHIC PANEL MED (900X1800 DIRECT TO 10MM FX - SHAPED)	3		
1.4.019	GRAPHIC PANEL LG (1500X2500 DIRECT TO 10MM FX - SHAPED)	3		
1.4.020	GRAPHIC DISPLAY ELEMENTS	6		
1.4.021	LIGHTING	0		
1.4.022	CHAUTARA SEATING AREA - UNITARY	1		
1.4.023	CHAUTARA SEATING AREA - AV SYSTEMS (SOUNDS)	1		AV-14-03
1.4.024	CHAUTARA SEATING AREA - AV MEDIA (SOUNDS)	1		AV-14-03
1.4.025	CHAUTARA SEATING AREA - TREE	1		
1.4.026	DISPLAY CASE MOUNTS - ALLOWANCE	2		
1.4.027	DISPLAY CASE LABELS - ALLOWANCE	2		
AREA 1.5 RETAIL				
1.5.001	RETAIL COUNTER	1		
1.5.002	RETAIL DISPLAYS	1		
1.5.003	RETAIL FITTINGS	1		
1.5.004	GRAPHIC PANEL SML (800X1200 DIRECT TO 10MM FX - SHAPED)	6		
1.5.005	GRAPHIC PANEL MED (900X1800 DIRECT TO 10MM FX - SHAPED)	0		
1.5.006	GRAPHIC PANEL LG (1500X2500 DIRECT TO 10MM FX - SHAPED)	0		
1.5.007	LIGHTING	0		
AREA 2.1 GALLERY CORRIDOR				
2.1.001	INTERPRETIVE DISPLAYS	0		
2.1.002	GLAZED SECURITY DOOR	1		
2.1.003	DIGITAL INTERACTIVE	1		DI-21-01
2.1.004	GRAPHIC PANEL SML (800X1200 DIRECT TO 10MM FX - SHAPED)	2		
2.1.005	GRAPHIC PANEL MED (900X1800 DIRECT TO 10MM FX - SHAPED)	0		
2.1.006	GRAPHIC PANEL LG (1500X2500 DIRECT TO 10MM FX - SHAPED)	0		
2.1.007	GRAPHIC WALL PAPER	1		
2.1.008	LIGHTING	1		

AREA 3.1	SITE WIDE ELEMENTS			
3.1.001	AV MEDIA - AV ACTIVATORS	30		
3.1.001	FLOORING - GND FLOOR (BASE BUILD)	0		
3.1.002	FLOORING - 1ST FLOOR (BASE BUILD)	0		
3.1.002	SCENIC CEILING WORK - GND FLOOR (Approx £/sqm)	40		
3.1.003	SCENIC CEILING WORK - 1ST FLOOR (Approx £/sqm)	34		
3.1.004	AMBIENT & TRACK LIGHTING	0		
3.1.005	OBJECT MOUNTS (ALLOWANCE IN EACH AREA)	0		
3.1.006	CASE LABELS (ALLOWANCE IN EACH AREA)	0		
3.1.007	WAY FINDING	0		
3.1.008	WINDOW BLINDS (BASE BUILD)	0		
3.1.009	VISITOR AV TRIGGER ON LANYARD - DETAILS TBC	30	QTY TBC	



The Gurkha Museum: Project Kaida

8.0 The Building - Design Proposals

8.1 DESIGN PROPOSALS

Royal Green Jackets
(s) Museum

The Great Hall

Winchester Crown Court

North Block

Peninsula Square

NO PARKING

Revisions: P5 Stage 3

01/07/2024



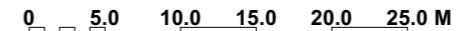
PROJECT: Gurkha Museum

SHEET: Proposed Site Plan

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

SCALE: 1:500



REV: P5

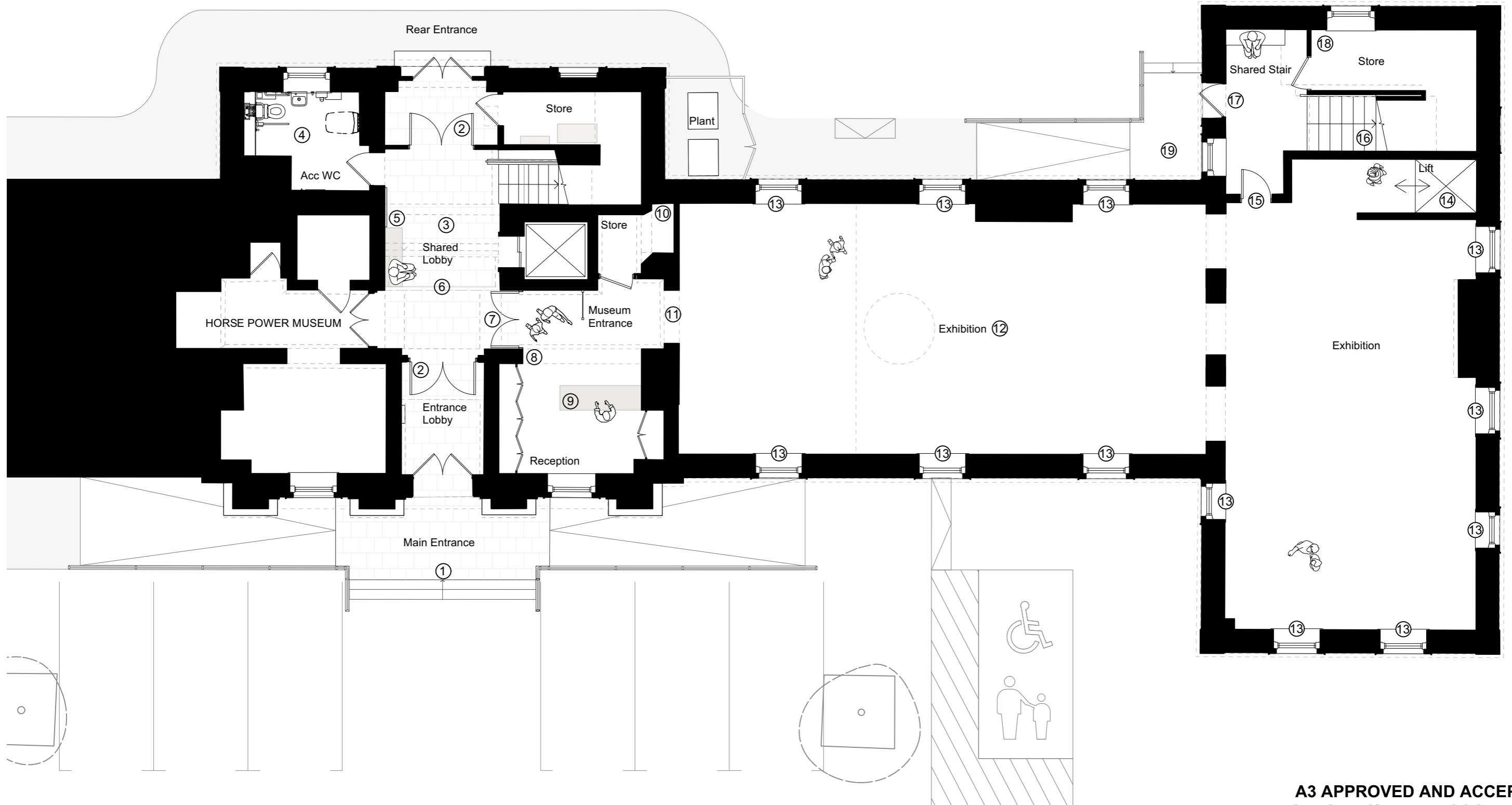
DATE: January 24

**A3 APPROVED AND ACCEPTED AS
STAGE 3 (SPATIAL COORDINATION)
COMPLETE**

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email: studio@pritchardarchitecture.co.uk

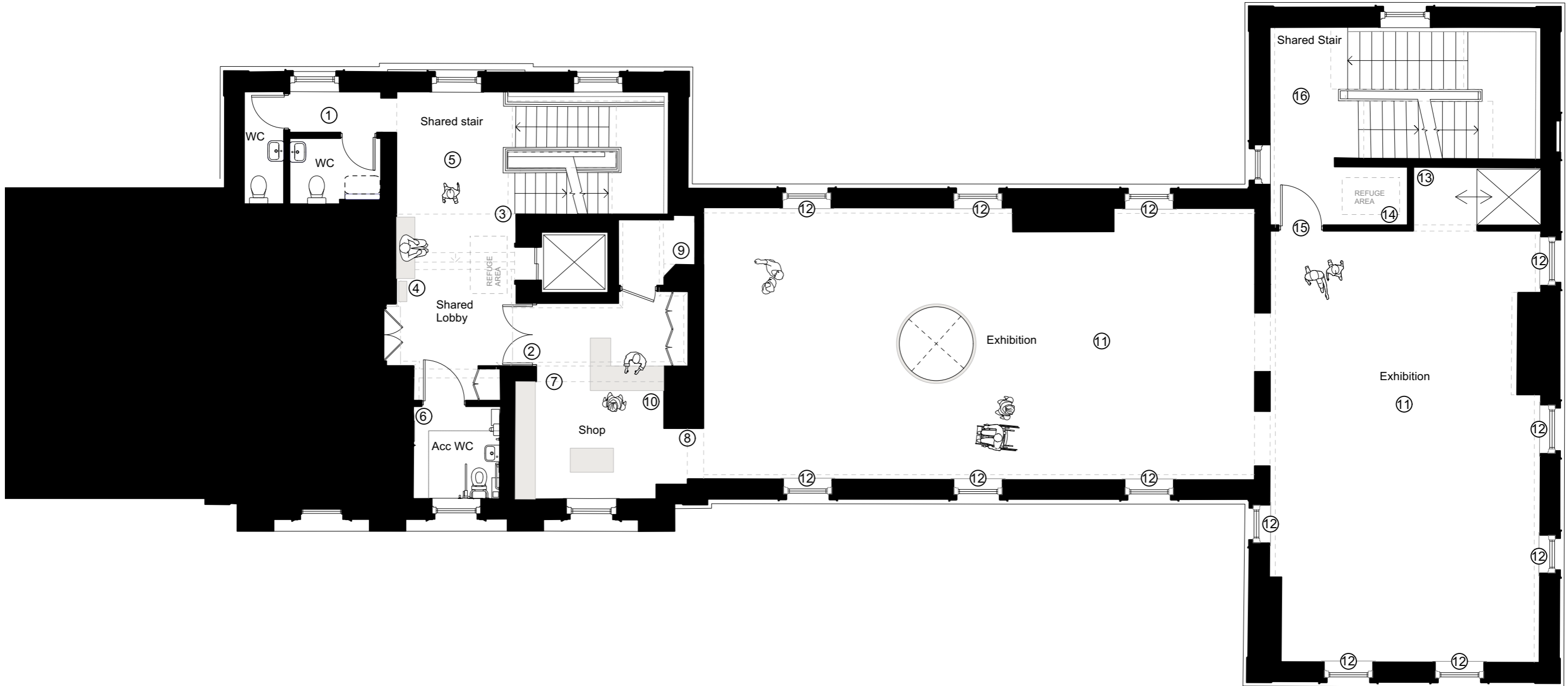
1. New entrance ramp and steps to provide accessible route into building.
2. New glazed entrance doors to the museum.
3. Redecorate entrance area throughout - including new wayfinding & signage, new floor finish and new lighting.
4. Convert existing male WC into new accessible WC with baby changing.
5. New seating area and leaflet/information storage.
6. Open up space by removing walls creating direct line of sight from entrance into exhibition.
7. New glazed entrance doors to museum on automatic hold open with new metal security shutter above.
8. Form new opening in wall to create more open and welcoming reception area.
9. New reception/ticket desk
10. Create new store in location of previous museum entrance.

11. Form new opening in location of historic opening to create new direct entrance into the museum.
12. New exhibition fitout with new services, redecoration and new floor finishes.
13. Unblock windows, remove film from glazing and install new conservation/black out blinds.
14. New platform lift to provide level access to first floor.
15. New door on automatic hold open and metal security shutter.
16. Remove existing stairlift, redecorate including new floor finish and new lighting.
17. Relocate existing door to inner face to minimise door swing onto new exit ramp and step.
18. Form new store under existing stair.
19. Install new ramp and steps to rear to provide level access to fire escape.



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COMPLETE**





1. Convert female WC's to two separate unisex toilets, including a baby changing area.
2. New glazed exit doors on automatic hold open with new metal security shutter above.
3. Remove modern partitions & doors to open up space.
4. New seating, and display/signage.
5. Redecorate lobby and stair- including new wayfinding & signage, new floor finish and new lighting.
6. Enlarge accessible WC to meet current regulations and refit.
7. Form new opening in wall to create new museum shop.
8. Form new opening in wall to create new exit from museum.

9. Create new store in location of previous museum exit.
10. Install new retail desk, with new shop fit out and built in storage.
11. New exhibition fitout with new services, redecoration and new floor finishes.
12. Unblock windows, remove film from glazing and install new conservation/black out blinds.
13. New platform lift to provide level access to first floor.
14. New partition walls to form refuge area of means of escape.
15. New door on automatic hold open and metal security shutter.
16. Remove existing stairlift, redecorate including new floor finish and new lighting.

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Revisions: P5 Stage 3

01/07/2024



PROJECT: **Gurkha Museum**

SHEET: **Proposed First Floor Plan**

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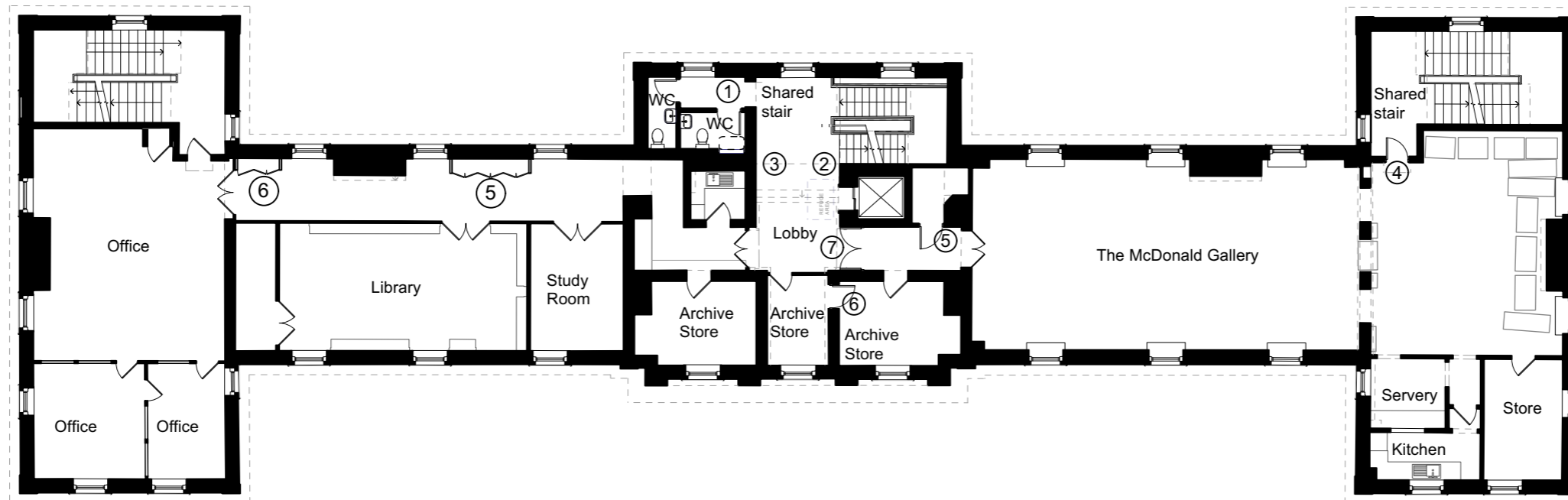
DRAWING NO: **A1138 -PRA-XX- 01 -DR- A - 21002**

SCALE: **1:100** 0 1 2 3 4 5 M

REV: **P5**

DATE: **January 24**

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1. Convert male WC's to two seperate unisex toilets, including a baby change.
2. Remove modern partitions & doors to open up space. Relocate secure line for MOD to third floor doors.
3. Redecorate lobby and stair- including new wayfinding & signage, new floor finish and new lighting.
4. Install new security/access control to door.
5. Replace existing modern door with new glazed security/strong room door, opening up view into silver store.
6. Form new opening in location of histoirc opening and install new door to enlarge existing archive stores.
7. New glazed doors on automatic hold open with new metal security shutter above.

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Revisions: P5 Stage 3

01/07/2024



PROJECT: **Gurkha Museum**

SHEET: **Proposed Second Floor Plan**

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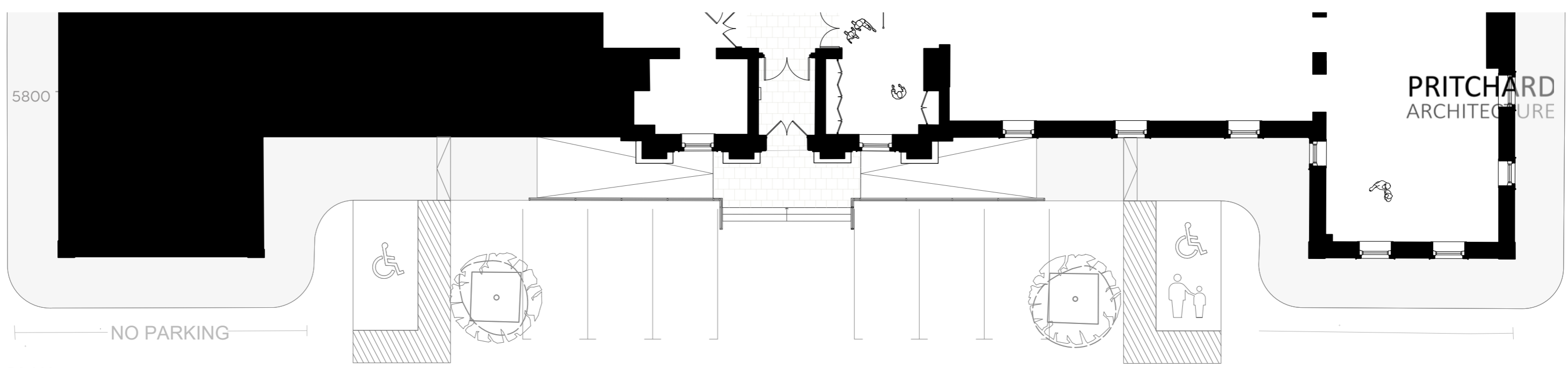
DRAWING NO: **A1138 -PRA-XX- 02 -DR - A - 21003**

SCALE: **1:200** 0 2.0 4.0 6.0 8.0 10.0 M

REV: **P5**

DATE: **January 24**

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PLAN



ELEVATION



3D VIEWS

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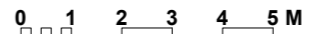


PROJECT: **Gurkha Museum**
SHEET: **Proposed Front Entrance Ramps**

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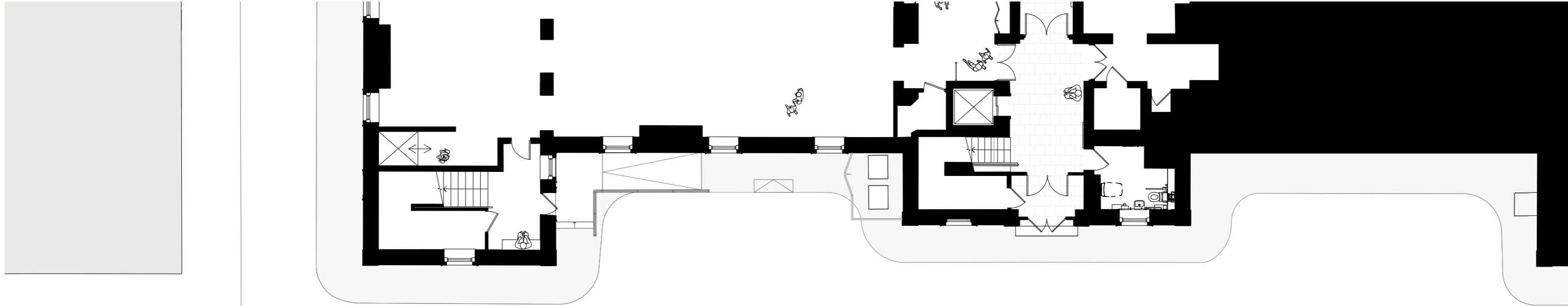
DRAWING NO: **A1138 -PRA-XX- XX -DR- A - 21020**
SCALE: **1:150**

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



REV: **P5**
DATE: **January 24**

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PLAN



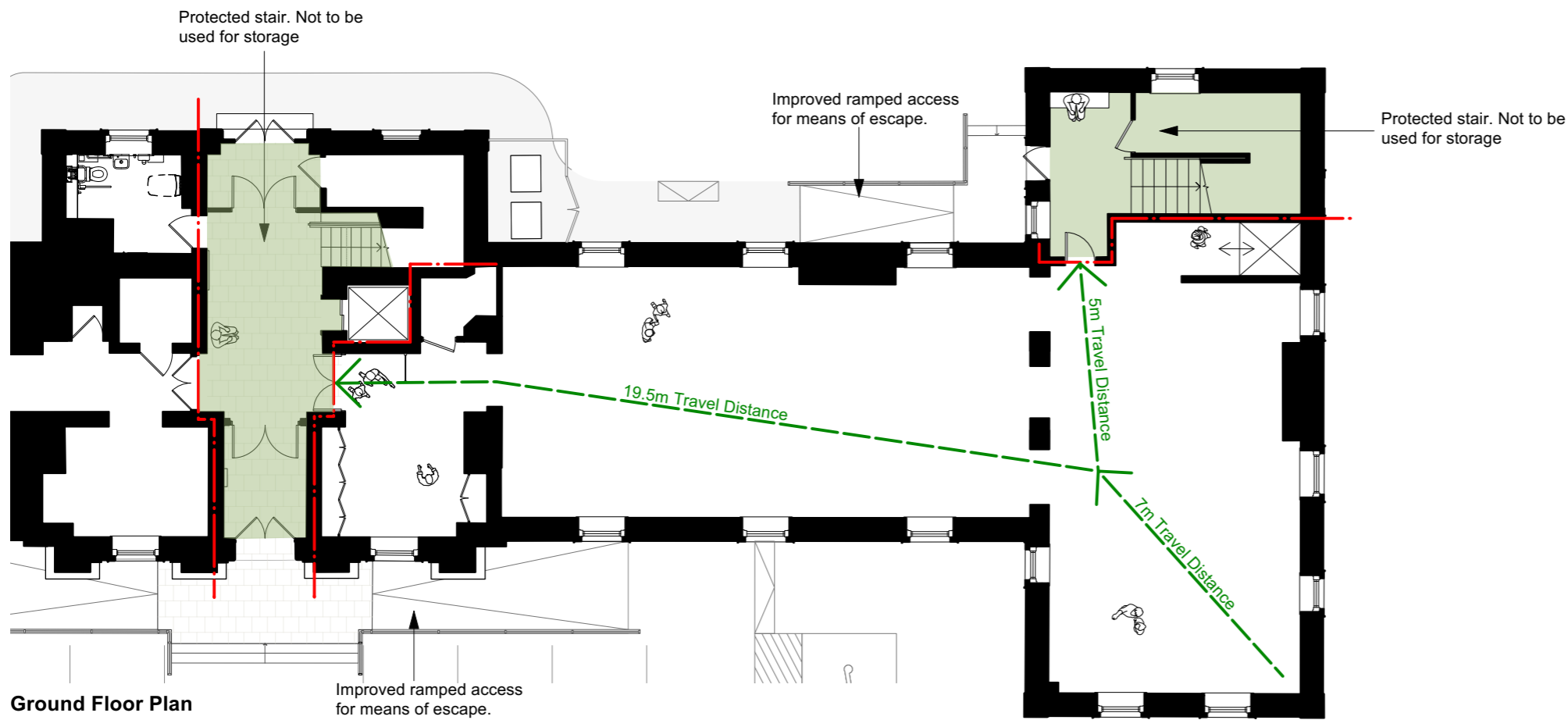
ELEVATION



3D VIEW

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COMPLETE**

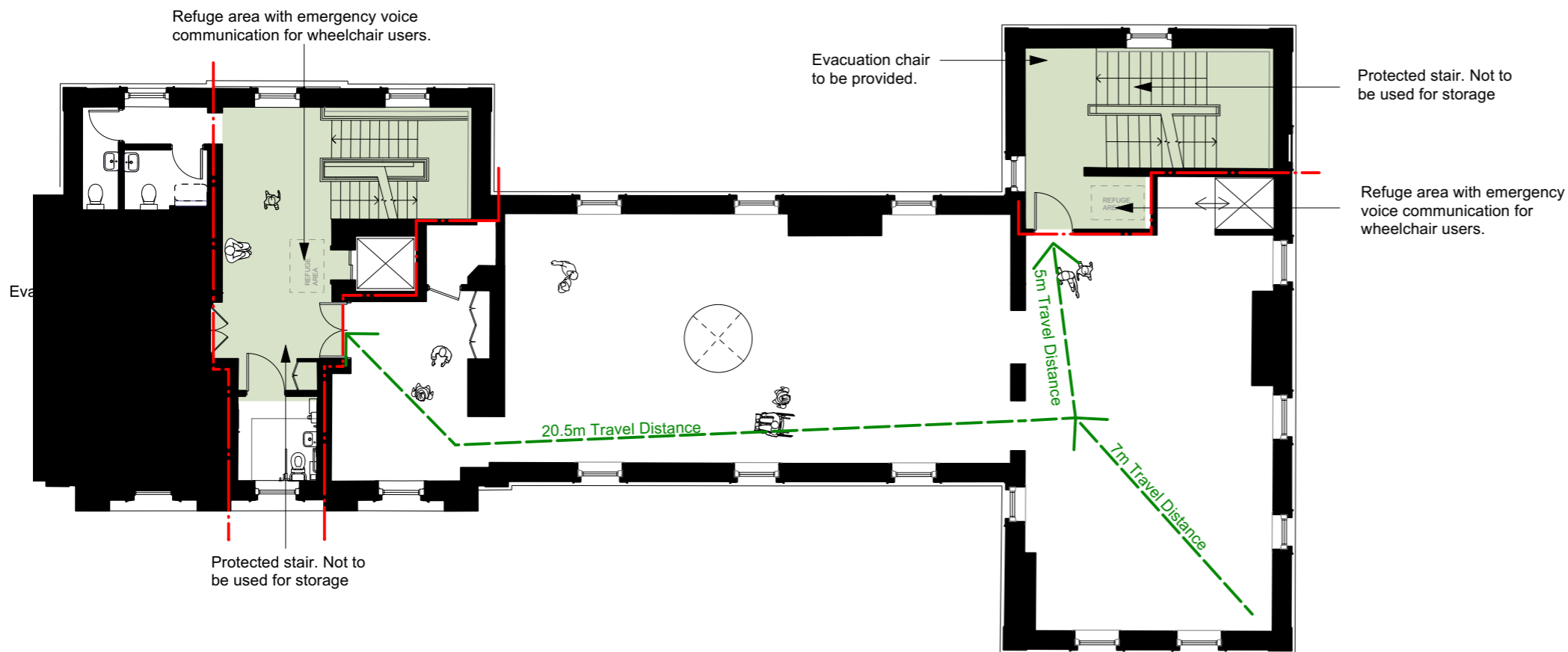




Existing - Items stored in and on escape stair



Existing - Stepped access only from escape stair



KEY

- Protected escape routes
- Compartmentation line
- Escape distances

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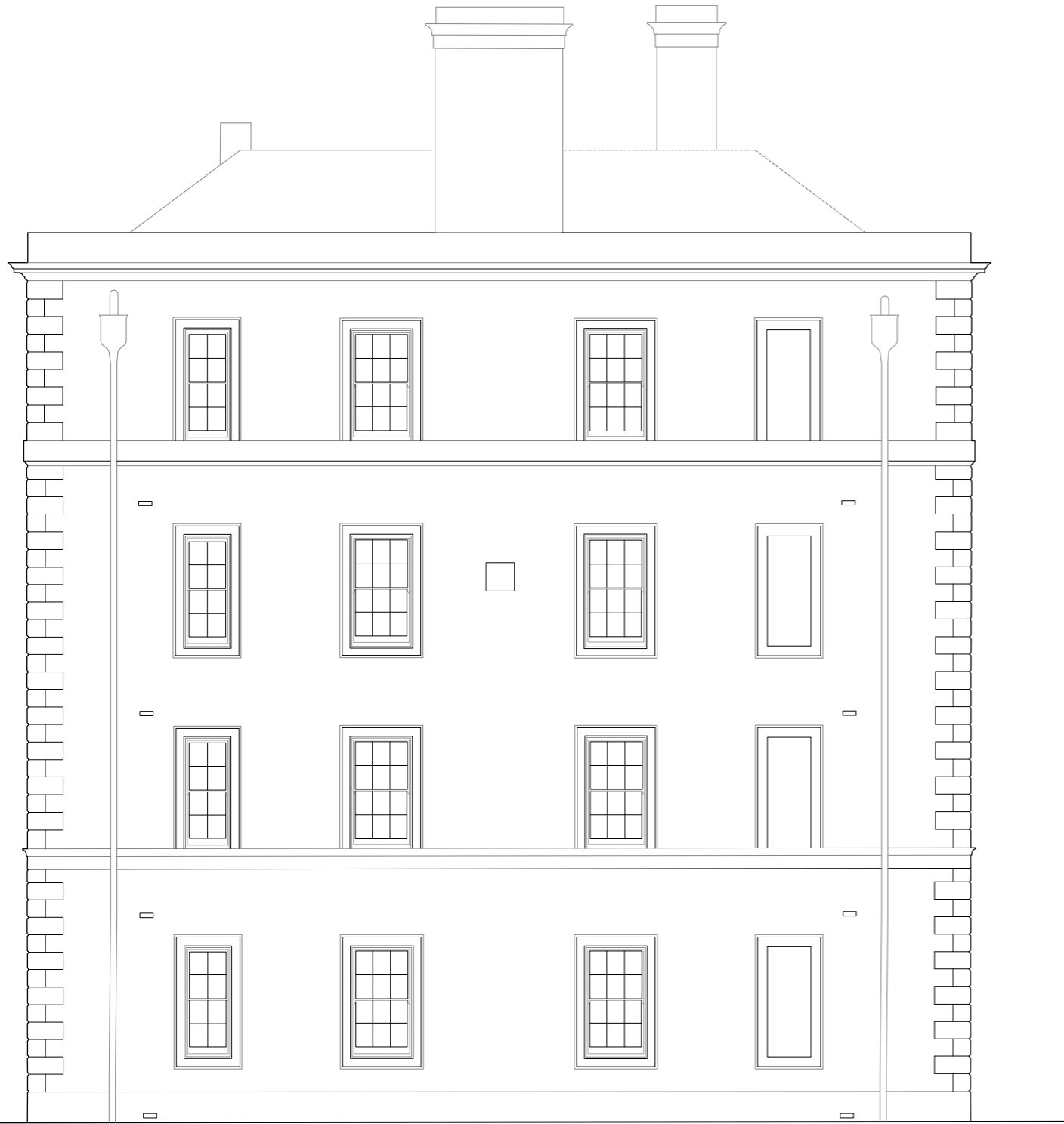


North Elevation



South Elevation

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East Elevation



West Elevation

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Revisions: P5 Stage 3

01/07/2024

PROJECT: **Gurkha Museum**

DRAWING NO: **A1138 -PRA-ZZ- EL -DR - A - 31001**

REV: **P5**

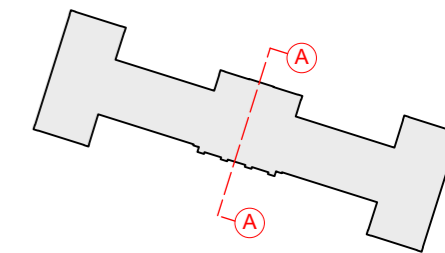
SHEET: **Proposed East & West
Elevations**

SCALE: **1:100** 0 1 2 3 4 5 M

DATE: **February 24**

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Revisions: P5 Stage 3

01/07/2024

PROJECT: **Gurkha Museum**

DRAWING NO: **A1138 -PRA-ZZ-XX -DR - A - 36000**

REV: **P5**

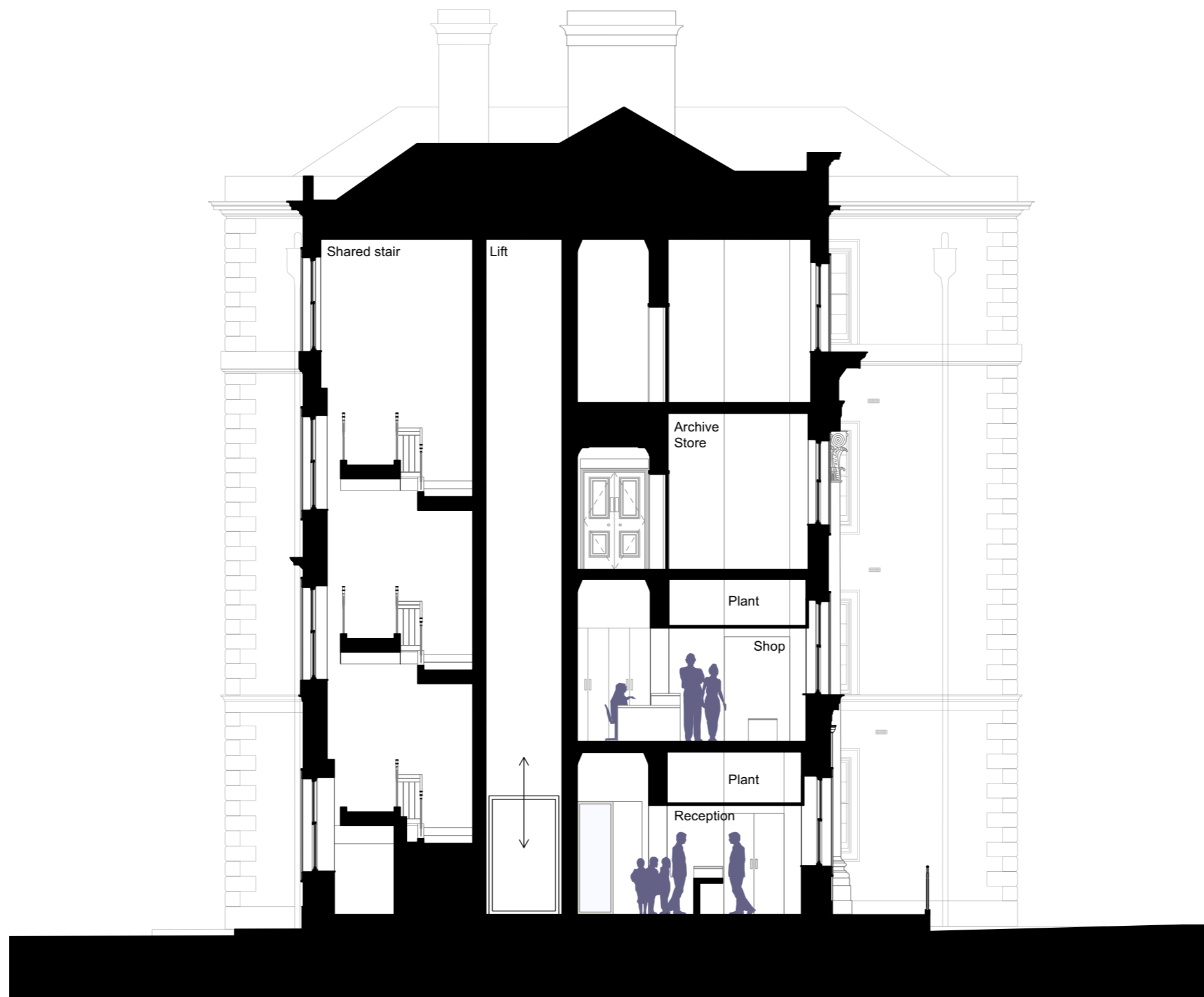
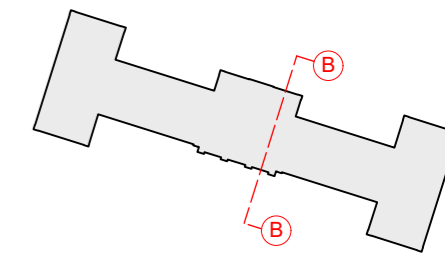
SHEET: **Proposed Cross Section A-A**

SCALE: **1:100** 0 1 2 3 4 5 M

DATE: **February 24**

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COMPLETE**

Revisions: P5 Stage 3

01/07/2024

PROJECT: **Gurkha Museum**

DRAWING NO: **A1138 -PRA-ZZ-XX -DR- A - 36001**

REV: **P5**

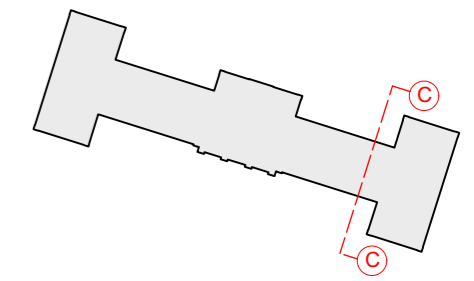
SHEET: **Proposed Cross Section B-B**

SCALE: **1:100** 0 1 2 3 4 5 M

DATE: **February 24**

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Revisions: P5 Stage 3

01/07/2024

PROJECT: **Gurkha Museum**

DRAWING NO: **A1138 -PRA-ZZ- XX -DR- A - 36002**

REV: **P5**

SHEET: **Proposed Cross Section C-C**

SCALE: **1:100** 0 1 2 3 4 5 M

DATE: **June 24**

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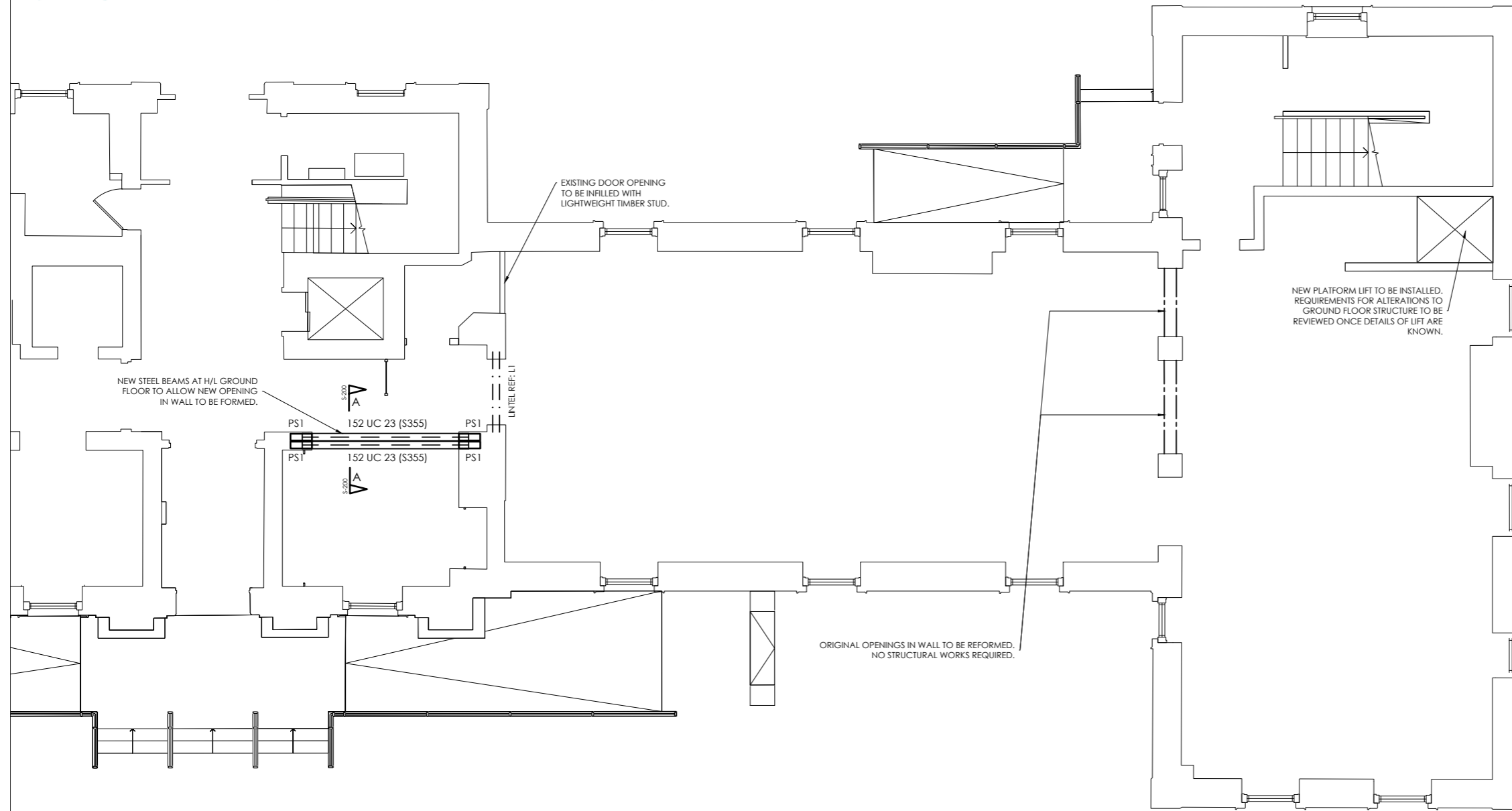
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The Gurkha Museum: Project Kaida

9.0 The Building - Structural Information

9.1 STRUCTURAL INFORMATION



GROUND FLOOR PLAN
SCALE 1:50

NOTES:

FOR GENERAL NOTES SEE MARBAS DRG 03289-S-001

THIS DRAWING TO BE READ IN CONJUNCTION WITH ALL OTHER RELEVANT ARCHITECTS AND SPECIALIST CONTRACTOR DRAWINGS AND SPECIFICATIONS.

FULL DETAILS OF NEW EXHIBITION FIT-OUT ARE NOT KNOWN. ADDITIONAL STRUCTURAL ALTERATIONS/STRENGTHENING MAY BE REQUIRED TO ACCOMMODATE PROPOSED INSTALLATIONS.

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 INSTALLATIONS.

- KEY:**
- ← ALLOW FOR NEW 47x175 C24 JOISTS AT 400mm C/C. ALTERNATIVELY EXISTING JOISTS COULD BE CUT DOWN AND REUSED IF IN SUITABLE CONDITION.
 - L1 2No. NAYLOR CONCRETE LINTELS TYPE ER3 (140w x 65dp) OVER NEW DOOR OPENINGS IN EXISTING MASONRY WALLS.
 - PS1 SUPREME CONCRETE PADSTONE TYPE PAD05 (440L x 140W x 140H)
 - PS2 SUPREME CONCRETE PADSTONE TYPE PAD08 (380L x 215W x 140H)
 - PS3 SUPREME CONCRETE PADSTONE TYPE PAD01 (215L x 140W x 102H)

P1	25/06/24	LC	STAGE 3 ISSUE
REV	DATE	BY	DESCRIPTION

PRELIMINARY



CLIENT
PRIVATE CLIENT

PROJECT
THE GURKHA MUSEUM
WINCHESTER

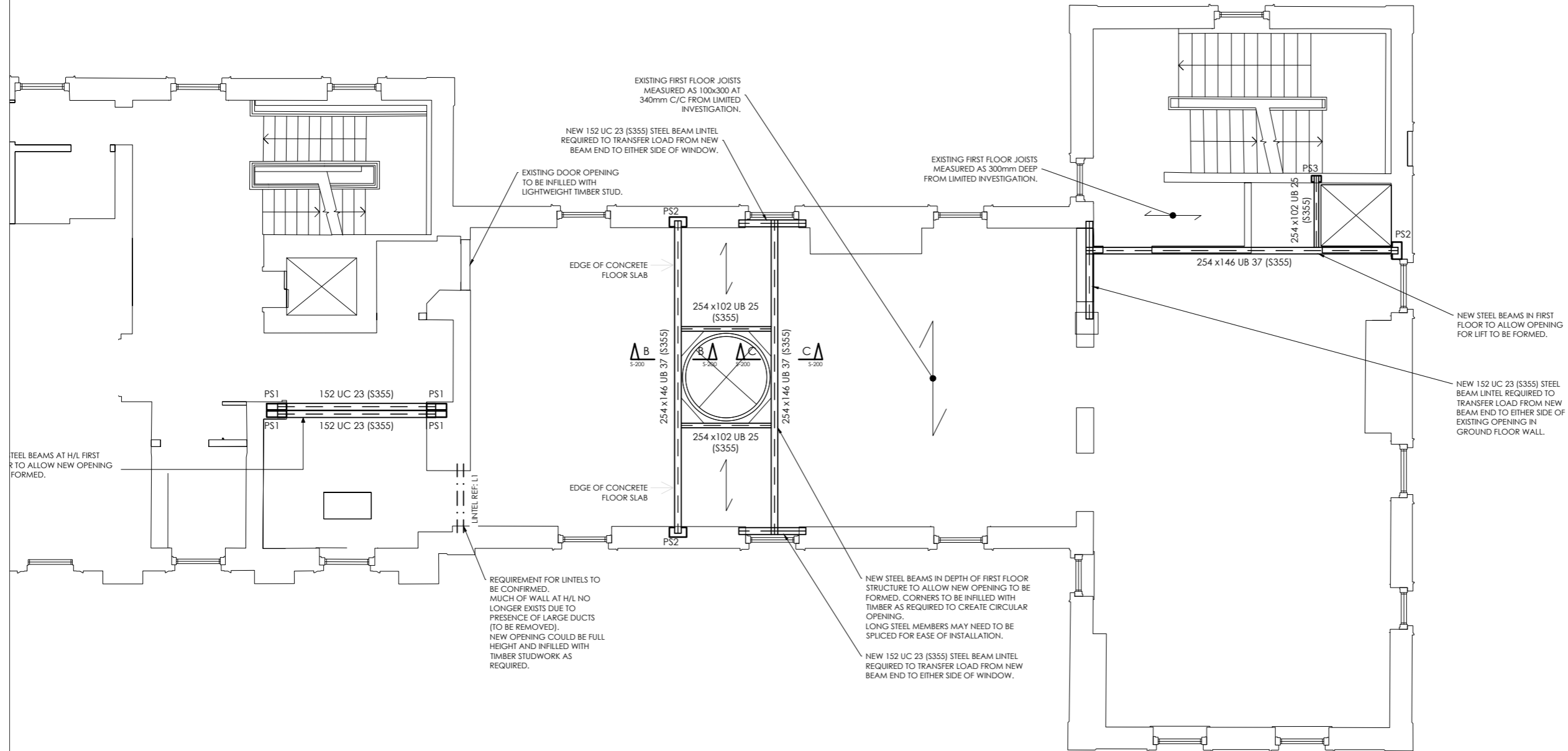
DRAWING TITLE
GROUND FLOOR
GENERAL ARRANGEMENT PLAN

DRAWING No. **03289-S-100** REV. **P1**

SCALE 1:50 @ A1	DATE JUNE 24	DRAWN CJ	CHECKED LC	SHT. A1
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9.1 STRUCTURAL INFORMATION



FIRST FLOOR PLAN
SCALE 1:50

NOTES:

FOR GENERAL NOTES SEE MARBAS DRG 03289-S-001

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FULL DETAILS OF NEW EXHIBITION FIT-OUT ARE NOT KNOWN. ADDITIONAL STRUCTURAL ALTERATIONS/STRENGTHENING MAY BE REQUIRED TO ACCOMMODATE PROPOSED INSTALLATIONS.

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 INSTALLATIONS.

- KEY:**
- ← ALLOW FOR NEW 47x175 C24 JOISTS AT 400mm C/C. ALTERNATIVELY EXISTING JOISTS COULD BE CUT DOWN AND REUSED IF IN SUITABLE CONDITION.
 - L1 2No. NAYLOR CONCRETE LINTELS TYPE ER3 (140w x 65dp) OVER NEW DOOR OPENINGS IN EXISTING MASONRY WALLS.
 - PS1 SUPREME CONCRETE PADSTONE TYPE PAD05 (440L x 140W x 140H)
 - PS2 SUPREME CONCRETE PADSTONE TYPE PAD08 (380L x 215W x 140H)
 - PS3 SUPREME CONCRETE PADSTONE TYPE PAD01 (215L x 140W x 102H)

P1	25/06/24	LC	STAGE 3 ISSUE
REV	DATE	BY	DESCRIPTION

DRAWING STATUS: **PRELIMINARY**

CLIENT: PRIVATE CLIENT

PROJECT: THE GURKHA MUSEUM WINCHESTER

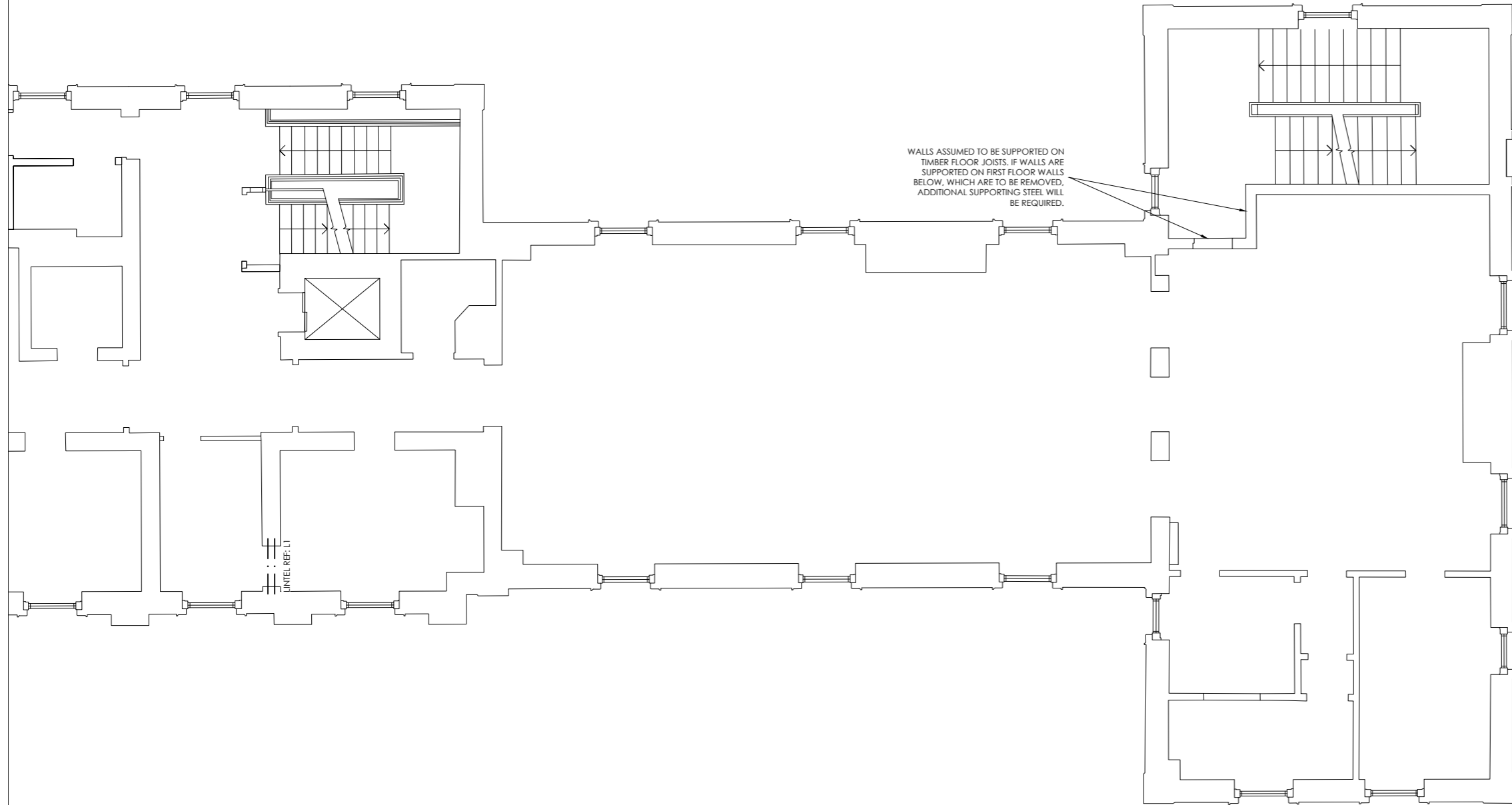
DRAWING TITLE: FIRST FLOOR GENERAL ARRANGEMENT PLAN

DRAWING No. 03289-S-101 REV. P1

SCALE	DATE	DRAWN	CHECKED	SHT.
1:50 @ A1	JUNE, 24	CJ	LC	A1

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9.1 STRUCTURAL INFORMATION



NOTES:
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 FULL DETAILS OF NEW EXHIBITION FIT-OUT ARE NOT KNOWN. ADDITIONAL STRUCTURAL ALTERATIONS/ STRENGTHENING MAY BE REQUIRED TO ACCOMMODATE PROPOSED INSTALLATIONS.
 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 INSTALLATIONS.

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 - PS3 SUPREME CONCRETE PADSTONE TYPE PAD01 (215L x 140W x 102H)

P1	25/06/24	LC	STAGE 3 ISSUE
REV	DATE	BY	DESCRIPTION

DRAWING STATUS: PRELIMINARY



CLIENT: PRIVATE CLIENT

PROJECT: THE GURKHA MUSEUM WINCHESTER

DRAWING TITLE: SECOND FLOOR GENERAL ARRANGEMENT PLAN

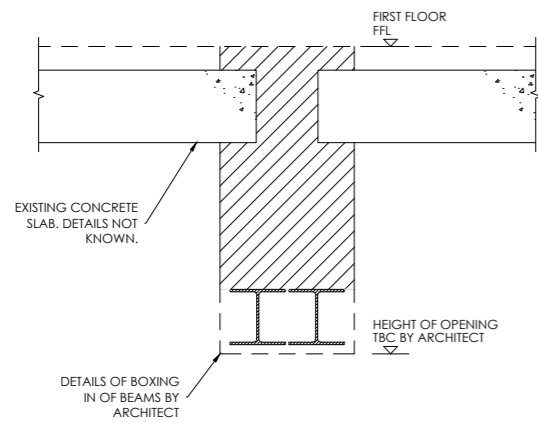
DRAWING No. 03289-S-102 REV. P1

SCALE	DATE	DRAWN	CHECKED	SH.
1:50 @ A1	JUNE 24	CJ	LC	A1

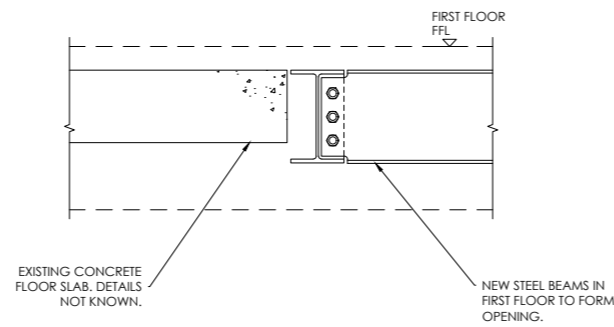
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SECOND FLOOR PLAN
 SCALE 1:50

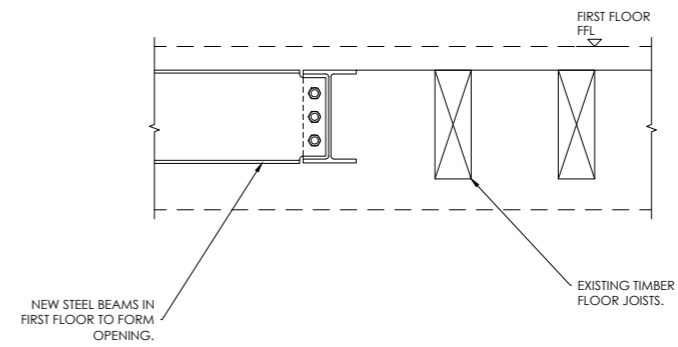
9.1 STRUCTURAL INFORMATION



SECTION A-A
(SCALE 1:10)



SECTION B-B
(SCALE 1:10)



SECTION C-C
(SCALE 1:10)

NOTES:
FOR GENERAL NOTES SEE MARBAS DRG 03289-S-001
THIS DRAWING TO BE READ IN CONJUNCTION WITH ALL OTHER RELEVANT ARCHITECTS AND SPECIALIST CONTRACTOR DRAWINGS AND SPECIFICATIONS.

P1	25/06/24	LC	STAGE 3 ISSUE
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REV	DATE	BY	DESCRIPTION
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DRAWING STATUS: PRELIMINARY



CLIENT: PRIVATE CLIENT

PROJECT: THE GURKHA MUSEUM WINCHESTER

DRAWING TITLE: SECTIONS AND DETAILS SHEET 1

DRAWING No.	03289-S-200	REV.	P1
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SCALE	DATE	DRAWN	CHECKED	SH.
1:10 @ A1	JUNE 24	CJ	LC	A1

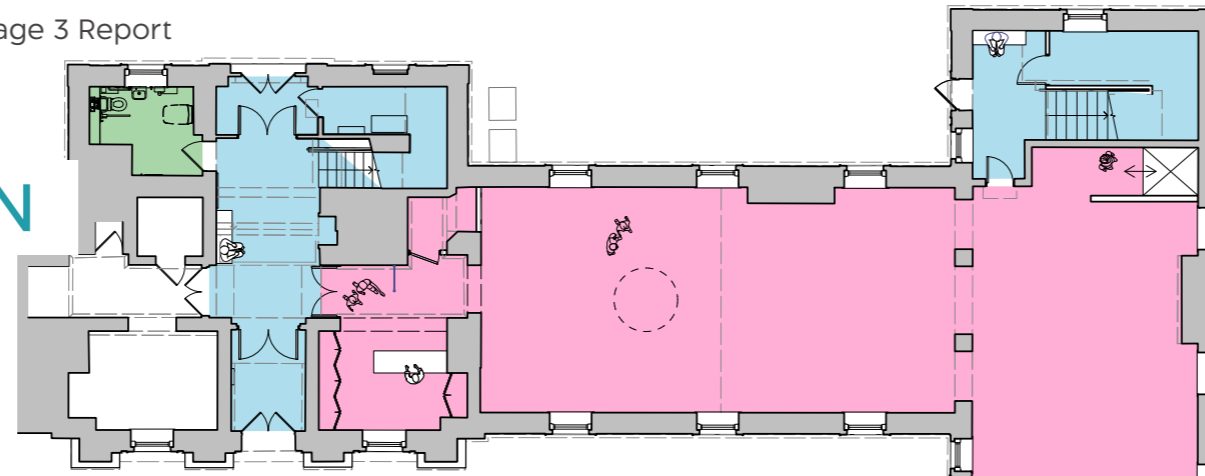
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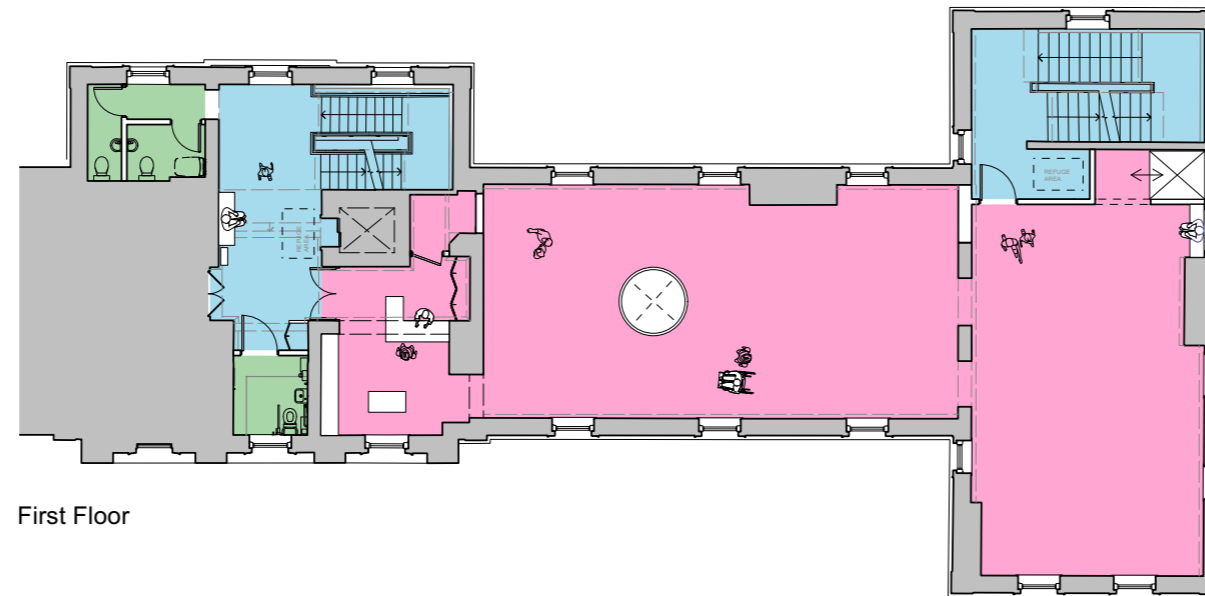
The Gurkha Museum: Project Kaida

10.0 The Building - Mechanical & Electrical

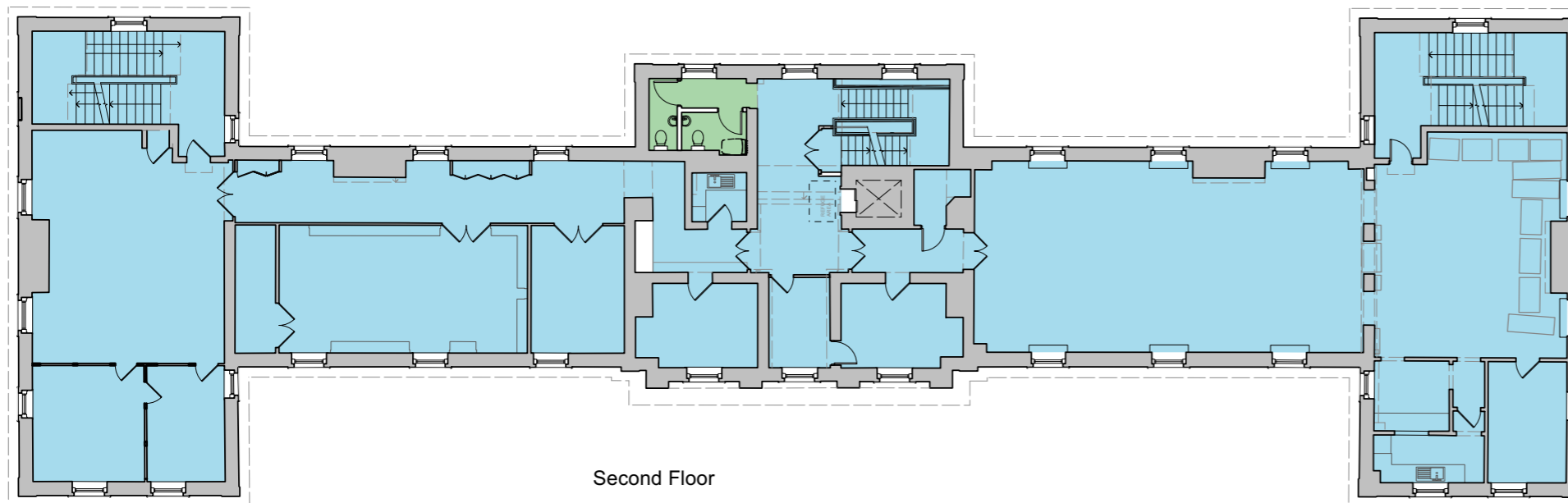
10.1 M&E INFORMATION



Ground Floor



First Floor



Second Floor

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
 P2 For Stage 2 Report

31/01/2024
 19/02/2024



PROJECT: Gurkha Museum

SHEET: Proposed Plans - Mechanical Scope

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DRAWING NO: A1138 -PRA-ZZ-XX-DR-A-21051

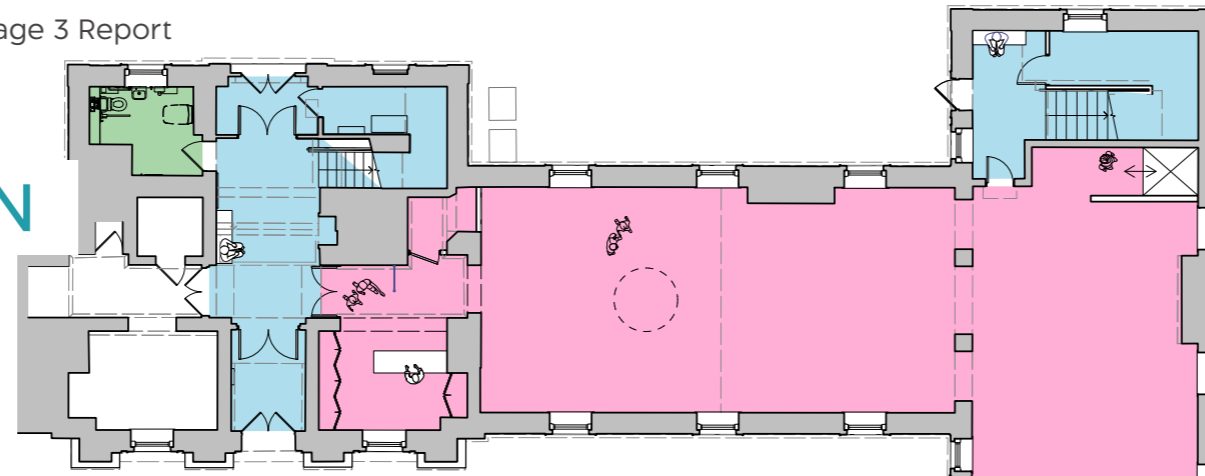
SCALE: 1:200 0 2.0 4.0 6.0 8.0 10.0 M

REV: P2

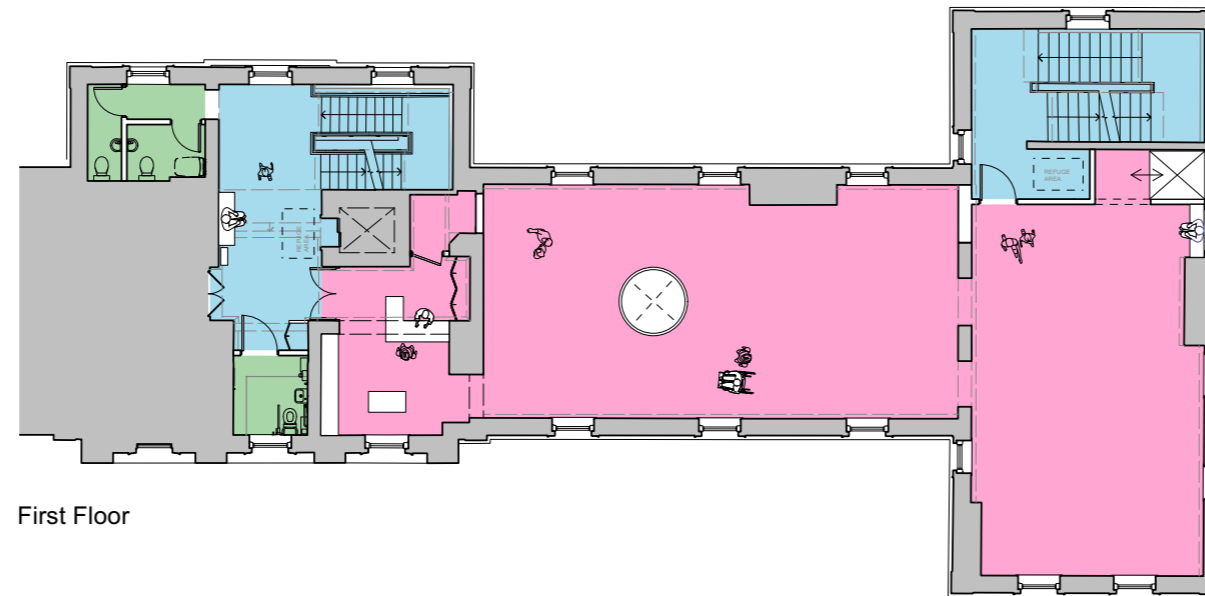
DATE: January 24

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

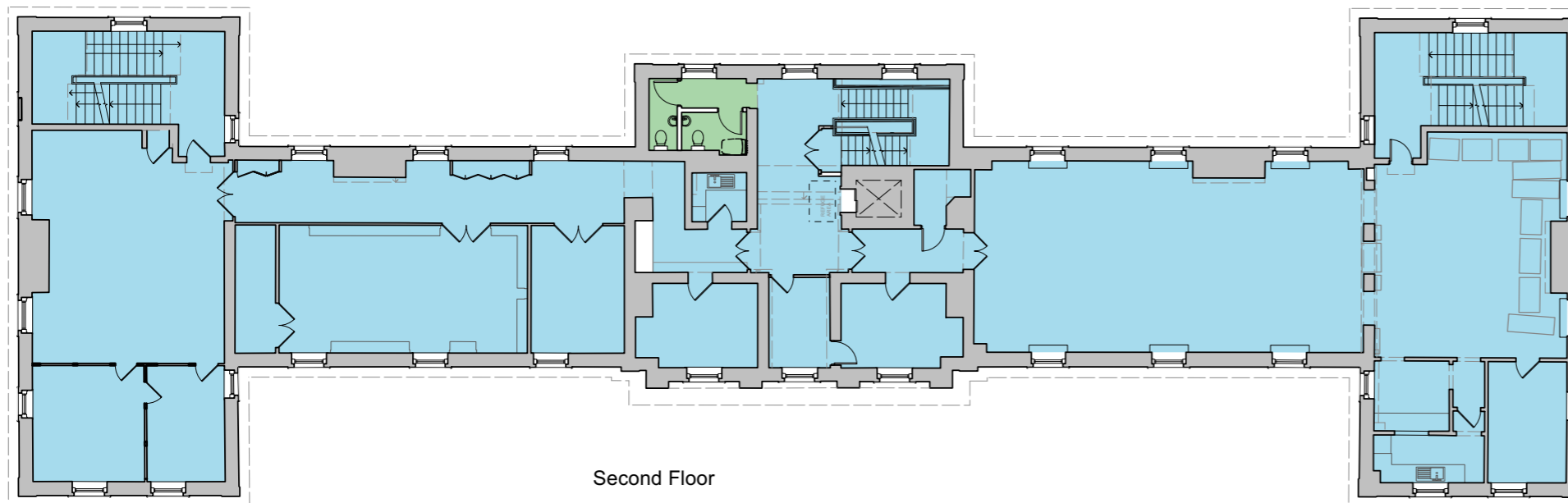
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First Floor



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**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 - Mechanical Scope

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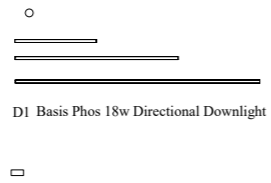
DRAWING NO: A1138 -PRA-ZZ- XX -DR- A - 21051

SCALE: 1:200 0 2.0 4.0 6.0 8.0 10.0 M

REV: P2

DATE: January 24

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10.2 MUSEUM DISPLAY LIGHTING PLAN

GENERAL DRAWING NOTES

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DO NOT SCALE OFF THIS DRAWING except for the purposes of cost estimating & shop drawing production.
ALL DIMENSIONS TO BE CHECKED ON SITE

ALL DIMENSIONS ARE IN MILLIMETRES UNLESS OTHERWISE STATED
 This drawing shows 'DESIGN INTENT' only. It is the responsibility of the appointed contractor to finalise development, using specialists approved by PLB, & produce detailed working drawings, with a 10 year minimum lifespan.

All working drawings to be aesthetically approved by PLB prior to manufacture.

All Electrical & data communications systems must conform to the prevailing national regulations & any local bylaws pertaining.
 Unless stated otherwise all timber or timber based materials used, including sheet materials, as specified by BS 4776 or international equivalent, must be not less than Class 1 & any other material utilised must be in accordance with Class 1 spread of flame.

Exhibition/Furniture contractor to ensure that all unitary is securely and safely fixed in position where appropriate. All fixings to building fabric to be agreed/approved by client/architect. Exhibition contractor to supply samples of all finishes for approval by the client and PLB.

- UT UNIT
 - GR GRAPHIC ITEM
 - DC DISPLAY CASE
 - PI PHYSICAL INTERACTIVE
 - DI DIGITAL INTERACTIVE
 - AV AUDIO VISUAL
 - OM OBJECT MOUNT
 - FN FURNITURE ITEM
-
- C CLEANERS SOCKET
 - CV CEILING VOID MOUNTED
 - HL MOUNTED AT HIGH LEVEL
 - MID MOUNTED AT MID LEVEL
 - LL MOUNTED AT LOW LEVEL
 - FLOOR FLOORBOX
-
- DISTRIBUTION BOARD
 - SINGLE GANG SWITCHED SOCKET
 - TWIN GANG SWITCHED SOCKET
 - △ SINGLE GANG DATA OUTLET
 - △ TWIN GANG DATA OUTLET
 - ▲ SWITCHED FUSED CONNECTION
 - ▲ UN-SWITCHED FUSED CONNECTION
 - AV - CEILING MTD/SUSP SPEAKER

- NOTES:**
- AV AUDIO VISUAL
 - DI DIGITAL INTERACTIVE
 - PI PHYSICAL INTERACTIVE
 - DC DISPLAY CASE
 - GR-WP GRAPHIC WALLPAPER
- 3 circuit track black
3m,2m,1m
- Track suspended on wire hangers to 2.7m
- ▽ Basis Lighting Z180 Zoom Track 10°-60°
Beam Angle 18-25x Casambi
3000K 1270-1500 lumens 95CRI
- D1 Basis Lighting 41W, Flux adjustable 12w downlight
12W 40 Deg, 3000K 97CRI
95mm Bezel White or Black
20 degree tilt
- Ⓜ Casambi presence detector

REV	DATE	NOTES	REV BY
-	-	-	-
1	01/07/24	First Issue	ROB

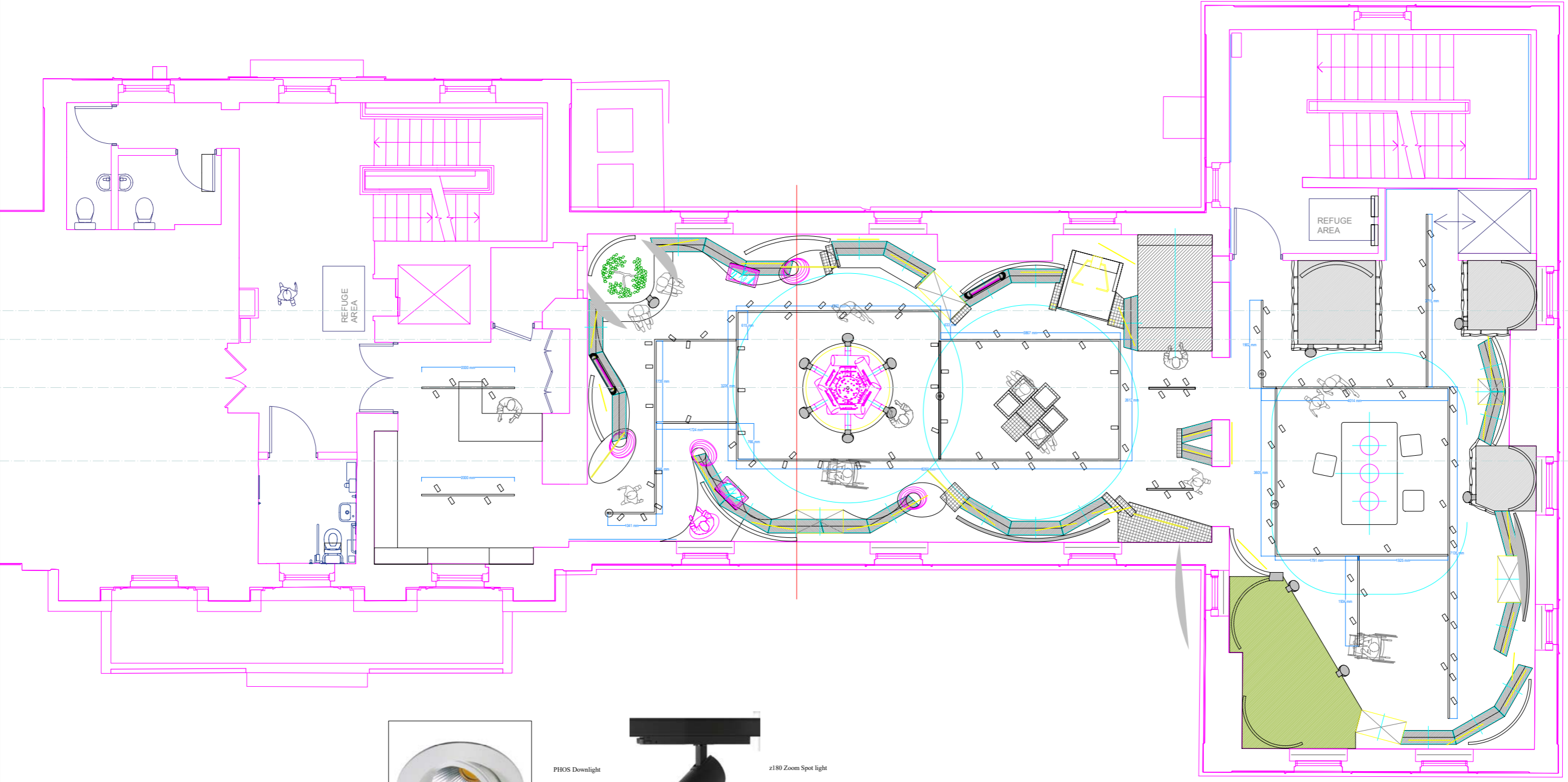
CLIENT
THE GURKHA MUSEUM

JOB
THE GURKHA MUSEUM

DRAWING TITLE
GENERAL ARRANGEMENT
DISPLAY LIGHTING
FIRST FLOOR

AUTHOR	ROB	DATE	01/07/24	APPROVED	***
SCALE AT	A1	1:50	PRECISION	*****	
DRAWING NO	5800	SK	00	005	-
PROJECT No	5800	STAGE	SK	DWG TYPE	005
DRAWING STATUS	For Review				

FOR EXPLANATIONS OF DRAWING CODES AND OTHER DRAWING INFORMATION SEE PLB DRAWING RESOURCE



10.3 ELECTRICAL WORKS

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LUMINAIRES	
	LINEAR LUMINAIRE
	PENDANT
	MODULAR LUMINAIRE
	CEILING MOUNTED LUMINAIRE
	WALL MOUNTED LUMINAIRE
	WALL MOUNTED UPLIGHTER
	DIRECTIONAL LUMINAIRE
	FLOODLIGHT
	BOLLARD
	SINGLE ARM STREET LIGHT
	TWIN ARM STREET LIGHT
	WALL MOUNTED PICTURE LIGHT
	INTERNALLY ILLUMINATED EXIT SIGN
	LINEAR LED STRIP
	LIGHTING TRACK
n	DENOTES LUMINAIRE REFERENCE, TYPE AS SCHEDULED IN THE ELECTRICAL SERVICES SPECIFICATION FOR THIS PROJECT
/E	DENOTES INTERGAL EMERGENCY 3HR DURATION BATTERY PACK, WHERE NECESSARY LED INDICATORS SHALL BE EXTENDED TO BE VISIBLE FROM DIRECTLY BELOW
	LED DRIVER

SWITCHING AND CONTROLS	
	ONE WAY LIGHT SWITCH - n DENOTES NO. OF GANGS
	TWO WAY LIGHT SWITCH - n DENOTES NO. OF GANGS
	INTERMEDIATE SWITCH
	EMERGENCY TEST KEY OPERATED LIGHT SWITCH
	DIMMER SWITCH
	TIME DELAY SWITCH
	OVERRIDE SWITCH
	CEILING MOUNTED PULL SWITCH
	DOOR SWITCH
	DIMMER KEY PAD
	DIMMER PANEL
	LIGHTING CONTROL MODULE
	AUTOMATIC LIGHTING SENSOR PIR - PASSIVE INFRA RED
	AUTOMATIC LIGHTING SENSOR MW - MICROWAVE
	AUTOMATIC LIGHTING SENSOR PC - PHOTOCCELL
	AUTOMATIC LIGHTING SENSOR 360° PIR - PASSIVE INFRA RED
	AUTOMATIC LIGHTING SENSOR MW - MICROWAVE
	AUTOMATIC LIGHTING SENSOR PC - PHOTOCCELL

SMALL POWER	
	13A SINGLE SWITCHED SOCKET OUTLET
	13A SINGLE UNSWITCHED SOCKET OUTLET
	13A TWIN SWITCHED SOCKET OUTLET
	13A TWIN SWITCHED SOCKET & USB OUTLET
	DEDICATED USB OUTLET
	13A TWIN SWITCHED FLOOR SOCKET OUTLET
	UNSWITCHED FUSED CONNECTION UNIT
	SWITCHED FUSED CONNECTION UNIT
	7 DAY SWITCHED FUSED TIMER
	SHAVER SOCKET
	5AMP SOCKET FOR LIGHTING CIRCUIT
	NON-STANDARD SOCKET
	ELECTRIC VEHICLE CHARGING SOCKET OUTLET
	COOKER CONNECTION UNIT
	BS EN60309-2 3 POLE SOCKET OUTLET (AS INDICATED 16, 32 OR 63A)
	BS EN60309-2 5 POLE SOCKET OUTLET (AS INDICATED 16, 32 OR 63A)
	110V SOCKET OUTLET WITH INTEGRAL 240/110V TRANSFORMER, SURFACE MOUNTED
	HAND DRYER
	WATER HEATER
	SINGLE POLE ISOLATOR - RATING AS NOTED
	DOUBLE POLE ISOLATOR - RATING AS NOTED
	TRIPLE POLE ISOLATOR - RATING AS NOTED
	FOUR POLE ISOLATOR - RATING AS NOTED
	LOCKABLE DOUBLE POLE FIRE ALARM ISOLATOR
	FLOOR BOX (CONTENT AS SPECIFIED)
	DOUBLE POLE SWITCH - RATING AS NOTED
	CLOCK POINT
	FLEX OUTLET
	TRIPLE POLE FUSED FAN ISOLATION SWITCH

FIRE ALARM EQUIPMENT	
	DETECTOR S - SMOKE H - HEAT CO - CARBON MONOXIDE M - SMOKE & HEAT MC - SMOKE, HEAT & CARBON MONOXIDE
	DETECTOR WITH SOUNDER BASE S - SMOKE H - HEAT CO - CARBON MONOXIDE M - SMOKE & HEAT MC - SMOKE, HEAT & CARBON MONOXIDE
	DETECTOR C/W VISUAL ALARM DEVICE S - SMOKE H - HEAT CO - CARBON MONOXIDE M - SMOKE & HEAT MC - SMOKE, HEAT & CARBON MONOXIDE
	DETECTOR C/W SOUNDER BASE & VISUAL ALARM DEVICE S - SMOKE H - HEAT CO - CARBON MONOXIDE M - SMOKE & HEAT MC - SMOKE, HEAT & CARBON MONOXIDE
	BREAK GLASS CALL POINT
	FIRE ALARM BELL
	FIRE ALARM SOUNDER (S DENOTES SKIRTING MOUNTED)
	FIRE ALARM SOUNDER WITH VISUAL ALARM DEVICE
	FIRE ALARM SOUNDER - CEILING MOUNTED
	FIRE ALARM SOUNDER WITH VISUAL ALARM DEVICE - CEILING MOUNTED
	FIRE ALARM VOICE EVACUATION SPEAKER
	VISUAL ALARM DEVICE
	FIRE ALARM PANEL
	FIRE ALARM INTERFACE
	FIRE ALARM REPEATER PANEL
	ASPIRATED SMOKE DETECTOR APERTURE
	ASPIRATION DETECTOR & SAMPLING UNIT
	ASPIRATION PIPEWORK
	VISUAL INDICATION DEVICE
	SMOKE BEAM DETECTOR (RECEIVER)
	SMOKE BEAM DETECTOR (TRANSMITTER)
	SMOKE BEAM REFLECTOR
	FLAME DETECTOR
	OSD IMAGING UNIT
	OSD EMITTER
	DOOR RELEASE UNIT/HOLD OPEN DEVICE
	RADIO CLUSTER COMMUNICATOR
	NETWORK COMMUNICATOR
	COMMUNICATION AERIAL
	FIRE ALARM TEST SWITCH

COMMS	
	DATA/TELEPHONE OUTLET (n DENOTES NO. OF)
	DATA OUTLET FOR CCTV
	DATA OUTLET FOR WIRELESS ACCESS POINT
	TELEPHONE OUTLET - DIRECT LINE
	TV SOCKET (TYPE AS SPECIFIED)
	HDMI OUTLET
	MICROPHONE
	PUBLIC ADDRESS AMPLIFIER/MAIN EQUIPMENT
	SPEAKER - CEILING MOUNTED
	SPEAKER - WALL MOUNTED
	TELEPHONE DISTRIBUTION POINT
	TV SYSTEM SPLITTER UNIT
	TV DISTRIBUTION BOX
	TV AERIAL
	SATELLITE DISH
	DATA CABINET
	R445 OUTLET & WIRELESS ACCESS POINT

SUPPLY AND DISTRIBUTION	
	DISTRIBUTION BOARD
	SWITCHPANEL
	CONTROL PANEL
	ELECTRICITY METER
	TIMESWITCH
	TRANSFORMER
	EMERGENCY STOP BUTTON
	CONTACTORS IN ENCLOSURE
	EXTRACT FAN
	FAN CONTROLLER
	SPEED CONTROLLER
	EARTH TERMINAL

SECURITY	
	SECURITY/INTRUDER ALARM PANEL
	CCTV CAMERA
	CCTV CAMERA (PAN/TILT/ZOOM)
	INTRUDER ALARM SOUNDER
	INTRUDER ALARM SOUNDER STROBE
	MAGNETIC LOCK
	SHEAR LOCK
	VIDEO ENTRY PHONE AND DOOR RELEASE UNIT
	PANIC ALARM PUSH BUTTON
	AUDIBLE SHOCK DETECTOR
	INTRUDER ALARM KEYPAD
	MAGNETIC ALARM CONTACT DC = DOOR CONTACT WC = WINDOW CONTACT V = VIBRATION DETECTOR
	INTRUDER ALARM PIR/DUAL TECH DETECTOR
	INTRUDER ALARM PIR 360°
	ELECTRONIC BEAM
	PUSH BUTTON FOR EXIT PURPOSES
	EMERGENCY BREAK GLASS UNIT
	DOOR ENTRY KEYPAD
	CARD READER
	BOX AND CONDUIT FOR SECURITY CAMERA AND DOOR ENTRY SYSTEMS
	INFRA RED BEAM
	SHUNT LOCK
	DOOR BELL PUSH
	DOOR BELL
	DIGITAL VIDEO RECORDER
	SYSTEM WIRING EXPANDER

ABBREVIATIONS	
WP	WATERPROOF
L/L	LOW LEVEL
H/L	HIGH LEVEL
M/L	MID LEVEL
DB	DISTRIBUTION BOARD
MCB	MINIATURE CIRCUIT BREAKER
MCCB	MOULDED CASE CIRCUIT BREAKER
SP&N	SINGLE PHASE & NEUTRAL (230V)
TP&N	THREE PHASE & NEUTRAL (400V)
R	DENOTES RADIO CONTROLLED FIRE ALARM DEVICE
SM	DENOTES SURFACE MOUNTED
CV	DENOTES IN CEILING VOID
FV	DENOTES IN FLOOR VOID
CM	DENOTES CEILING MOUNTED
N	NEON INDICATOR

PRINCIPAL ROUTES	
	TRUNKING (SERVICE AS NOTED)
	DADO TRUNKING (SERVICE AS NOTED)
	SKIRTING TRUNKING (SERVICE AS NOTED)
	CABLE TRAY (SERVICE AS NOTED)
	CABLE BASKET (SERVICE AS NOTED)


LIGHTNING PROTECTION	
	DOWN CONDUCTOR AND EARTH ROD
	DOWN CONDUCTOR AND EARTH MAT
	AIR ROD
	AIR TERMINATION CONDUCTOR
	STRIKE PLATE
	BOND

ACCESSIBLE WC ALARM SYSTEM	
	ALARM RESET UNIT
	OVERDOOR LAMP
	EMERGENCY BREAK GLASS UNIT
	PULL CORD SWITCH
	POWER SUPPLY UNIT

EMERGENCY VOICE COMMUNICATION	
	EMERGENCY VOICE COMMUNICATION MASTER PANEL
	EMERGENCY VOICE COMMUNICATION OUT-STATION

SCHEMATIC DIAGRAMS	
	FUSE
	CONNECTING LINK
	ISOLATOR
	FUSE SWITCH
	SWITCH FUSE
	MOULDED CASE CIRCUIT BREAKER
	MINIATURE CIRCUIT BREAKER
	RESIDUAL CIRCUIT BREAKER WITH OVERCURRENT
	CONTACTOR/RELAY
	CHANGEOVER SWITCH/PANEL
	AIR CIRCUIT BREAKER
	TRANSFORMER
	CURRENT TRANSFORMER
	BUSBAR
	MAINS FAILURE RELAY
	MULTI-FUNCTION METER
	ELECTRONIC SURGE PROTECTION
	GENERATOR
	STATIC INVERTER
	UNINTERRUPTIBLE POWER SUPPLY
	BATTERY/CELL CABINET/RACK

REV	DATE	DESCRIPTION	NAME
P1	21.06.24	ISSUED FOR RIBA STAGE 3	TC



mta
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HISTORIC BUILDINGS & CULTURAL HERITAGE
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www.mtassoc.co.uk
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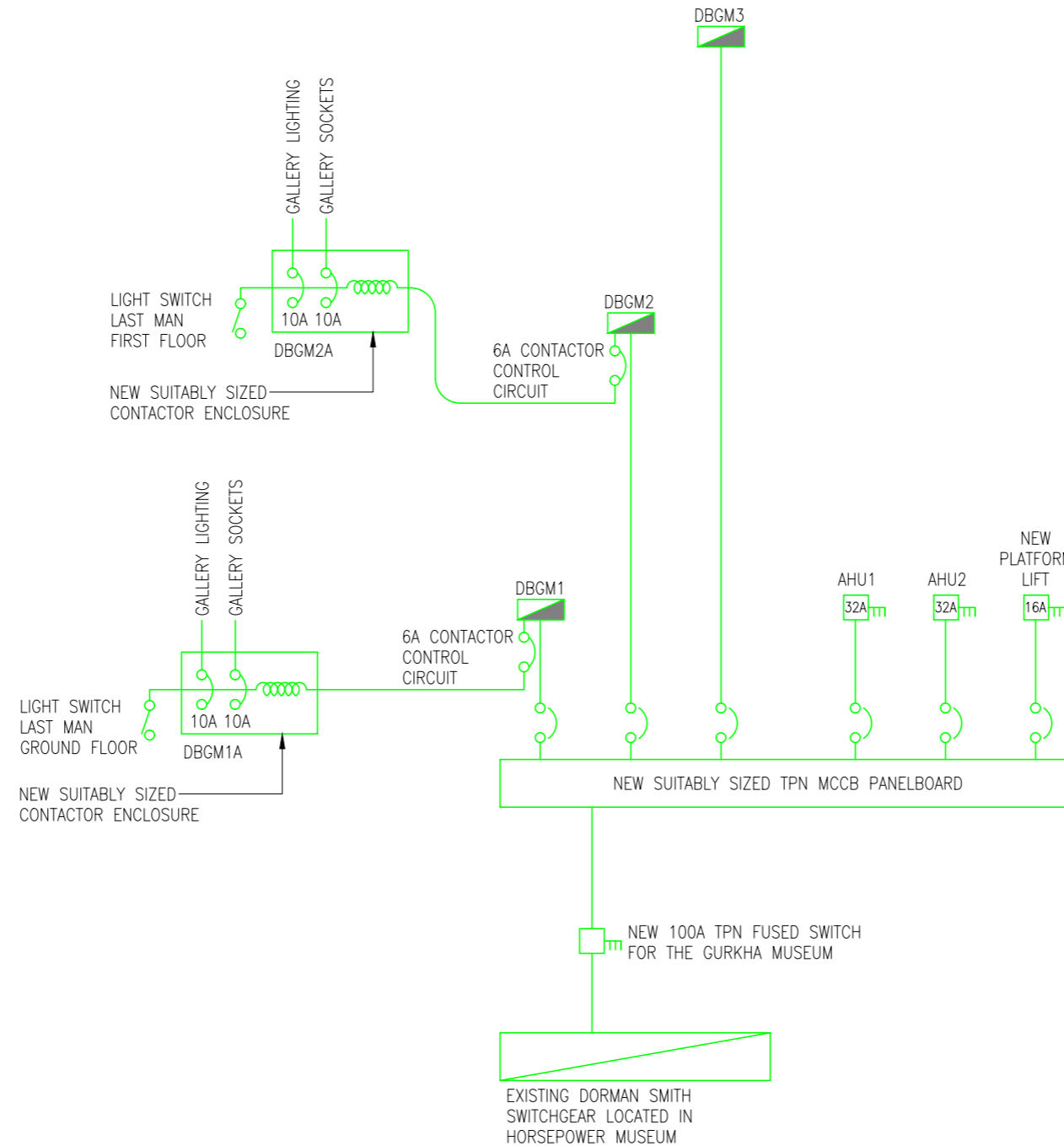
Client THE GURKHA MUSEUM TRUST	
Architect PRITCHARD ARCHITECTURE	
Project Title THE GURKHA MUSEUM WINCHESTER	
Drawing Title ELECTRICAL SYMBOLS LEGEND	
Engineer TC	Checked TB
Drawn by RCT	Scale at A1 N.T.S.
Date JUNE 2024	Rev. P1
Dwg. No. 99930/E001	

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NOTES

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2. THIS DRAWING IS TO BE READ IN CONJUNCTION WITH THE SPECIFICATION AND ALL OTHER ASSOCIATED DOCUMENTS.
3. THE CONTRACTOR SHALL BE RESPONSIBLE FOR SITE MEASURING ALL REQUIRED MATERIALS PRIOR TO ORDERING.



P1	21.06.24	ISSUED FOR RIBA STAGE 3	TC
REV	DATE	DESCRIPTION	NAME

mta
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 HISTORIC BUILDINGS & CULTURAL HERITAGE
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 Martin Thomas Associates Limited
 www.mtassoc.co.uk
 01794 324725

CIBSE CARBON LOW CONSULTANTS

Client
 THE GURKHA MUSEUM

Architect
 PRITCHARD ARCHITECTURE

Project Title
 THE GURKHA MUSEUM
 WINCHESTER

Drawing Title
 PROPOSED ELECTRICAL DISTRIBUTION
 SCHEMATIC

Engineer TC	Drawn by RCT	Checked TB
Date JUNE 2024	Scale at A2 N.T.S	
Drg. No. 99930/E002		Rev. P1

DO NOT SCALE

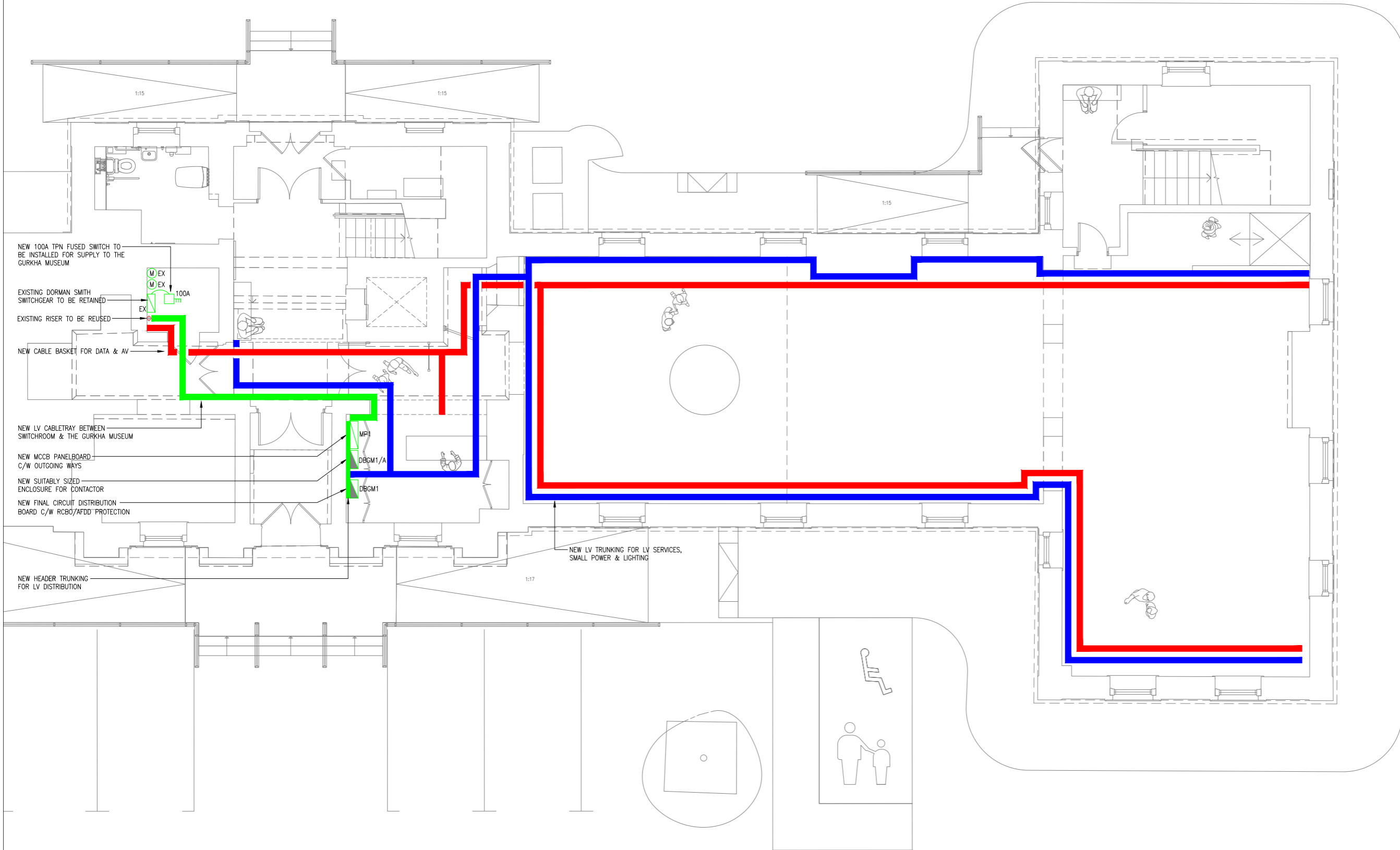
5800 The Gurkha Museum: Project Kaida - RIBA Stage 3 Report

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CI&SE CARBON LOW CONSULTANTS

Client
THE GURKHA MUSEUM TRUST

Architect
PRITCHARD ARCHITECTURE

Project Title
THE GURKHA MUSEUM
WINCHESTER

Drawing Title
GROUND FLOOR
PROPOSED ELECTRICAL SERVICES PRINCIPAL
ROUTES LAYOUT

Engineer TC	Drawn by RCT	Checked TB
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Date JUNE 2024	Scale at A1 1:50
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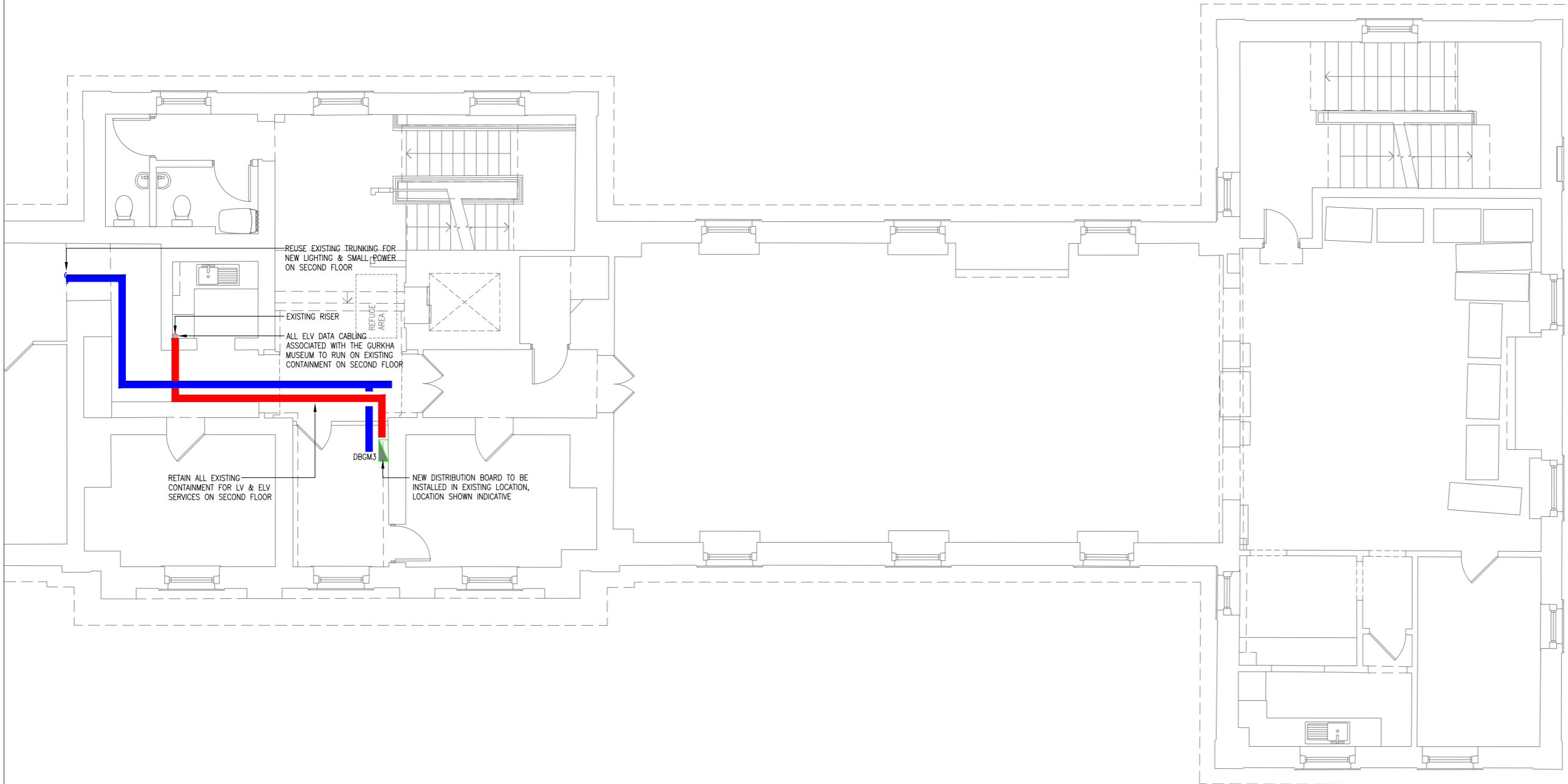
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Client
THE GURKHA MUSEUM TRUST

Architect
PRITCHARD ARCHITECTURE

Project Title
THE GURKHA MUSEUM
WINCHESTER

Drawing Title
SECOND FLOOR
PROPOSED ELECTRICAL SERVICES PRINCIPAL
ROUTES LAYOUT

Engineer TC	Drawn by RCT	Checked TB
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Date JUNE 2024	Scale at A1 1:50
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Drg. No. 99930/E103	Rev. P1
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10.3 ELECTRICAL WORKS

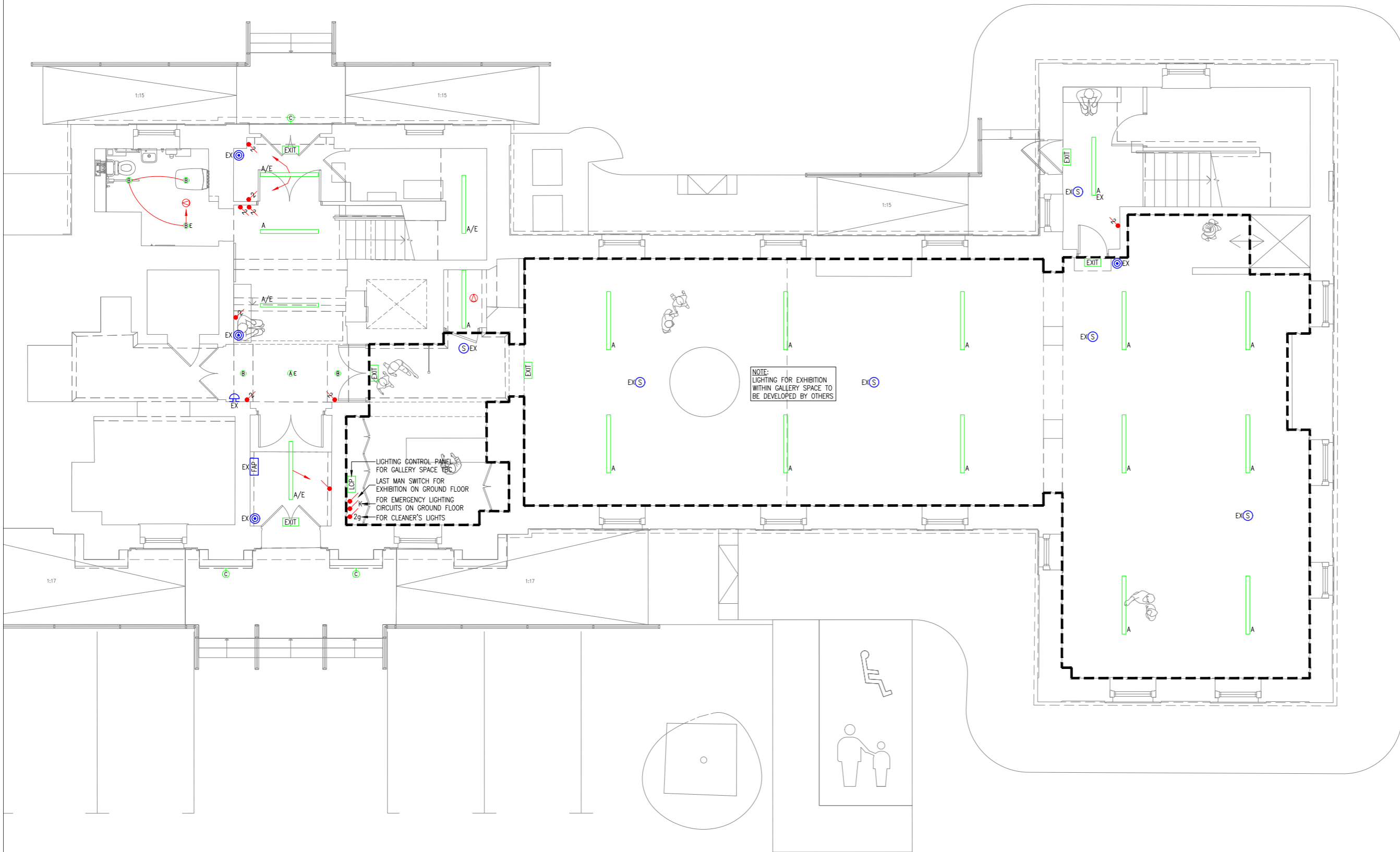
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LUMINAIRE SCHEDULE

- A LINEAR LED LUMINAIRE, 4000K SURFACE MOUNTED.
 - B CIRCULAR RECESSED DOWNLIGHT 4000K.
 - C EXTERNAL DECORATIVE IP65 RATED LUMINAIRE.
- EXIT** ILLUMINATED MAINTAINED LED EXIT SIGN.



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CRIBS CARBON LOW CONSULTANTS

Client
THE GURKHA MUSEUM TRUST

Architect
PRITCHARD ARCHITECTURE

Project Title
THE GURKHA MUSEUM
WINCHESTER

Drawing Title
GROUND FLOOR
PROPOSED LIGHTING, EMERGENCY LIGHTING
AND FIRE ALARM LAYOUT

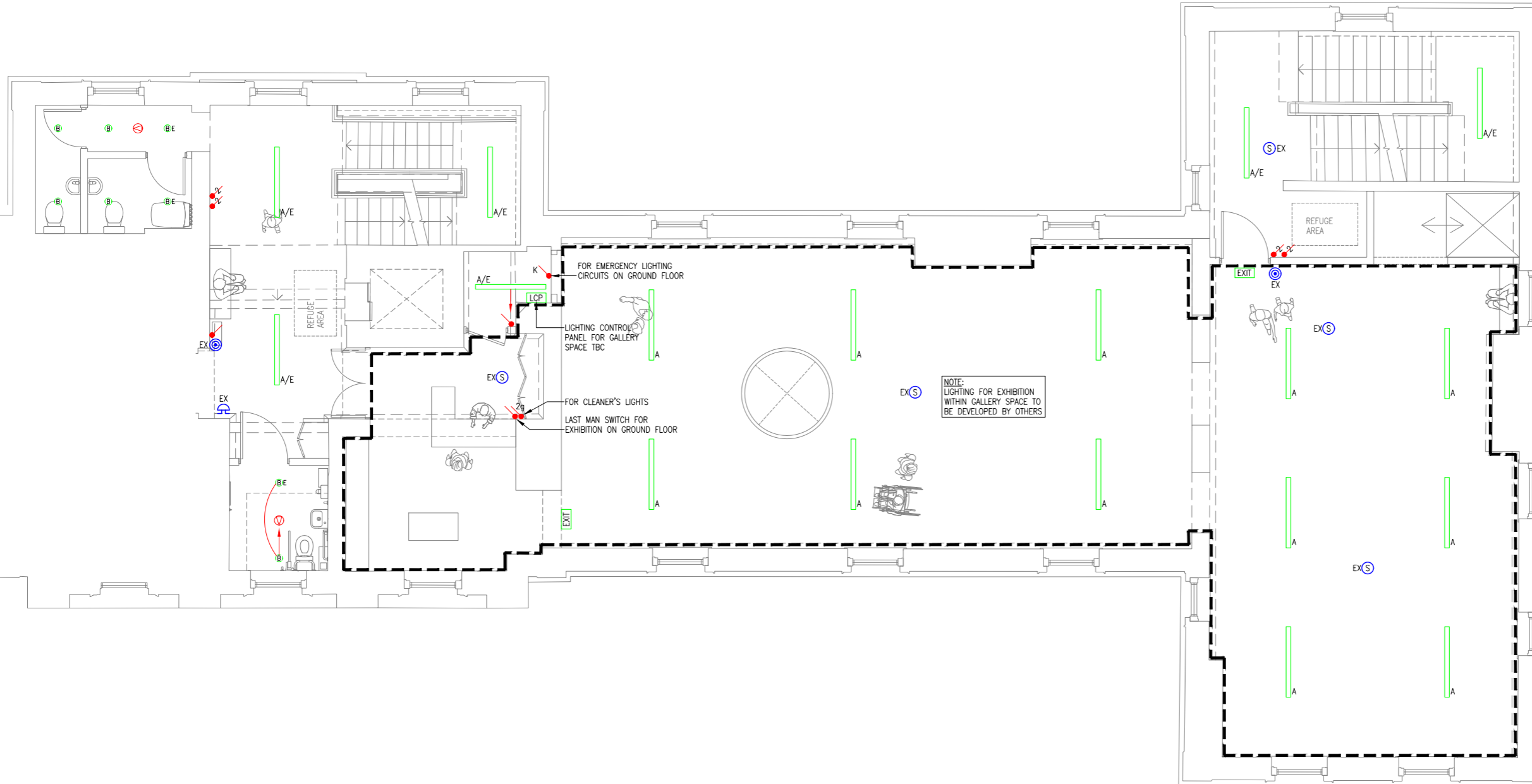
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 THE GURKHA MUSEUM TRUST

Architect
 PRITCHARD ARCHITECTURE

Project Title
 THE GURKHA MUSEUM
 WINCHESTER

Drawing Title
 FIRST FLOOR
 PROPOSED LIGHTING, EMERGENCY LIGHTING
 AND FIRE ALARM LAYOUT

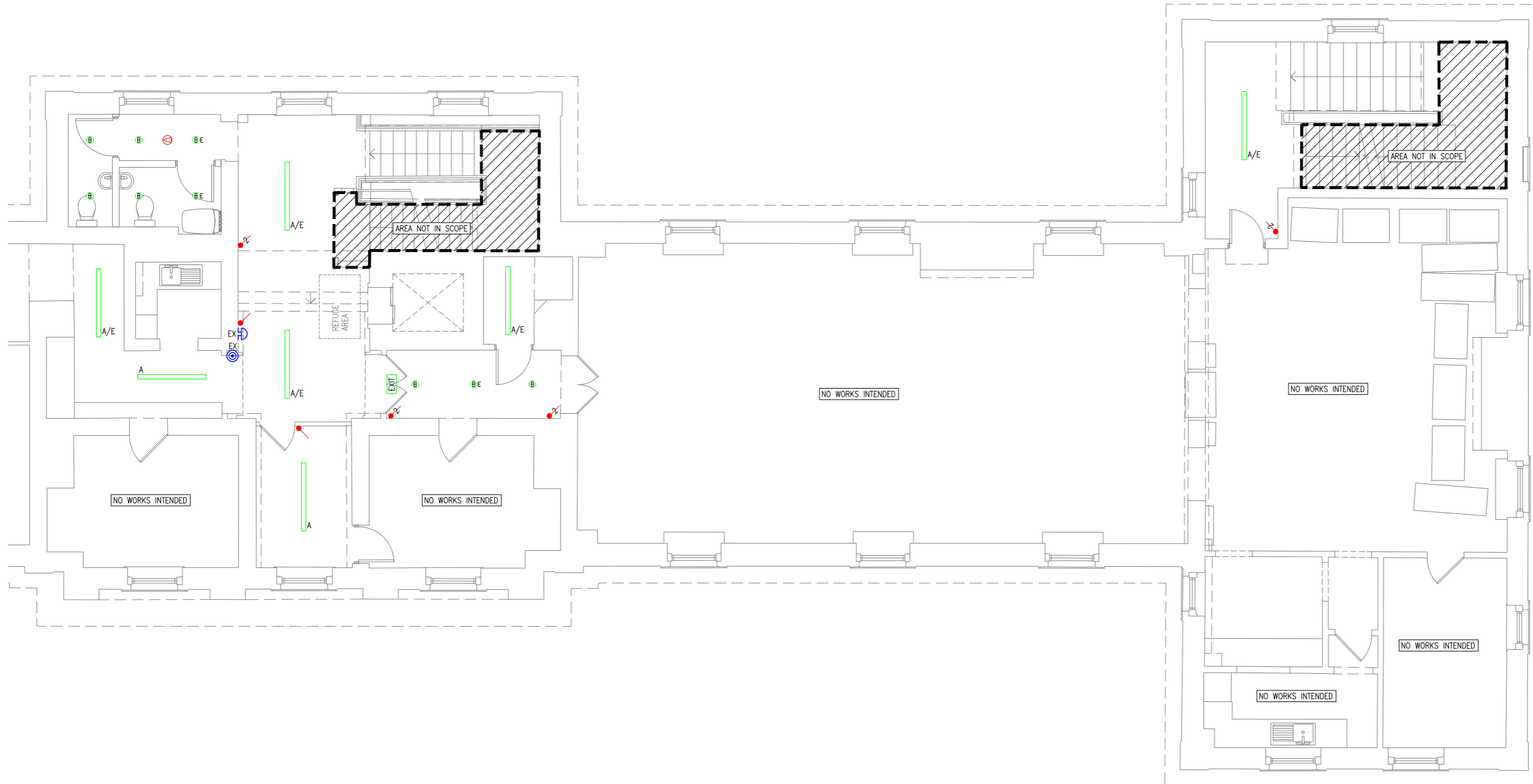
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Dwg. No. 99930/E202	Rev. P1	

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FOR CONTINUATION SEE DRAWING NO. E204



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Client
THE GURKHA MUSEUM TRUST

Architect
PRITCHARD ARCHITECTURE

Project Title
THE GURKHA MUSEUM
WINCHESTER

Drawing Title
SECOND FLOOR
PROPOSED LIGHTING, EMERGENCY LIGHTING
AND FIRE ALARM LAYOUT

Engineer TC	Drawn by RCT	Checked by TB
Date JUNE 2024	Scale at A1 1:50	
Dwg. No. 99930/E203	Rev. P1	

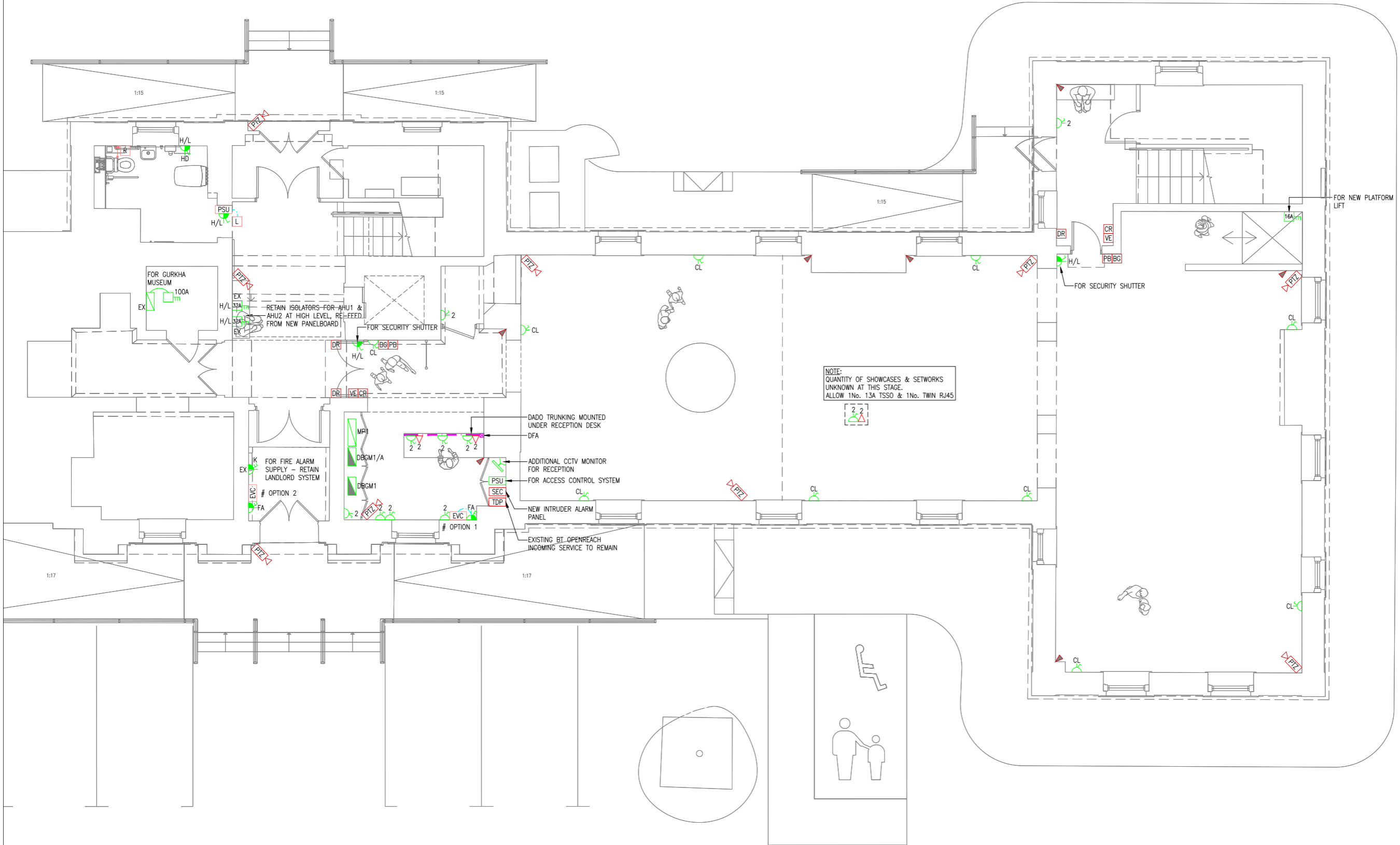
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THE GURKHA MUSEUM TRUST

Architect
PRITCHARD ARCHITECTURE

Project Title
THE GURKHA MUSEUM
WINCHESTER

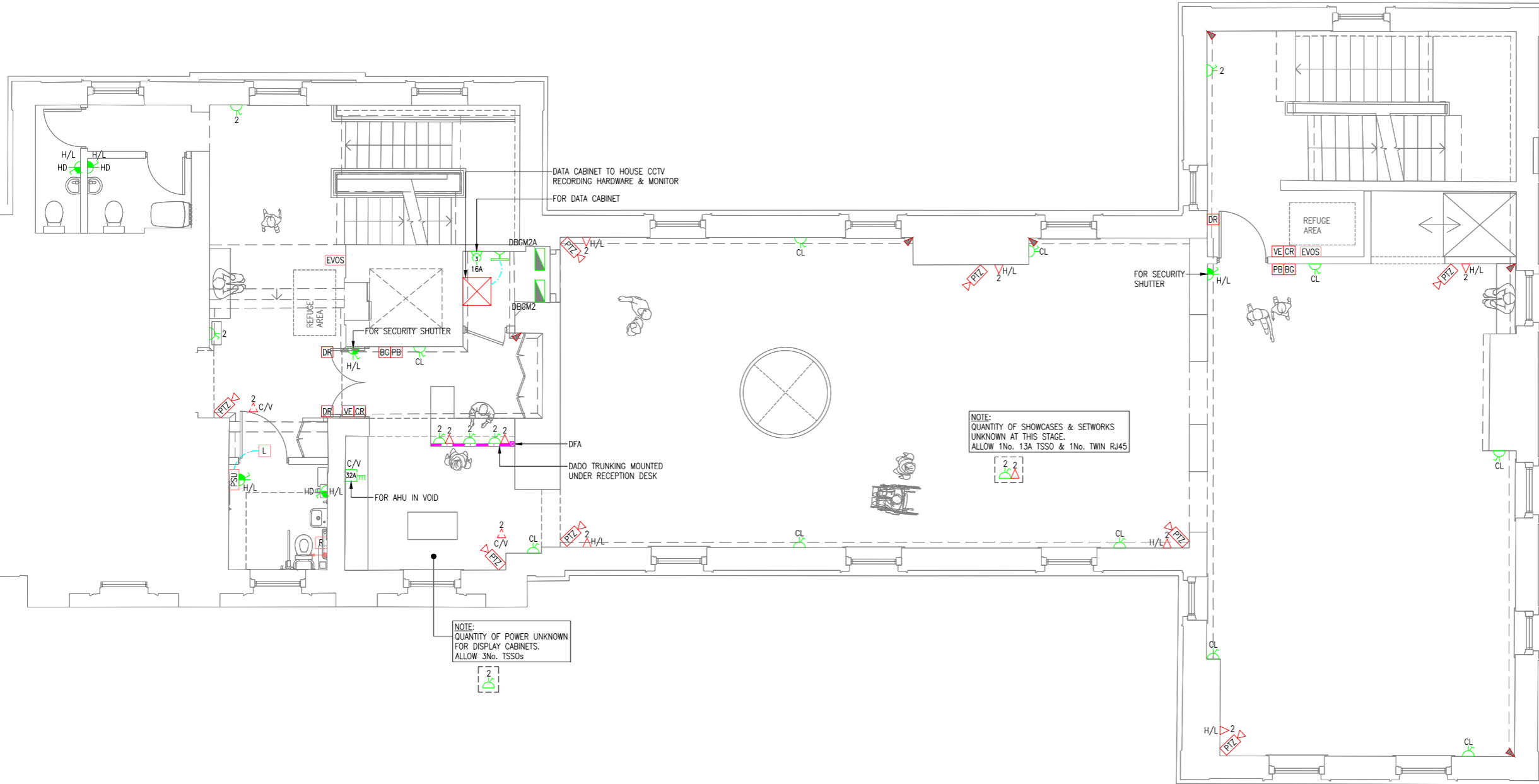
Drawing Title
GROUND FLOOR
PROPOSED SMALL POWER & ANCILLARY
SERVICES LAYOUT

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Date JUNE 2024	Scale at A1 1:50	
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Client
THE GURKHA MUSEUM TRUST

Architect
PRITCHARD ARCHITECTURE

Project Title
THE GURKHA MUSEUM
WINCHESTER

Drawing Title
FIRST FLOOR
PROPOSED SMALL POWER AND ANCILLARY
SERVICES LAYOUT

Engineer TC	Drawn by RCT	Checked TB
Date JUNE 2024	Scale at A1 1:50	
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10.4 MECHANICAL WORKS

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PIPEWORK VALVES AND EQUIPMENT

	AUTOMATIC AIR RELEASE VALVE
	AUTOMATIC AIR ADMITTANCE VALVE
	BREAK
	TEST POINT
	DIRT SEPARATOR
	DOSING POT
	EXPANSION VESSEL
	MAGNETIC WATER CONDITIONER
	END CAP
	FLANGE
	FLOW ARROW
	GULLY
	METER (W=WATER, G=GAS, F=FLOW)
	PUMP
	RODDING EYE
	PIPE RISE/DROP
	UNION
	STRAINER
	3 PORT VALVE
	MOTORISED 2 PORT VALVE
	MOTORISED 3 PORT VALVE
	MOTORISED 4 PORT VALVE
	SINGLE NON-RETURN/SINGLE CHECK VALVE
	DOUBLE NON-RETURN/DOUBLE CHECK VALVE
	DRAIN COCK
	DOUBLE REGULATING VALVE
	THERMOSTATIC REGULATING VALVE
	VO/FO COMMISSIONING SET
	GAS SOLENOID VALVE
	ISOLATING VALVE
	STOP COCK
	EMERGENCY CUT OFF VALVE (GAS)
	ADDITIONAL EMERGENCY CUT OFF VALVE (GAS)
	LOCKSHIELD VALVE
	THERMOSTATIC RADIATOR VALVE
	THERMOSTATIC MIXING VALVE
	PRESSURE DIFFERENTIAL VALVE
	PRESSURE REDUCING VALVE
	SV = PRESSURE VALVE T&P = TEMP & PRESSURE VALVE
	REDUCED PRESSURE ZONE VALVE
	ORIFICE PLATE C/W TAPPINGS
	FLOW RESTRICTOR
	COMBINED ISOLATING VALVE, FLOW RESTRICTOR AND STRAINER
	EXPANSION BELLOW
	FLEXIBLE CONNECTION
	RADIATOR REFERENCE
	WET SYSTEM RADIATOR
	EXISTING WET SYSTEM RADIATOR
	WET SYSTEM TOWEL RAIL
	EXISTING WET SYSTEM TOWEL RAIL
	ELECTRIC RADIATOR OR TOWEL RAIL
	FAN CONVECTOR/FAN COIL UNIT
	TRENCH HEATER
	OVERDOOR HEATER
	LTHW UNDERFLOOR HEATING MANIFOLD
	ELECTRIC UNDERFLOOR HEATING MANIFOLD
	UNDERFLOOR HEATING ZONE
	PIPEWORK IN FLOOR VOID
	PIPEWORK AT LOW LEVEL
	PIPEWORK AT HIGH LEVEL
	PIPEWORK IN CEILING VOID

CONTROLS

	GAUGE (P=PRESSURE, T=TEMPERATURE)
	SENSOR (P=PRESSURE, T=TEMPERATURE, H=HUMIDITY)
	CONTROLLER (T=THERMOSTAT, H=HUMIDISTAT)
	PROGRAMMER/TIMELOCK
	FLOW MONITORING DEVICE
	CARBON MONOXIDE DETECTOR
	CARBON DIOXIDE DETECTOR
	NATURAL GAS DETECTOR
	EMERGENCY KNOCK OFF BUTTON

DUCTWORK

	ATTENUATOR
	CROSS TALK ATTENUATOR
	ACCESS PANEL
	VOLUME CONTROL DAMPER
	FIRE DAMPER (RATING INDICATED)
	LOUVRE AIR FLOW ARROW
	SUPPLY ARROW
	EXTRACT ARROW
	RECTANGULAR DUCTWORK (SIZE AS NOTED)
	CIRCULAR DUCTWORK (SIZE AS NOTED)
	SQUARE RECESSED CEILING GRILLE
	CIRCULAR RECESSED CEILING GRILLE
	FLEXIBLE CONNECTION FROM DUCTWORK TO GRILLE
	EXTRACT FAN
	HEATING COIL
	COOLING COIL
	PANEL FILTER
	BAG FILTER
	HUMIDIFIER
	HEAT EXCHANGER

ABBREVIATIONS

LL	LOW LEVEL
HL	HIGH LEVEL
RTA	RISE TO ABOVE
DTB	DROP TO BELOW
RTHL	RISE TO HIGH LEVEL
DTLL	DROP TO LOW LEVEL
HTG	HEATING
CHW	CHILLED WATER
MCW	MAINS COLD WATER SERVICE
CWDS	COLD WATER DOWN SERVICE
BCWS	BOOSTED COLD WATER SERVICE
SCWS	SOFTENED COLD WATER SERVICE
GWS	GREY WATER SERVICE
RWS	RAINWATER SERVICE
LTHW	LOW TEMPERATURE HOT WATER
HWS	HOT WATER SERVICE
F&R	FLOW AND RETURN
RWP	RAINWATER PIPE
RWO	RAINWATER OUTLET
SVP	SOIL & VENT PIPE
F&E	FEED AND EXPANSION
Cu	COPPER
uPVC	UNPLASTICISED POLYVINYL CHLORIDE
MDPE	MEDIUM DENSITY POLYETHYLENE
HDPE	HIGH DENSITY POLYETHYLENE
PE	POLYETHYLENE
PEX	CROSSLINKED POLYETHYLENE
MLC	MULTI-LAYER COMPOSITE
TMV	THERMOSTATIC MIXING VALVE
UFH	UNDERFLOOR HEATING
FM	FIRE MAIN
WHB	WASH HAND BASIN
SH	SHOWER
D/W	DISHWASHER
W/M	WASHING MACHINE

P1	21.06.24	ISSUED FOR RIBA STAGE 3	MA
REV	DATE	DESCRIPTION	NAME

Client
THE GURKHA MUSEUM TRUST

Architect
PRITCHARD ARCHITECTURE

Project Title
THE GURKHA MUSEUM WINCHESTER

Drawing Title
MECHANICAL SYMBOLS LEGEND

Engineer MA	Drawn by RCT	Checked PT
Date JUNE 2024	Scale at A2 N.T.S.	

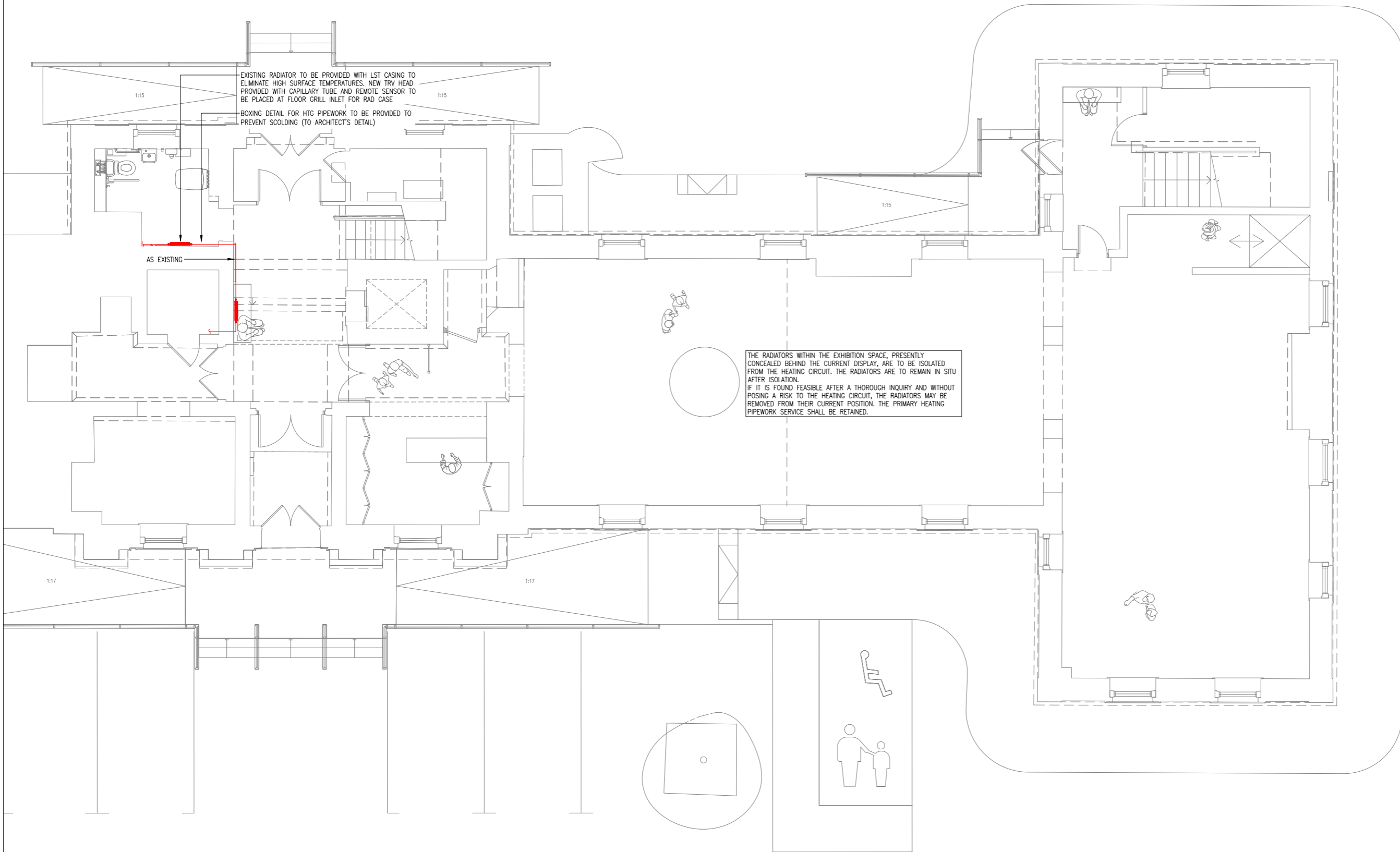
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CBSE CARBON LOW CONSULTANTS

Client
THE GURKHA MUSEUM TRUST

Architect
PRITCHARD ARCHITECTURE

Project Title
THE GURKHA MUSEUM
WINCHESTER

Drawing Title
GROUND FLOOR
PROPOSED HEATING LAYOUT

Engineer MA	Drawn by RCT	Checked TB
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Date JUNE 2024	Scale at A1 1:50
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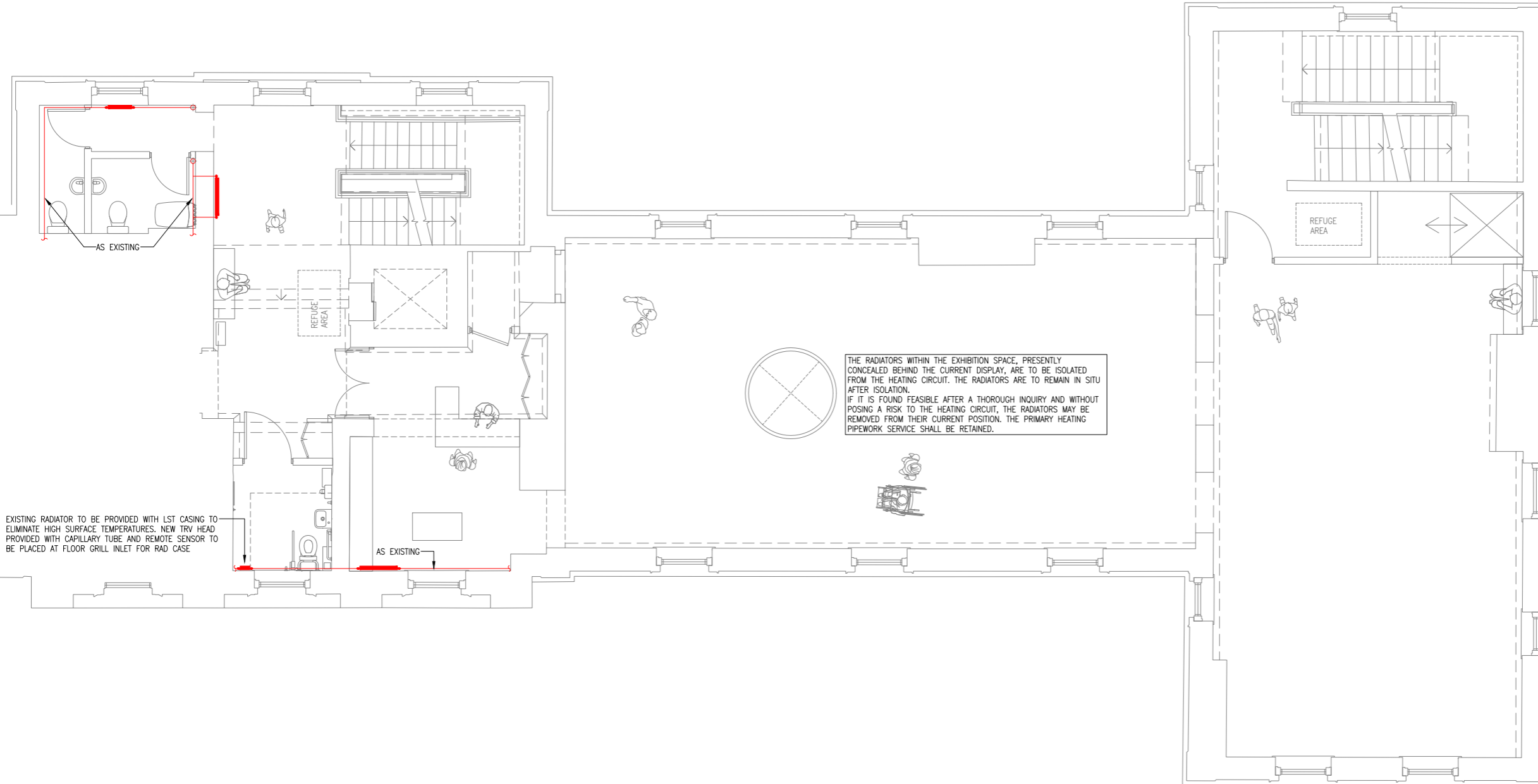
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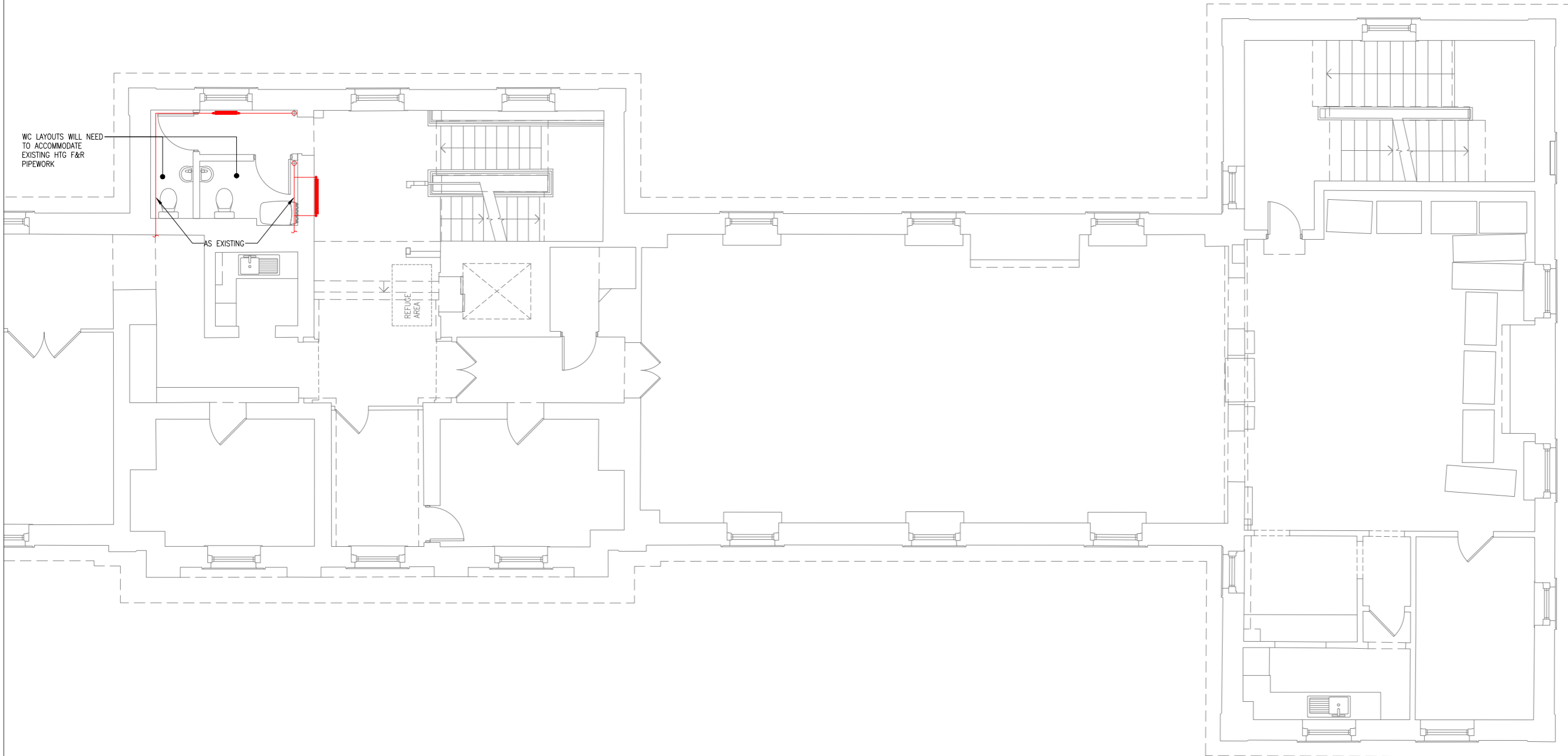
Client THE GURKHA MUSEUM TRUST		
Architect PRITCHARD ARCHITECTURE		
Project Title THE GURKHA MUSEUM WINCHESTER		
Drawing Title FIRST FLOOR PROPOSED HEATING LAYOUT		
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Architect
PRITCHARD ARCHITECTURE

Project Title
THE GURKHA MUSEUM
WINCHESTER

Drawing Title
SECOND FLOOR
PROPOSED HEATING LAYOUT

Engineer MA	Drawn by RCT	Checked PT
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Date JUNE 2024	Scale at A1 1:50
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EXISTING WC INLINE EXTRACT FANS TO BE RETAINED IF STILL IN WORKING ORDER. TO BE REPLACED LIKE FOR LIKE IF UNFIT FOR PURPOSE OR OF AN AGE.

URINALS AND ASSOCIATED PIPEWORK REMOVED

NEW WHB WASTE FROM EXISTING WHB RUN INTO IPS AT LL TO EXISTING SVP

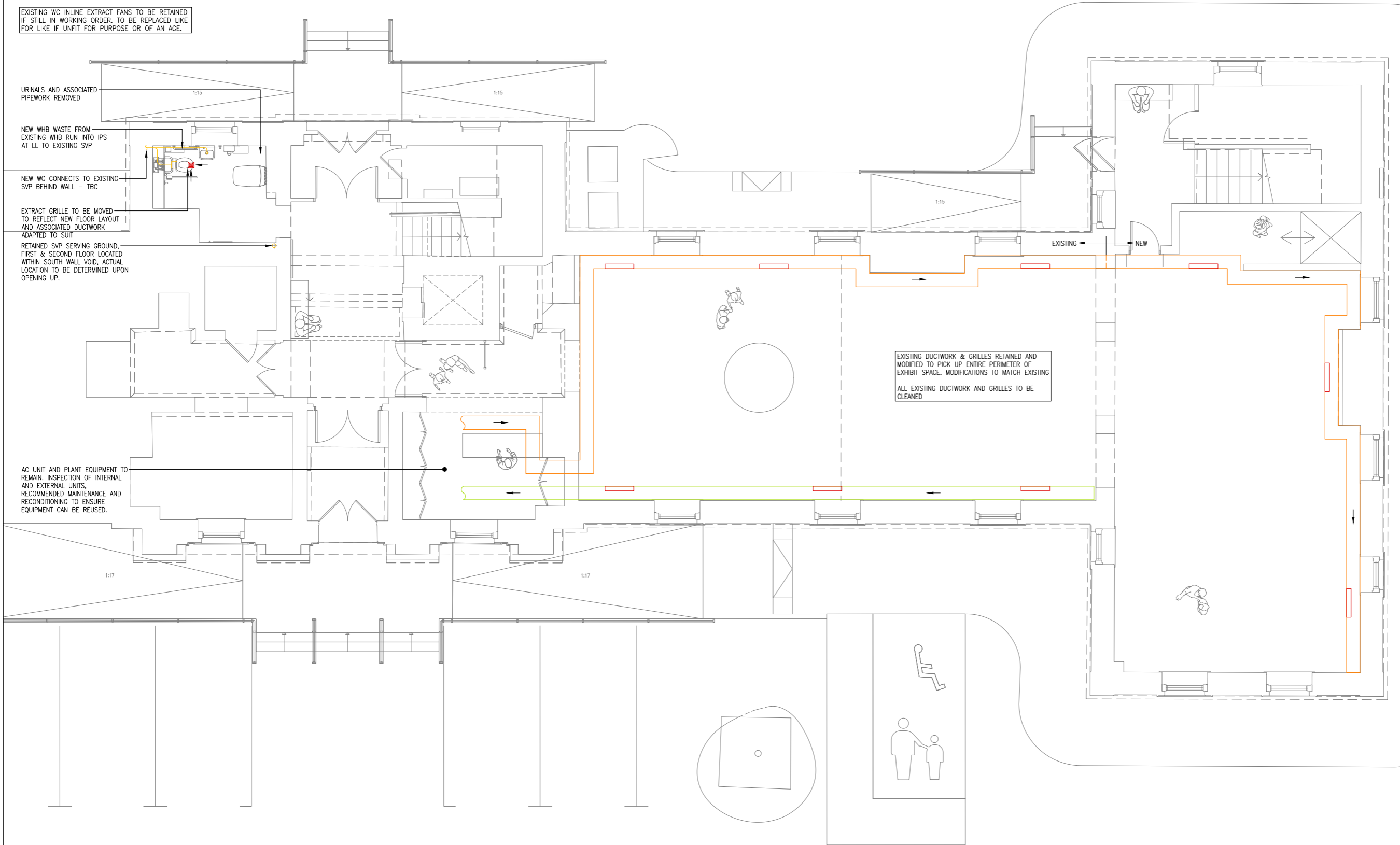
NEW WC CONNECTS TO EXISTING SVP BEHIND WALL - TBC

EXTRACT GRILLE TO BE MOVED TO REFLECT NEW FLOOR LAYOUT AND ASSOCIATED DUCTWORK ADAPTED TO SUIT

RETAINED SVP SERVING GROUND, FIRST & SECOND FLOOR LOCATED WITHIN SOUTH WALL VOID, ACTUAL LOCATION TO BE DETERMINED UPON OPENING UP.

AC UNIT AND PLANT EQUIPMENT TO REMAIN. INSPECTION OF INTERNAL AND EXTERNAL UNITS, RECOMMENDED MAINTENANCE AND RECONDITIONING TO ENSURE EQUIPMENT CAN BE REUSED.

EXISTING DUCTWORK & GRILLES RETAINED AND MODIFIED TO PICK UP ENTIRE PERIMETER OF EXHIBIT SPACE. MODIFICATIONS TO MATCH EXISTING ALL EXISTING DUCTWORK AND GRILLES TO BE CLEANED



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LOW CARBON CONSULTANTS

Client
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Architect
PRITCHARD ARCHITECTURE

Project Title
THE GURKHA MUSEUM
WINCHESTER

Drawing Title
GROUND FLOOR
PROPOSED VENTILATION AND ABOVE GROUND
DRAINAGE LAYOUT

Engineer MA	Drawn by RCT	Checked PT
Date JUNE 2024	Scale at A1 1:50	
Drg. No. 99930/M201	Rev. P1	

10.4 MECHANICAL WORKS

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EXISTING WC INLINE EXTRACT FANS TO BE RETAINED IF STILL IN WORKING ORDER. TO BE REPLACED LIKE FOR LIKE IF UNFIT FOR PURPOSE OR OF AN AGE.

2No. WHB WASTES DTL. & RUN WITHIN ACCESSIBLE IPS TO EXISTING SVP

EXTRACT GRILLE TO BE REUSED, RELOCATED TO SUIT NEW WC POSITION. AND ASSOCIATED DUCTWORK ADAPTED TO SUIT

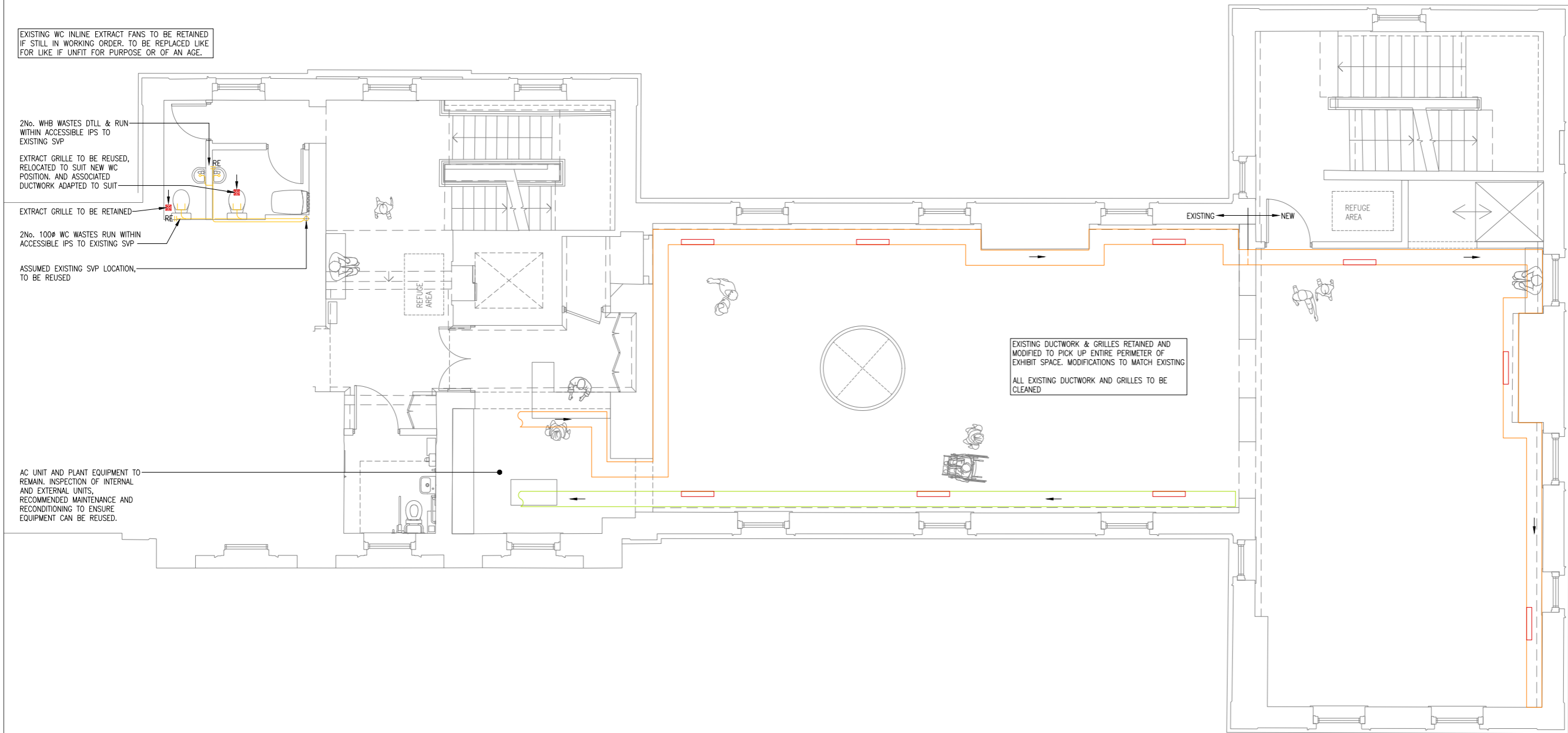
EXTRACT GRILLE TO BE RETAINED

2No. 100# WC WASTES RUN WITHIN ACCESSIBLE IPS TO EXISTING SVP

ASSUMED EXISTING SVP LOCATION, TO BE REUSED

AC UNIT AND PLANT EQUIPMENT TO REMAIN. INSPECTION OF INTERNAL AND EXTERNAL UNITS, RECOMMENDED MAINTENANCE AND RECONDITIONING TO ENSURE EQUIPMENT CAN BE REUSED.

EXISTING DUCTWORK & GRILLES RETAINED AND MODIFIED TO PICK UP ENTIRE PERIMETER OF EXHIBIT SPACE. MODIFICATIONS TO MATCH EXISTING
ALL EXISTING DUCTWORK AND GRILLES TO BE CLEANED



REV	DATE	DESCRIPTION	NAME
P1	21.06.24	ISSUED FOR RIBA STAGE 3	MA

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Suite 7, Chalmers Estate, Crawley Hill, West Wellow, Hampshire, SO51 6AP
Martin Thomas Associates Limited
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CBSE CARBON LOW CONSULTANTS

Client
THE GURKHA MUSEUM TRUST

Architect
PRITCHARD ARCHITECTURE

Project Title
THE GURKHA MUSEUM
WINCHESTER

Drawing Title
FIRST FLOOR
PROPOSED VENTILATION AND ABOVE GROUND
DRAINAGE LAYOUT

Engineer MA	Drawn by RCT	Checked PT
Date JUNE 2024	Scale at A1 1:50	
Dwg. No. 99930/M202	Rev. P1	

DO NOT SCALE

5800 The Gurkha Museum: Project Kaida - RIBA Stage 3 Report

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EXISTING WC INLINE EXTRACT FANS TO BE RETAINED IF STILL IN WORKING ORDER. TO BE REPLACED LIKE FOR LIKE IF UNFIT FOR PURPOSE OR OF AN AGE.

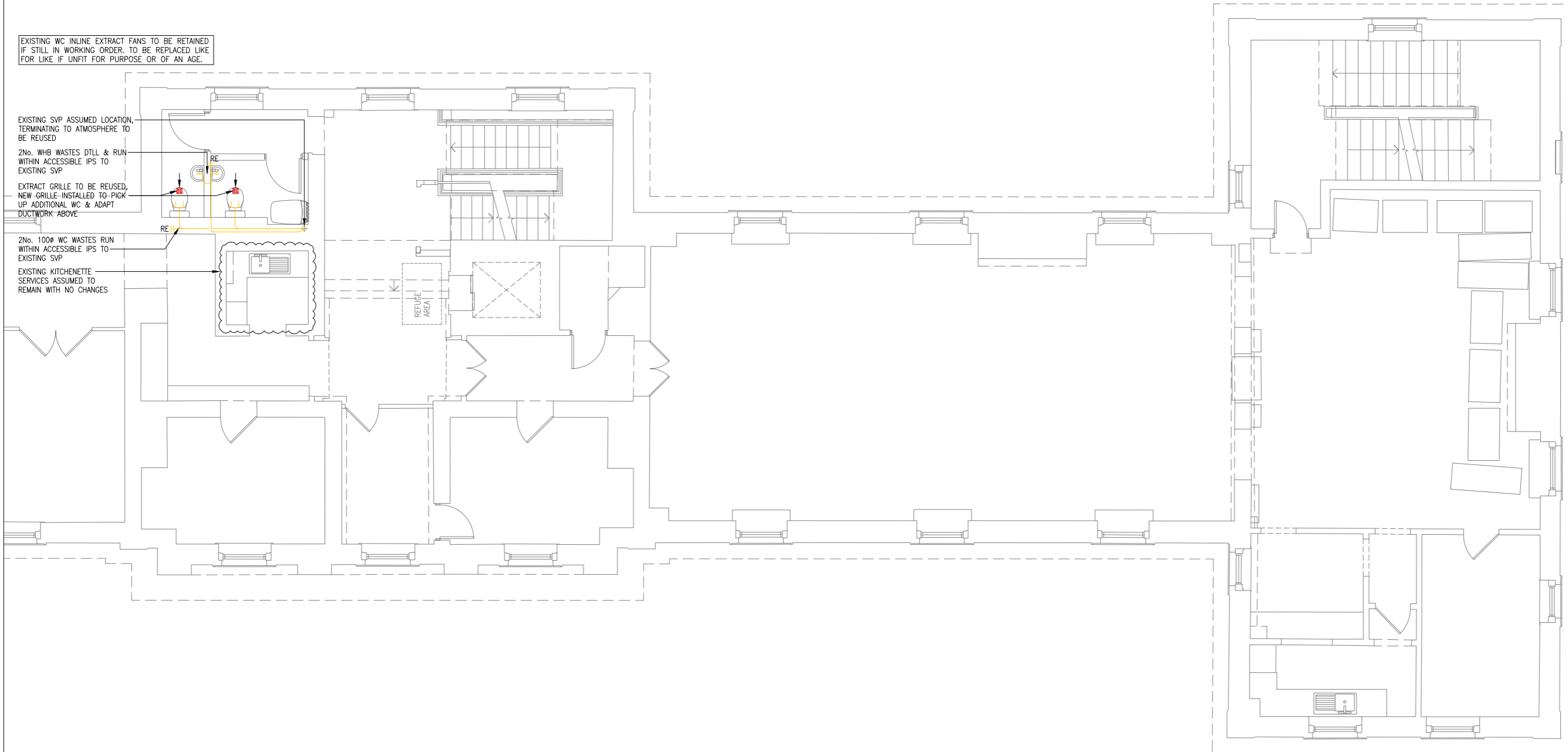
EXISTING SVP ASSUMED LOCATION, TERMINATING TO ATMOSPHERE TO BE REUSED

2No. WHB WASTES DTLL & RUN WITHIN ACCESSIBLE IPS TO EXISTING SVP

EXTRACT GRILLE TO BE REUSED, NEW GRILLE INSTALLED TO PICK UP ADDITIONAL WC & ADAPT DUCTWORK ABOVE

2No. 100# WC WASTES RUN WITHIN ACCESSIBLE IPS TO EXISTING SVP

EXISTING KITCHENETTE SERVICES ASSUMED TO REMAIN WITH NO CHANGES



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Client
THE GURKHA MUSEUM TRUST

Architect
PRITCHARD ARCHITECTURE

Project Title
THE GURKHA MUSEUM WINCHESTER

Drawing Title
SECOND FLOOR PROPOSED VENTILATION AND ABOVE GROUND DRAINAGE LAYOUT

Engineer MA	Drawn by RCT	Checked PT
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Date JUNE 2024	Scale at A1 1:50
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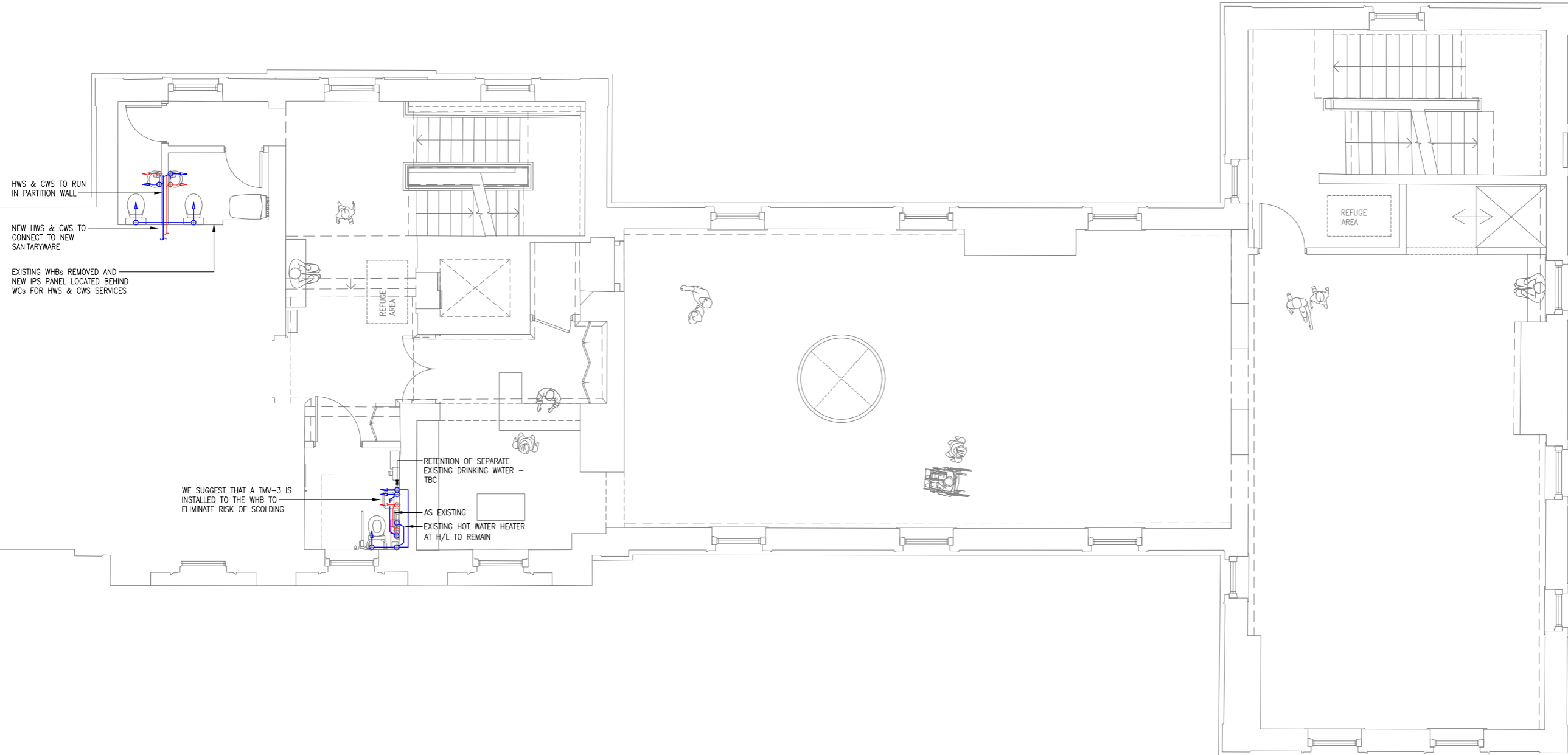
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Client
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Architect
 PRITCHARD ARCHITECTURE

Project Title
 THE GURKHA MUSEUM
 WINCHESTER

Drawing Title
 FIRST FLOOR
 PROPOSED DOMESTIC HOT AND COLD WATER
 SERVICES LAYOUT

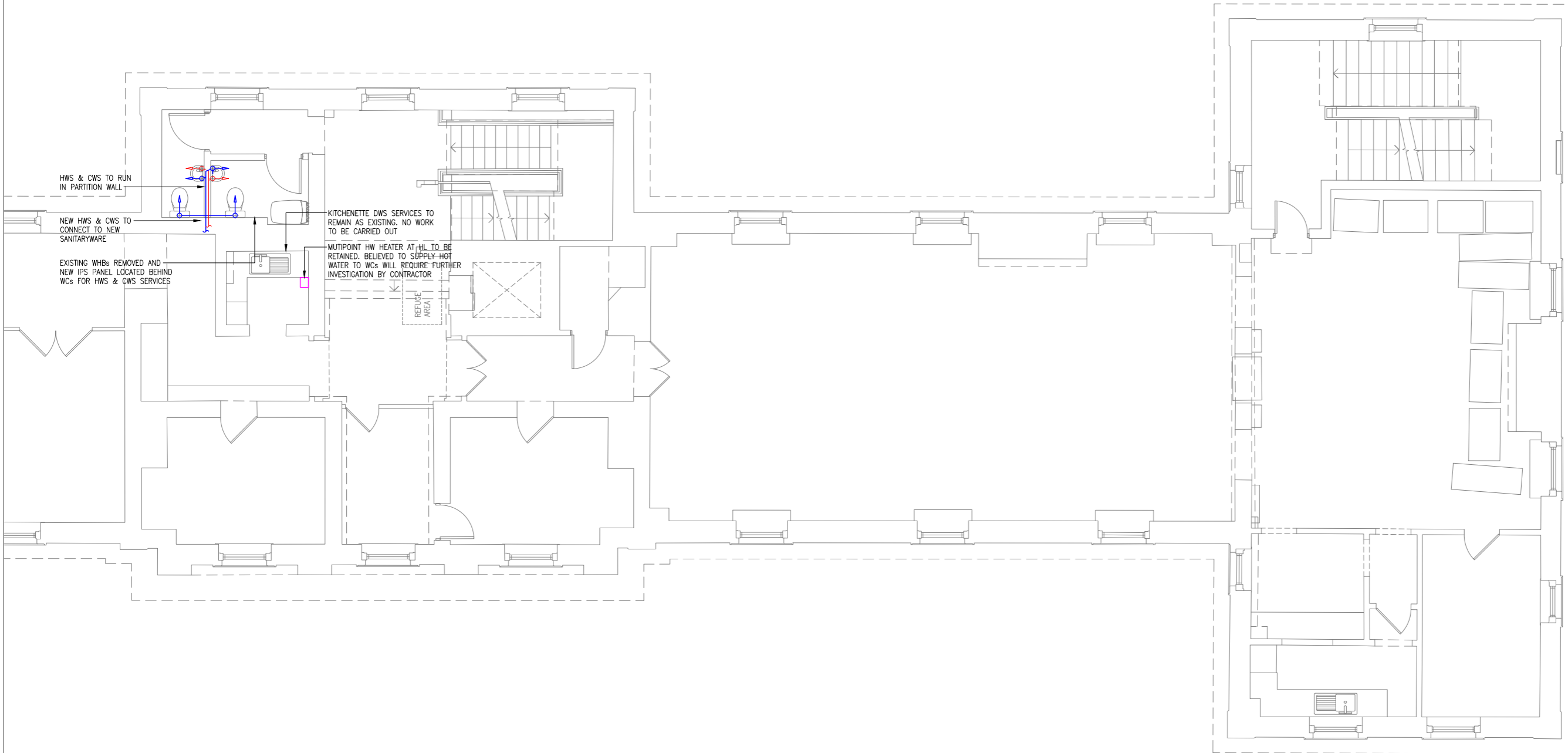
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CBSE CARBON LOW CONSULTANTS

Client
THE GURKHA MUSEUM TRUST

Architect
PRITCHARD ARCHITECTURE

Project Title
THE GURKHA MUSEUM
WINCHESTER

Drawing Title
SECOND FLOOR
PROPOSED DOMESTIC HOT & COLD WATER
SERVICES LAYOUT

Engineer MA	Drawn by RCT	Checked PT
Date JUNE 2024	Scale at A1 1:50	
Dwg. No. 99930/M303	Rev. P1	



The Gurkha Museum: Project Kaida

11.0 Access Audit & Plan

ACCESS AUDIT AND PLAN

Introduction

Earnscliffe, Making Access Work prepared this Access Audit and Plan on behalf of The Gurkha Museum Trust. It follows a detailed Access Audit undertaken in July 2022 by Access Matters which, it should be noted, is still relevant as no improvements have been made since it was carried out.

This current report relates to the base build, fit-out, redisplay and interpretation of the development project to create a museum that meets contemporary standards and visitor aspirations; significantly improves accessibility, and tells the Gurkha story in a compelling and engaging way and via a range of means to be widely accessible.

Earnscliffe, Making Access Work is appointed to the Project Team as Access Consultant to work through to completion in circa Spring 2026 and has undertaken site visits, regularly attended design team meetings and workshops and reviewed and input to the design proposals for the base build, redisplay and interpretation. We are tasked with ensuring that the design proposals are fully inclusive and fit for purpose for a public facility and meet the Disability Duties of the Equality Act 2010.

In summary we have reviewed and input to the following:-

- Base build including external approaches, car parking, ramps and steps
- External and internal signage and wayfinding

- Toilets
- Vertical and horizontal circulation
- Furniture
- Fire safety
- 2D and 3D gallery designs
- Digital and manual interactive designs
- Seating
- Graphics
- Display furniture
- Lighting and décor.

In addition we have reviewed and input to the following:-

- Interpretation Strategy
- Cost Plan
- Activity Plan
- Audience Development Plan.

We have also created and issued Inclusive Terminology Guidelines.

This Access Plan is informed by site visits; meetings with the architect and exhibition designers and wider project team including the Director, Board members, staff and volunteers; and design reviews undertaken throughout the Concept Design Stage to identify potential barriers and opportunities for improving accessibility and inclusivity.

Statutory and regulatory background

In order to achieve a high level of accessibility the design proposals for the built environment have been measured against current legislation, building standards and best practice guidelines,

as a minimum to include:-

Approved Document M of the Building Regulations, Oct 2015 Volume 2 – Buildings other than Dwellings

Building Regulations Approved Document K – Protection from falling, collision and impact

BS8300: 2018 – Design of an accessible and inclusive built environment Part 1: External environment - Code of practice

B8300: 2018 – Design of an accessible and inclusive built environment Part 2: Buildings – Code of practice

PAS 6463 Design for the Mind – Neurodiversity and the Built Environment, October 2020

Sign Design Guide, JMU

Access, A Best Practice Guide for Arts and Cultural Organisations, Arts Council England Earnscliffe / ACE

The Equality Act 2010

Inclusive design process

Achieving maximum accessibility across the site and throughout the activity programme has been an overarching goal and starting point of the design and consultation process to ensure it is embedded within the designs, work and ethos of the museum from the outset and maintained throughout the project's development. This will ensure that everyone, be they visitor, staff, board member, volunteer or artist, can access the museum on an equal basis and fully

participate in all of the activities easily, safely, comfortably and confidently.

The National Lottery Heritage Fund project to transform the museum into a venue in which everyone is welcomed will create the capacity to reach new audiences on a scale and in ways not possible before and reactivate latent audiences. The museum's work is underpinned by a manifesto of inclusion, championing what an inclusive and accessible organisation can achieve in the widest sense.

The project is driven by a focus on universal physical and intellectual access for everyone and meeting audience needs across capital work, interpretation, programming and infrastructure; with reaching Nepali families, Gurkha servicemen, their families, and veterans and underrepresented audiences a core priority with a central focus on equity of access for all.

With access and inclusion at the heart of the project's approach to audience development, barriers relating to culture, age, disability, gender, socio economic background, language, mental health and faith are being identified and addressed. This will ensure that the wider community can take part equitably, confidently and independently in an environment they feel they belong in, with an organisation they feel belongs to them.

Design philosophy

A key aim of the development project is to ensure a high level of accessibility throughout the site and through the Museum's work. The design philosophy is based on the social model of disability and the principle of inclusive design that maximises access, choice and opportunities for disabled people. Inclusive design is the process by which the needs of everybody are considered and embedded in the proposals for the design, development and subsequent management of the built environment.

The key elements of inclusive design, which benefit everyone, are:

- a) ease of use
- b) freedom of choice and access to mainstream activities
- c) embracing of diversity and difference
- d) legibility and predictability
- e) high quality.

Access has been considered in its broadest sense to reflect the needs of individuals with sensory, mobility and hidden impairments, learning disabilities, mental health needs, reduced or hypersensitivity to temperature, and limited reach and stature. The needs of others to whom the built environment can be disabling, including young families, elders and those for whom English is not a first language (including Bengalis and British Sign Language users) have been considered. This approach has facilitated an inclusive approach to

access and ensured that opportunities for maximizing access have been identified throughout the design process.

Drawing and Report References

Pritchard Architecture

A1138-PRA-ZZ-XX-DRA-21001 Proposed Ground Floor

A1138-PRA-ZZ-XX-DRA-21002 Proposed First Floor

A1138-PRA-ZZ-XX-DRA-21003 Proposed Second Floor

A1138-PRA-ZZ-XX-DRA-30002 Proposed Front Entrance Ramps

A1138-PRA-ZZ-XX-DRA-31003 Proposed Back Entrance Ramps

Exhibition Design and Interpretation

PLB – People, Landscapes, Buildings

RIBA Stage 2 Interim Presentation – Design Scheme Update 23/01/24

Access Provisions

A: Building

1. Approaches and Entrances

Front Entrance – Peninsula Square

The two front entrance ramps are non-compliant, being steep ranging from 1:9 and 1:12.4 to 1:14 whilst the alternative stepped access comprises two steps with no handrails or safety nosings. The stair and ramp arrangement will be reconfigured to offer an easy access approach, with a ramp on either side of a wide stair with generous level top landing in front of the entrance doors. The gradient will be gentle at 1:17, the width very generous at 2346mm, except at one pinch point in front of an existing structural column where it reduces to a still acceptable 1500mm.

The surface of the ramp will be slip resistant and Part M compliant handrails will be provided that extend by 300mm beyond the ramp to ensure people, particularly those who are visually impaired, are guided to the safety of level ground. Whilst the length of each ramp is slightly over the recommended 7m at 7.4m this is acceptable given the limited space to accommodate ramps whilst also providing Blue Badge parking immediately in front of the building.

The stair will be equally compliant and generously proportioned with an overall clear two outer sections at 1450mm wide, the mid section being 1651mm, and with suitable handrails at the outer edges and mid way points. Contrast safety nosings

and compliant handrails will be provided. The risers are shallow and treads suitably deep.

Beyond the deep, wide top landing a double leaf door will open into an inner lobby with an additional set of double leaf doors. The historic outer doors will be held open owing to fact that they offer only 660mm and 700mm clear opening width each leaf which would not be wheelchair accessible since wheelchair users are not able to open two doors at a time.

The inner doors will be fully glazed with safety manifestations to provide a view through into the building, thus reducing visitor anxiety upon arrival. These new doors will provide a clear opening width of a minimum 800mm to ensure wheelchair access though a single leaf.

Blue Badge and Family Parking

Two parking bays will be provided within close proximity of the Main Entrance, one to the right of the entrance, one to the left. The one to the right (facing) will also be available for families. It will be possible for wheelchair users to book these spaces, particularly in recognition that there is no other dedicated parking on site and that the approach to the wider site is challenging given the distance from the street and the topology of approaches. The bays will be fully compliant in terms of level surface, size, road markings and signage.

Back Entrance - Queens Court

The existing rear entrance has stepped access only. The design proposals are to upgrade the steps and provide alternative ramped access. A central stair will be compliant with Part M in terms of risers, treads, nosings and handrails. A shallow ramp will be provided on either side of the stair, each with a gradient of 1:15 and compliant length of 5m. The minimum width is an acceptable 1200mm between handrails.

The double leaf doors into the building open outwards where they slightly compromise the available clear landing space. However these will be held open during operating hours so they do not constitute a barrier.

The inner doors will again be fully glazed offering visibility into the building.

2. Entrance and Reception

Both the front and back entrance lead into an entrance lobby where it is hoped sensitive negotiates with the other building users will result in new signage, new lighting, bench seating, a welcome sign in English and Nepalese, floor plan and directional signage to the Reception.

From here visitors will pass through another set of glazed double leaf doors which will be held open and lead directly to the Reception desk. The latter will be at wheelchair accessible height and will include induction loop for the benefit of deaf hearing aid wearers, clearly advertised.

Visitors then pass directly into the galleries.

A wall opening will create a clear sight line through to the galleries as well as strong physical connection.

3. Horizontal Circulation

Once inside the building there is level access throughout each floor. The galleries will be opened up to create an uncluttered open space with dividing walls and partitions between different display zones removed, resulting in an open flow with clear vistas.

A large floor opening in the centre of the gallery through which a large sculptural work will be installed will help connect the Ground and First Floors thereby assisting orientation.

Seating will be provided throughout the galleries and a quiet sensory space will be created behind the displays adjacent to the platform lift at First Floor.

Floor surfaces will be renewed with even slip resistant finishes. The blocked up windows will be opened up to let in natural daylight thus creating a more comfortable ambient light level to orientate by and making the whole museum feel more welcoming and less intimidating particularly to those who are neurodiverse or visually impaired.

Apart from the entrance door into the galleries which will be held open there is only one other publicly accessible door within the display area at Ground Floor, that into the immersive gallery in the NE corner. This will offer a clear opening width of

800mm, and in common with doors along wheelchair accessible routes, will have kick plates to prevent damage from wheelchairs. Doors will also have high visibility, easy grip ironmongery.

A new retail desk will be provided, with ample space to circulation around. Similarly the layout of the shop area will ensure wheelchair turning space and passing points.

4. Vertical Circulation

The stair inside Queens Court back entrance will not be used by the museum to enter the galleries. Visitors will continue through the entrance hall passing by the Reception and into the galleries. Once they have reached the eastern end of the space they will turn northwards into an immersive gallery where the main circulation stair is located leading up to the First Floor.

The existing NE stair will have the existing stair lift removed. The balustrading will be renewed accordingly. A new platform lift will be provided the other side of the wall at the end of the gallery space. A level landing a minimum 1500mm² will ensure wheelchair users can turn out of the lift and into the gallery with ease.

From the First Floor visitors will traverse westwards through the displays to reach the Shop from where they will descend either by the existing stair or by an existing second lift.

Both the stair and lift continue up to the Second Floor.

5. Toilets

Ground Floor

The existing block of male toilets will be converted into a unisex wheelchair accessible cubicle with baby change fold down table. The transfer zone will be to the right of the pan.

First Floor

The existing accessible WC cubicle will be enlarged to fully comply with the current Part M and has left handed transfer, thus ensuring that between the Ground and First Floor facilities there is a choice of handing for those with a weakness on one side.

The existing female block will be converted into two unisex cubicles (thus meeting the needs of gender neutrality), the largest of which will contain a fold down baby change table.

Second Floor

Similarly the block of existing male WCs will be converted into two unisex cubicles, again the largest containing baby change facilities.

Assistance alarms will be provided in the accessible WCs.

6. Fire Safety

The circulation cores, entrance hall and escape route will be fire protected. Appropriate proprietary signage will indicate the escape routes and that these are wheelchair accessible.

A fire exit from the NE circulation core leads outside. Here a single step is provided and alternative accessible egress in the form of a 1:15 gradient 5m long ramp that will guide visitors to the safety of level ground.

An Evac chair will be provided in the NE circulation core.

Areas of safe refuge will be provided on the upper levels close to both circulation cores and provided with two-way communication points and appropriate signage.

Xenon beacons will be provided in the accessible WCs and outside the unisex WCs for the benefit of deaf visitors.

7. Wayfinding

The proposals will be developed at the next design stage but in principle will seek to provide a high level of accessibility and inclusiveness by being visually appealing, text light, highly legible and incorporating access icons to aid recognition, particularly by those for whom English is not a first language (including Bengali and Nepalese visitors and BSL users), and visually impaired people.

The wayfinding strategy will include location of key destinations on signage located

inside the entrance and along routes to the galleries and up to the First Floor and through to the exit. These will incorporate directional arrows and access icons developed as a highly visible shorthand aid to recognition and including such items as the toilets and lifts.

Above door signs will be supported by signs located to the side of doors to be accessible for those with limited vision.

All signs will be large format with large scale non-cursive text in a highly legible typeface and with text contrasted against the background of the sign. The signs in turn will contrast against building walls.

B: Exhibition Design and Interpretation

1. Overarching approach and key narrative

The exhibition will be free flowing with clear vistas through a series of perimeter modular units. The Ground Floor displays will be laid out more chronologically, the First Floor more thematically. Different materials and colours will be used to define different times and themes and a wide variety of interpretative tools will be employed to convey the narratives. The narratives or key messages will be strengthened by 'golden threads' – emotional connections to ensure visitor engagement and resonance.

2. Circulation

The entry point and ticketing / information desk will be clearly visible as visitors enter the museum proper, as will the way through the displays. Natural daylight and display lighting will provide good light levels for and visitor comfort and ease of orientation, particularly by visually impaired people. This will also help allay anxiety in those who are neurodiverse.

From the ticketing point visitors will pass west to east through a series of distinct display zones (working titles):- Introduction, Origins and Tradition, Culture and Significance, 19th then 20th Century Conflict. The route will be non-prescriptive with sufficient space to enable visitors to choose what to see and in what order.

At the end of the Ground Floor display will be an alternative short cut route leading off the main route to the Immersive Transition space, circulation core and fire escape. Whilst clear signage will highlight this route it will be discrete so visitors aren't drawn to it instead of to the main displays.

Apart from the immersive space at the far end of the galleries, the theme continues to First Floor where there will be more content on 20th Century Conflict.

This floor also has a non-prescriptive route where the visitor can wander freely between the displays of Contemporary Gurkhas, Achievements and Legacies before reaching the Shop and the exit.

The key route through each floor will have a minimum clearance of 1500mm², with

ample passing, and gathering places for school and community groups.

At the centre of galleries on both levels will be floor void through which a large scale interactive fire sculptural installation will tie the two floors together and provide visitors with a strong message that the displays continue upstairs.

There may be occasional visitor access to the Second Floor where a strong room containing the silver archive is located. Depending on security, the collection may be visible to visitors through a large glazed window, with nearby interpretation provided by means of a database screen. Since the corridor alongside the strong room is narrow the database screen will likely be mounted vertically rather than angled.

3. Display Layout and Furniture

Seating will be provided throughout the galleries and there will be a dedicated quiet area at First Floor close to the lift and behind the displays. There will be sufficient space here to accommodate wheelchair users sitting with companions.

Display cases will be freestanding floor or counter mounted, or integrated within the displays above counter height. Items inside will be within an accessible height to be enjoyed by visitors seated as well as standing.

Counter tops will be a suitable height to enable wheelchair users to pull up close to reach interactive devices and touch objects with ease.

A topographic treatment may be used within one or more displays, built up from floor level. Care will be taken to prevent it becoming a trip hazard by aligning it with the display furniture.

4. Interpretative Tools

These will include digital and physical display elements and will be developed further during the next stage of design. Interactive devices will be set into the counter top or, as in the instance of the central void sculptural installation, as six no. interactive pads at wheelchair accessible height that visitors touch to trigger interactive screens.

2D – Graphics Treatments

At the entrance an image of a Gurkha soldier in action will be projected onto the glass screen divider as an attractor.

Graphics will include large scale pictorial banners suspended using a mixture of bamboo and twine, timber and rope, barbed wire and carabiners that relate to the environments in which the Gurkhas serve or have served.

The primary colour palette will take its cue from the Gurkha Museum identity whilst the secondary colours are drawn from the above environments and include earthy tones, offering scope for colour and tonal contrast between the various themed zones and between text and background. Themes will essentially be colour coded to help define them and strengthen key messages.

To further ensure accessibility and legibility the Typology includes Maiandra for titles, headings and pull-out text whilst National will be used for bold copy and case labels.

Care will be taken to avoid setting text against a patterned or illustrated backdrop. To help text stand out and attract visitors, Nepalese inspired patterns will be used which convey heritage and culture. This device is strongly welcomed as it will strengthen the museum identity whilst also enhancing legibility.

AV

Large scale projected images on clear acrylic panels of Gurkhas will replace the existing mannequins, and may contain opportunities for the visitor to ask set questions and interact with them.

The central void fire installation will have screens set into it at various heights with content visible to all, whether seated or standing. The trigger pads will be within easy comfortable reach of wheelchair users, younger children and those of shorter stature.

Audio

Audio devices will be used to convey oral histories to bring the stories alive. All devices will include inductive coupler for the benefit of hearing aid wearers, and volume control where feasible.

Touch

Opportunities for touch will be developed during the next design stage with objects and materials to be identified from the current displays and archives. Items will be selected to provide a variety of touch experiences with different materials, temperature weight and scale. Items will be selected that help to convey and enhance the narrative rather than as tokens.

Trails

Trails will be developed that include Touch, Audio, and Family trails geared to different audiences. Audio and touch trails will be developed using audio description for the benefit of visually impaired visitors. Family trails will encourage engagement with the displays through games such as hunt the mascots.

Lighting

A combination of natural lighting and display lighting will illuminate the galleries, with enhanced lighting to graphics panels. An LED strip in the Gurkha regimental colours of red and green may be used around the edge of the counter tops and will help define distinct thematic zones whilst providing a strong visual aid to orientation.

Motifs and mascots

Trails will be enhanced by the deployment of brigade mascots such as the snow leopard, Falklands penguin, Nepali tiger and red panda, helping to create a strong identity and child-orientated motif that can usefully be employed to draw attention to child-orientated content, for instance.

Conclusion

The design of access measures within the design proposals has been carefully considered. A high level of accessibility is achieved throughout with dignified solutions. There are currently no areas that are non-compliant with the performance measures (Part K, Part M and BS8300).



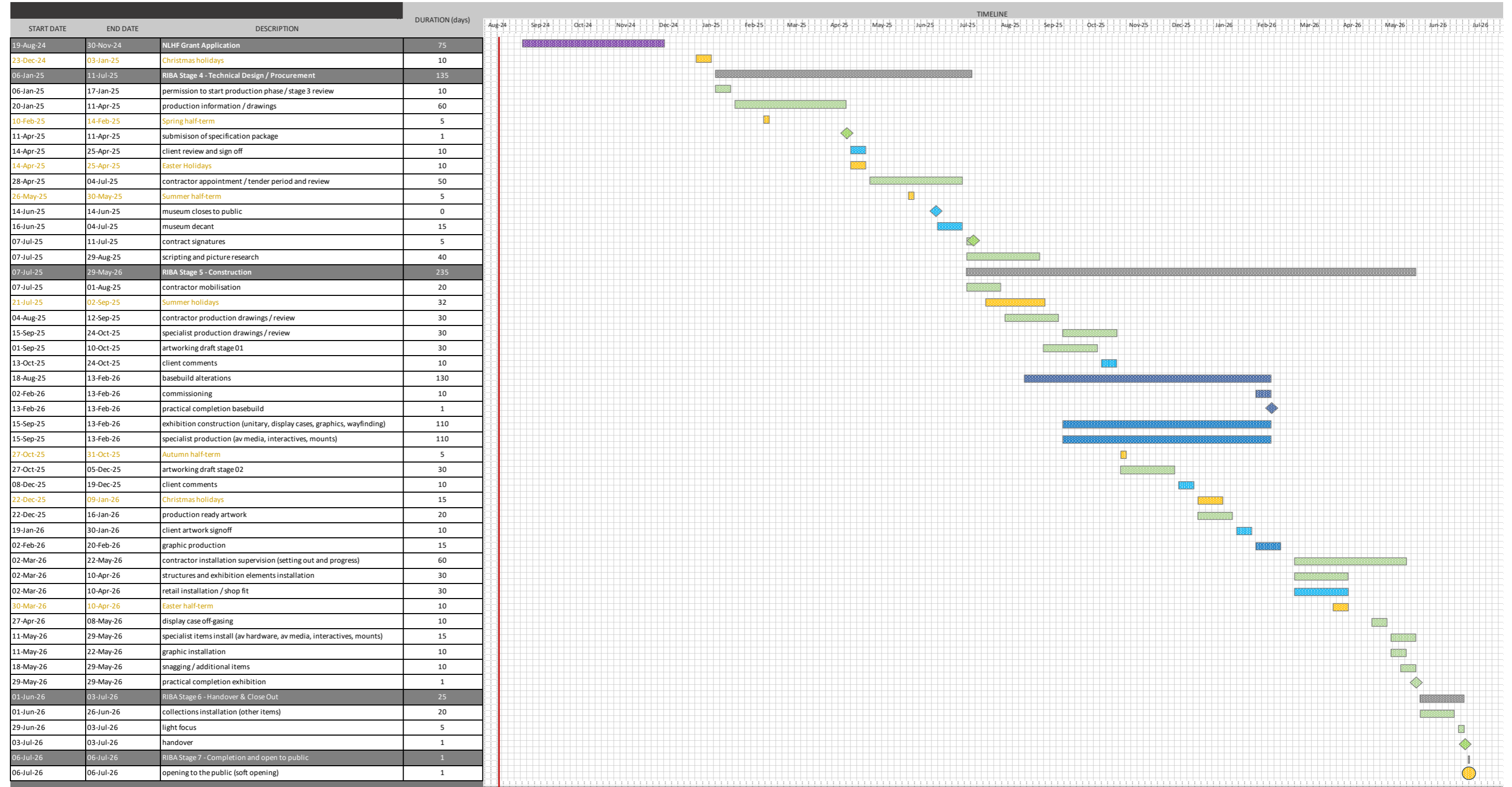
The Gurkha Museum: Project Kaida

12.0 Costs & Programme

12.1 COSTS

*See PT Projects:
'NL-22-00003 Project Kaida Reinterpreting the Gurkha Museum
Delivery 05_Cost_Plan.pdf'*

12.2 PROGRAMME





The Gurkha Museum: Project Kaida

13.0 Appendices

13.1 MANAGEMENT & MAINTENANCE PLAN

1.0 Management & Maintenance Plan Introduction

This management plan sets out a framework for the maintenance and management of The Gurkha Museum, its contents and its supporting infrastructure. The purpose of the plan is to provide a focus for maintenance activity together with detailed guidance for all those involved in these tasks. It should also provide the National Lottery Heritage Fund (NLHF) with confidence that their investment in the site will be sustained and continue to benefit both the heritage and people for many years to come.

The management plan has been prepared in broad accordance with the guidance and general requirements published by the NLHF in “Management and Maintenance Plan Guidance”, September 2017. The plan has been developed in line with other documentation but, above all else, the plan has been informed by a detailed understanding arising from archival research, measured building survey work and architectural analysis carried out with NLHF funding during 2024.

This Management and Maintenance Plan has been coordinated by PLB Projects (project lead consultants) and Pritchard Architecture (architects for the scheme) on behalf of the The Gurkha Museum Trust. The contributing team all have an in-depth knowledge of the proposals for the refurbishment of the Gurkha Museum.

2.0 Understanding the Heritage

2.1 The Building

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 Peninsula Barracks - or Winchester Castle - site has a long and important history. Starting back in the iron age when the Celtic Gauls settled, it was then conquered by the Belgae who made it their capital. The city was then taken in the second Roman invasion of Britain in 43 A.D. and renamed as ‘Venta Bulgarum’. The Romans continued to occupy the area until the year 513 when the city was taken by the Saxons and renamed ‘Wintanceaster’.

In 872 his grandson Alfred the Great was 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).

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 burnt to the ground in 1894 and works on replacement barracks started in 1899. 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, including the coat of arms of George III that sit in the pediment above the museum entrance today.

Since its construction in early 1900’s the building has seen a number of alterations including extensive changes in the 1960’s and then further works in 1986 and 1988 to convert the former barracks into a museum.

2.2 The Collections

The collection at The Gurkha Museum in Winchester is distinguished by several unique and special aspects that highlight the rich history and contributions of the Gurkhas and consists of approximately 11,200 accessioned items. The collection includes a wide array of artefacts such as uniforms, medals, weapons, and personal items

belonging to Gurkha soldiers. These artefacts offer a tangible connection to the personal and collective histories of the Gurkhas, illustrating their bravery and sacrifices. Notable items include Victoria Crosses awarded to Gurkha soldiers, which are among the highest military decorations for valour. The museum also houses cultural and religious items from Nepal, reflecting the rich cultural heritage of the Gurkhas. These items provide insight into the traditions, customs, and daily lives of the Gurkha soldiers and their families.

3.0 Current Situation

3.1 Current Management of the Heritage

The museum site is owned by the Ministry of Defence and leased and maintained by The Gurkha Museum Trust. Management and maintenance of the shared areas, outside the museums leased areas, and surrounding landscape are the responsibility of the Defence Infrastructure Organisation (DIO). The areas within the museums demise are the responsibility of the Trust. The site is managed by the Museum Director who has a team of staff and volunteers based at the museum.

The staff and volunteers are briefed on the listed status of the building.

3.2 Current Condition of the Heritage

As part of this NLHF project a survey has been undertaken to understand the current condition of the building and any repairs required. The building is generally in a good state of repair however it does require redecoration throughout and upgrades to the facilities and services to update it and bring it to modern standards.

13.1 MANAGEMENT & MAINTENANCE PLAN

During the project development an assessment has been undertaken to understand the current condition of both the collection on display, within storage and the archive. The collection is currently in a reasonable condition, but with a requirement for better conservation display cases, artefact mounts and monitoring, along with better environmental storage conditions.

3.3 Management and Maintenance Standards

The ongoing management and maintenance and any future work should be guided by the policies and guidance set out in English Heritage's (Now Historic England) Conservation Principles: Policies and Guidance (2008). Regular maintenance is the best means of ensuring the continued preservation of the building. Regular inspection of the buildings fabric is required to alert the owners to any deterioration or change, and requirement for repair, thus ensuring the best protection of the historic fabric of the building. The building needs to be continually maintained and managed to make sure it meets the requirements set out by its use as a museum.

The care and conservation of The Gurkha Museum collection includes the following schedules of inspections and checks:

- Condition checks and vulnerable objects
- Monitoring and improving environmental conditions
- Managing threats from pests
- Housekeeping
- Conservation cleaning of objects on open display

4.0 Risks

The principle heritage assets are exposed to a number of current, ongoing and future risks which can be broadly outlined as follows.

Building Fabric

- Without future repair and maintenance the buildings fabric will continue to deteriorate.
- Any future repairs and conservation work if not done in-line with conservation standards could damage the historic fabric of the building.
- The project aims to increase the number of visitors to the museum and this could affect the long term condition of the building through increased wear and tear.

Landscape

- The museum sits within a significant setting and site. If regular maintenance of the site and landscape is not maintained there is a risk the site could deteriorate and it would no longer provide the handsome setting the building requires.
- Insufficient maintenance of the hard landscaping around the building and retention of the existing ramps and steps will impact on access for visitors.

Understanding the History

- Without new interpretation methods, the public's understanding of the Gurkhas' history could be lost.
- The current internal exhibitions may not appeal to all members of the public, particularly families and younger generations.

- Without developing the volunteers' group, their knowledge and understanding of the Gurkhas' heritage could diminish
- Failure to incorporate modern technology and interactive elements into exhibits.
- Inadequate efforts in educational outreach and community engagement.
- The museum might struggle to remain culturally relevant in a rapidly changing social landscape. If the museum's narratives and exhibits do not evolve to reflect contemporary issues and perspectives, it may be seen as outdated or out of touch, reducing its appeal and effectiveness.

Access

- Access to the first and second floors of the museum is via a lift located in the shared lobby. The lift is unreliable. Therefore the route round the galleries is not the same for those who require use of a lift to get to the first floor spaces. There is a risk that without future updates to the building this issue will make those who require a lift feel less welcome at the museum.
- Providing physical access whilst minimising impacts on the historic fabric may be challenging, and intervention into the physical structure may be required that could have an effect on the heritage's significance.
- The entrance to the building does not meet current accessibility standards. There is a risk that without future updates this will limit access to the building for some users.

Alterations and new additions

- New alterations and additions could permanently damage the heritage significance of the listed building if not carefully considered in-line with the policies and guidance set out in English Heritage's (Now Historic England) Conservation Principles: Policies and Guidance (2008).

Interpretation and Exhibition

- Damage to historic building fabric due to improper handling of temporary exhibition equipment
- Damage to historic fabric due to the fixing of display and exhibition equipment
- Damage to the natural and historic environments due to signage installations
- Damage to collections caused by inadequate case environments
- Loss of digital files for graphic artwork and digital media software due to hardware degradation/obsolescence
- Damage to building fabric due to heat or vibration from exhibition elements
- Loss or damage to collections on display in the event of an emergency
- Potential loss of star collection items due to lack of security

13.1 MANAGEMENT & MAINTENANCE PLAN

5.0 Management and Maintenance

5.1 Aims and Objectives - Project

Project Kaida will transform the Gurkha Museum into a modern 21st century visitor experience that does justice to the service, sacrifice and commitment that the Gurkhas have made to Britain over the past 200 years. The Museum galleries will be completely renovated to ensure the Museum becomes a global must-visit destination.

The project aims to:

- Make the museum more accessible, welcoming and inclusive for all visitors.
- Improve the visitor experience and flow through the museum
- Upgrading visitor facilities throughout the museum

5.2 Aims and Objectives - Exhibition and Interpretation

- The Gurkha Museum will be recognised as the global reference centre for Gurkha heritage.
- Gurkha heritage will be better understood and valued both by the military family and the wider community.
- Greater visibility and understanding of the significance of Gurkha heritage will support the museum to develop its collection, particularly in areas that are currently under-represented.

5.3 Aims and Objectives - Interior, Exterior and Landscape

The principal aims for a defined management and maintenance plan for the building fabric is to ensure that over time the listed structures do not deteriorate and can function effectively and safely as a heritage visitor attraction. The overall plan will be to consistently inspect the interior and exterior of the museum and site to ensure any maintenance issues are picked up and dealt with efficiently.

The proposed works to the building fabric undertaken as part of the project are focused on minimal intervention to ensure that the original fabric is retained wherever possible. The works are informed by a full understanding of the existing building and previously undertaken works. It is essential that the building is maintained to a high standard and that any future works are carried out appropriately.

Interior

The interior of the entire building should be maintained to provide a suitable environment for its use as a museum and regimental headquarters and to prevent deterioration of the building fabric. Regular cleaning of windows, floor surfaces, sanitary ware etc. should be undertaken. Inspection of all areas should be carried out to check for defects or damage. Particular areas where visitor flows are concentrated should be frequently checked, such as staircases and doorways.

Exterior & Landscape

Maintenance of the exterior of the building must be led by preventative measures rather than reactive maintenance. Regular visual inspection of the fabric should be undertaken and any defects appropriately. Emergency maintenance, provided that the ongoing routine maintenance schedule is followed, should only be necessary in the event of accidental or wilful damage to the building caused by natural occurrences or acts of vandalism.

Key to the long term preservation of the building is a regular program of inspection and maintenance. Regular visual inspections by staff and/or volunteers should be undertaken to establish:

- The general condition of all parts of the building
- The progress of works carried out since the previous inspection
- The need for further works
- The urgency and importance of such works

5.4 Aims and Objectives - Services and Facilities

A key driver in the development of the design for the new mechanical and electrical engineering services has been to produce, in association with the development of the overall scheme, an energy efficient and economical system in terms of capital and running costs. This approach is to first minimise the energy required to maintain the internal environmental conditions and then consider renewable energy sources.

All new and existing mechanical and electrical services are to be regularly maintained to ensure they are functioning safely and in accordance with the manufacturer's recommendations and to meet statutory requirements. The maintenance must be undertaken by accredited specialists and reports must be provided to the Gurkha Museum Trust to be logged within the O&M documentation.

13.1 MANAGEMENT & MAINTENANCE PLAN

6.0 Action Plan and Costs

6.1 Exhibition and Interpretation

Maintenance Area	Heritage Area Funded by the NLHF	Description of Work	Frequency	Responsibility	Cost
External Media	Interpretive panels & signage	Cleaning	Monthly	GMT	Cleaning Budget
		Check for damage	Monthly	(O&M follow supplier's instruction)	£ 500/3 years
		Replacement of graphics	Monthly	(O&M follow supplier's instruction)	Under warranty
	Exterior frames to graphics	Cleaning	Monthly	GMT	Cleaning Budget
		Check for damage		(O&M follow supplier's instruction)	£ 250/3 years
Internal Media	Internal Freestanding display units	Cleaning	Monthly	GMT	Cleaning Budget
		Check for damage	Weekly	(O&M follow supplier's instruction)	£ 5,000/5 years
	Internal suspended displays	Cleaning	Bi-annually	GMT	Cleaning Budget
		Check for damage	Weekly	(O&M follow supplier's instruction)	£ 250/3 years
	Interactive displays	Cleaning	Daily	GMT	Cleaning Budget
		Check for damage	Daily	(follow supplier's instruction)	£ 250/ year
		Replacement of parts	as required	(O&M follow supplier's instruction)	£ 5,000/5 years
	Graphics	Cleaning	Weekly	GMT	Cleaning Budget
		Check for damage	Weekly	(O&M follow supplier's instruction)	£ 250/year
		Replacement	10 year lifespan	(O&M follow supplier's instruction)	£6,700/10 years (10%budget)
	Showcases	Cleaning	Weekly	GMT	Cleaning Budget
		Check for damage	Weekly	(O&M follow supplier's instruction)	£ 250/ year
		Cleaning interiors	Quarterly	(O&M follow supplier's instruction)	Cleaning Budget

	Showcases labels	Update from rotation	Quarterly	GMT	£ 150/ year
	Showcase lighting	Repair/replacement	as required	GMT (O&M follow supplier's instruction)	£ 750/5 years
	Handling items	Cleaning	Daily	GMT	Cleaning Budget
		Repair/replacement	as required	(O&M follow supplier's instruction)	£ 250/ year
	Exhibition painted finishes	Cleaning	Weekly	GMT	Cleaning Budget
				(O&M follow supplier's instruction)	
	Exhibition laminate finishes	Cleaning	Weekly	GMT	Cleaning Budget
				(O&M follow supplier's instruction)	
	Exhibition timber finishes	Cleaning	Weekly	GMT	Cleaning Budget
				(O&M follow supplier's instruction)	
	Exhibition metalwork finishes	Cleaning	Weekly	GMT	Cleaning Budget
				(O&M follow supplier's instruction)	
	AV systems	Cleaning	Quarterly	GMT	Cleaning Budget
		Repair / breakdown	as required	(O&M follow supplier's instruction)	£ 1,500/5 years
	AV media / operating software	Software updates	as required	GMT	Staff / Volunteer time £ 1,000/5 years
		Repair / breakdown		(O&M follow supplier's instruction)	
				GMT	
				(O&M follow supplier's instruction)	

13.1 MANAGEMENT & MAINTENANCE PLAN

6.2 Interior

Maintenance Area	Heritage Area Funded by the NLHF	Description of Work	Frequency	Responsibility	Cost
Shared Areas	All shared areas including toilets, stairwells and lobbies	Cleaning	Daily/ Weekly	DIO	N/A
		Inspection for wear and minor repairs	Yearly	GMT (report to DIO)	N/A
Museum Spaces	All internal areas	Cleaning	Daily/ weekly	GMT	Staff/ Volunteers
	Internal decoration	Re-painting	10 years	GMT	£ 3000/10 years
	Floor finishes throughout	Inspection for wear and replacement	10 years	GMT	£ 2000/10 years
	Sinks and plumbing connections in staff kitchen	Regularly check and if required clear bottle trap waste pipe.	Monthly	GMT	Staff/ Volunteers
Reception Area	Reception desk and fixed furniture	Minor repairs	Annually	GMT appointed contractor	£ 750/5 years
Shop	Shop fixtures and fittings	Minor repairs	Annually	GMT appointed contractor	£ 750/5 years
Fire fighting equipment	New fire extinguishers	Testing and replacements	Annually	GMT appointed contractor	£ 750/5 years

6.3 Exterior and Landscaping

The responsibility of the exterior and surrounding landscape are to be maintained by the DIO. The Gurkha Museum Trust will report any maintenance issues to the DIO in a timely and effective manner.

6.4 Services and Facilities

Maintenance Area	Heritage Area Funded by the NLHF	Description of Work	Frequency	Responsibility	Cost
Mechanical	Electric point of use Water Heaters	Routine servicing	Annually	DIO	N/A
	Existing heating/cooling system to museum spaces	Routine servicing	Annually	GMT appointed contractor	£ 500/year
	Automatic controls	Routine checks	Annually	GMT appointed contractor	£ 250/year
Electrical	Electrical Installation	Periodic Testing & Inspection	5 yearly	GMT appointed contractor	£ 2000/5 years
	Fire detection & alarm system	Routine servicing	6 monthly	GMT appointed contractor	£ 1000/year
	Intruder alarm, security and access control systems	Routine servicing	6 monthly	GMT appointed contractor	£ 1000/year
	Passenger Lift	Service contract including reactive maintenance	3 monthly	GMT appointed contractor	£ 1500/year
	Passenger Lift	Statutory LOLER 'thorough examinations'	6 monthly	GMT appointed contractor	£ 1000/year

13.1 MANAGEMENT & MAINTENANCE PLAN

7.0 Reviewing the Plan

Over time the Gurkha Museum Trust will build on its practical experience of maintaining the museum, new information will come to light and perceptions will change about management priorities. The maintenance plan will need to evolve to reflect these changes. The Gurkha Museum Trust recognises that the maintenance planning and implementation is a continuous cycle of consultation, decision making, monitoring and report. As such, the maintenance plan is seen as a 'living' document that will be reviewed and updated regularly. Overall responsibility for monitoring and reviewing the plan will lie with the Gurkha Museum Trust. The plan will be formally reviewed annually in the form of annual planning workshops in order to:

- Evaluate the effectiveness of interventions carried out over the past year and capture learning
- Assess the effectiveness of the maintenance activities in achieving the objectives and aims laid out in the plan
- Assess the financial and organisational efficiency of the plan
- Identify areas for improvement
- Review overall vision, aims and objectives in response to changing requirements and priorities

Following this annual review, the maintenance plan will be adjusted to incorporate any agreed revisions and recommendations.

13.2 INTERPRETATION RISK LOG

Assessment of the risks involved with the exhibition interpretation elements.

Interpretive Elements	Risk	Risk Level	Mitigation
EXTERNAL INTERPRETATION:			
Exterior Graphics	Vandalism	Medium	Risk of vandalism to be mitigated by the appropriate specifications of vandal resistant durable materials.
	Panels not secure	Low	Panels attached securely to wall with security fixings
	Panels cause obstructions	Low	Graphic panels to be positioned in appropriate places to avoid obstructions with visitor flows and accessibility. Good visual contrast is to be achieved from surrounding environment
	Risk of injury	Low	Designs to be assessed and developed with any risks designed out i.e. No exposed sharp edges, corners to be chamfered or rounded, large heavy elements to be reduced into smaller or lighter pieces,
	Weather resistance	Low	Panels to withstand the elements and material specification will reflect the conditions the panels will be exposed to.
	Dirt and debris	Low	Regular checks and cleaning.

Interpretive Elements	Risk	Risk Level	Mitigation
INTERNAL INTERPRETATION:			
Display Units	Vandalism	Medium	Exhibition designs to reduce risk of vandalism through the appropriate specifications of materials. Units should be checked weekly for damage and repaired if needed.
	Units not stable	Low	Units to be designed with low centre of gravity and stable base to give extra stability
	Units cause obstructions	Low	Unit positions have been considered in exhibition layout to ensure efficient visitor flows and clear walk ways. Good visual contrast is to be achieved from surrounding environment
	Risk of Injury	Low	Units design to be assessed and developed with any risks designed out i.e. No exposed sharp edges, corners to be chamfered or rounded, large heavy elements to be reduced into smaller or lighter pieces,
Showcases	Vandalism	Low	Units to be checked weekly for damage and repaired if required.
	Objects difficult to see	Low	Internal lighting specified to ensure objects can be seen. Case layouts designed to provide visitors with engaging and accessible displays.
Graphics	Vandalism	Medium	Exhibition designed to reduce risk of vandalism through the appropriate specifications of materials. Units will be checked weekly for damage and repaired if needed.
	Panels not secure	Low	Graphics to be securely fixed to units as appropriate.
	Panels cause obstructions	Low	Graphic panel positions have been considered within design development of the exhibition layout to be integrated within units and provide clear visitor flows.

13.2 INTERPRETATION RISK LOG

Assessment of the risks involved with the exhibition interpretation elements.

Interpretive Elements	Risk	Risk Level	Mitigation
Low Tech Interactives	Vandalism	Medium	Exhibition designed to reduce risk of vandalism through the appropriate specifications of materials. Units will be checked weekly for damage and repaired if needed.
	Risk of injury	Low	Pieces and elements to be developed, designed and specified to not cause injury. Interactives to be tested and are to use tried and tested methods. Types of hazard include finger traps, no sharp or heavy items.
Audio / AV elements	AV break down	Low	Ensure items are covered by warranty and / or maintenance contract. Specify tried and tested media.
	Software capability	Low	Specification to allow for changes and updates to the software and content.
	Sound bleed of audio	Medium	AV positions have been carefully considered in exhibition layout to minimise any risk of sound bleed.
	Vandalism	Low	AV Hardware and software designed to be robust to minimise impacts of vandalism through specification and careful programming. AV elements checked weekly for damage and repaired if required.
Process / Programme:			
Information provision	Information is late and delays progress	Low	Clear programming and identification of deadlines. RFI's issued as required.
Integration with other contractors	Multiple teams working within the same space need to be clear of responsibilities and requirements.	Low	Project team and contact details circulated at start of project with key contacts highlighted. Regular project team meetings and correspondence.

13.3 COLLECTION ITEMS - EXTENDED OBJECTS LIST

The Museum's collection consists of approximately 11,200 accessioned items.

Of this extensive collection, the following items have identified by the curatorial team as desirable for display within each of the areas along the visitor journey.

In each instance an item is deemed to be particularly supportive of the interpretive themes, key messages and/or golden threads.

REF	ITEM	DESCRIPTION
INTRODUCTION		
PRINCIPLE OBJECTS		
	Gurkha 'mannequin'	Fully-dressed Gurkha 'mannequin' – or alternative display method – Sirmoor Battalion uniform of 1815.
	Gurkha 'mannequin'	Fully-dressed Gurkha 'mannequin' In today's uniform and equipment (updateable)
	'A Gurkha Sepoy'	Water colour dating from 1815, showing a Gurkha soldier of the period, likely recruited into British service
ORIGINS 1		
NEPAL		
PRINCIPLE OBJECTS		
O1P-001	Relief map of Nepal – OR the Gurkha House	Model designed to show the country in its entirety OR a model of a wealthy Gurung clan dwelling, designed to show traditional living arrangements in much of Nepal up to the modern era.
O1P-002	Chautara-inspired resting place with Peepal tree	Throughout Nepal the Chautara (a stone or earthen seating place, built under a Peepal tree to provide shade) is a ubiquitous sight, allowing those carrying large loads to rest whilst traversing Nepali hills
O1P-003	Stone Carvings of Hindu Goddess Kali (19" X 28-1/2" X 4")	A counter to a number of others which are held at Shorncliffe temple (the museum holds 2)
O1P-004	1x Traditional Sarangi Violin (made of wood and leather)	
O1P-005	1x Nepali Madal Drum	Often used for recreation but also for events such as weddings or religious ceremonies
O1P-006	2x Eastern Nepali Brass Goblets	
O1P-007	1x traditional Tibetan-style tea-bowl	Wood and lined with silver (scarce today but historically more common)
O1P-008	2x Kathmandu wooden door frame carvings	
O1P-009	Royal Nepali Tilhari (necklace), hair ornament, bracelets and necklaces	Used in a royal wedding c.1911, all containing 22 carat gold and precious stones. Also included with this group (all given to the museum under the same bequest) are a handful of gold, silver and bronze currency coins. (The donor's family were presented with the assemblage from the Nepali royal family)
O1P-010	3x Traditional earrings and nose-piece	Worn by male dancers
O1P-011	1x traditional Tsampora	Head-piece worn by royal guards in Kathmandu

O1P-012	1x Doko	An iconic cultural artefact – the traditional basket carried on the back, supported by a band around the head. Carrying a loaded doko at speed over a challenging route has long been an important test in Gurkha recruit selection.
O1P-013	1x Nanglo	A traditional woven sieve for separating grain and chaff
O1P-014	1x Large sacrificial Khonra	Nepali sword used for ceremonial beheading of livestock and other sacrificial animals
O1P-015	1x large 19th Century silver-handled large sacrificial kukri	
O1P-016	1x 18th Century long kukri with decorated blade	One of the oldest pieces in the collection
O1P-017	1x Traditional Stone-shot Hunting bow	Used to fire stone pellets (motengra) at game or small prey.
O1P-018	Tensing Norgay's ice axe (c.1959), snow goggles and 1953 I.D. tag	From his time as a sherpa climbing in the Himalayas. The latter is from the 1953 successful expedition to summit Mt. Everest.
SMALLER OBJECTS		
O1S-001	16x Selection of Nepali coins	Dating from 1789-1926, and a Nepali gold mohur coin of 1943
O1S-002	10x Banknotes of Nepali currency	Dating to the 1990's prior to the removal of the Nepali monarchy
O1S-003	8x Uncut and worked topazes and lapis lazuli stones	Mined in Nepal
O1S-004	1x Broadhead and 1x trident head arrowheads	Made in Nepal c.1840
O1S-005	3x Modern gold earrings and necklaces	Made in traditional Nepali style
ORIGINS 2		
ESTABLISHMENT OF NEPAL		
PRINCIPLE OBJECTS		
O2P-001	Makwanpore Wine Cooler	A large silver bowl commissioned by Lt. Boileau for the commander of the British Indian army in Nepal in 1816, David Ochterlony, who had made Boileau the commander of the new Resident's Escort in Kathmandu. The cooler is ornately decorated with reliefs showing the resident arriving at Kathmandu and has handle bosses showing the then-Prime Minister of Nepal, Bhim Sen Thapa.
O2P-002	Assaye Elephant	An ornate silver elephant statuette inlaid with gems. This piece was originally atop a standard captured at the Battle of Assaye in 1803, which came into the possession of the 7th Gurkha Rifles (a descendent of the original regiment at Assaye) as part of their mess silver. One of the oldest and most unique pieces of silver in the museum's collection which reflects the early British conquests in India.
O2P-003	Mess cutlery, 10th Madras Native Infantry	The regimental mess cutlery (ladle, fork and spoon) of the 10th Madras Native Infantry, dating back to the mid-18th century. This regiment later evolved into the 10th Gurkha Rifles and links back to the early British military presence in India.

13.3 COLLECTION ITEMS - EXTENDED OBJECTS LIST

O2P-004	Kalunga Cannon Ball	Small cannonball used at the battle of Kalunga fort in October 1814, in the opening stages of the Anglo-Nepal War.	E1P-001	1x Koonja Ram	Carved rams head presented to the Sirmoor Battalion in memory of their capturing the fort of Koonja from a group of local bandits in 1824. The rams head also appears as part of the belt furniture of the Royal Gurkha Rifles, highlighting the traditions and Kaida of the Brigade.
O2P-005	Painting of 'Eight Gurkhas'	Drawn in 1815 and depicting eight Gurkha recruits of the castes available to British recruitment in that period. - Would need to be accessible for regular switching with a copy due to fade risk and insurance reasons	E1P-002	1x Battle of Koonja Painting	A framed watercolour depicting the battle of Koonja, painted during the period by Frederick Shore, an early Gurkha officer.
O2P-006	Diorama of the battle for Malaun Fort	A key battle at the end of the Anglo-Nepal War which allowed British forces to threaten Kathmandu itself (currently already in the museum display)	E1P-003	2x Contemporary watercolours "Gurkha Life at Dehra Dun"	A pair of watercolours painted by Frederick Shore, c. 1821, showing Gurkha soldiers and life at Dehra Dun, an early base for the Sirmoor Battalion
O2P-007	Image/copy of Frederick Young's Commissioning document	Frederick Young served as one of the founders of Gurkha soldiers in British service and was present throughout the Anglo-Nepal War. His subsequent actions laid the foundations for Gurkha service in India.	E1P-004	The Koonja 'gun' (NB a large piece)	A large wall-mounted canon captured by the Sirmoor Battalion of Gurkhas during their attack on Koonja fort in 1824
O2P-008	Selection of Khukris	Another Gurkha 'icon', the museum holds hundreds of kukris but this display section might hold examples of each of the standard service kukris used by Gurkhas since the First World War (Marks I, II, III, IV and V) as well as c10x kukris of other types and formats (at least 1x wider 'western' style kukri and 1x narrower 'eastern' style kukri. 1x silver decorated 'kothimora' kukri, to show decoration and format', others to show different decorations and ages, and at least 1x 'tourist' kukri, made for the tourist market and of much poorer quality, for comparison). Also should include the 'Twells' Kukri, a high-quality piece presented to a British Gurkha Officer for services to Nepal in the 1940's, and another 2x kukris presented by various nepali prime ministers to Gurkha officers.	E1P-005	2x Silver bowl and plate	Captured from the Maharaja of Bhurtpore, and captured after the siege of Bhurtpore in 1826 by Lt. John Fisher, later killed at the battle of Sobraon in the 1st Anglo-Sikh War.
SMALLER OBJECTS			E1P-006	1x Telescope	Carried by Major Charles Reid, commanding officer of the Sirmoor Battalion, during the Siege of Delhi in 1857. It is dented due to shrapnel which struck it during the siege.
O2S-001	3x Examples of the Army of India Medal 1799-1826 w/ Nepaul clasp	Awarded to Lt. Robert Ross, who raised the 1st Nusseree Battalion, (later to become the 1st Gurkha Rifles), Lt. Samuel Speck, who served in the 2nd Nusseree Battalion, and Lt. Frederick Young, who raised the Sirmoor Battalion (later to become the 2nd Gurkha Rifles and eventually today's Royal Gurkha Rifles).	E1P-007	1x Indian Mutiny Medal w/clasp	Awarded to Capt. JFL Fisher for serving with the Sirmoor Battalion at the Siege of Delhi
O2S-002	1x Honourable East India Company Medal	Awarded to soldiers fighting in the Nepaul War.	E1P-008	1x Kukri and Scabbard	Capt. JFL Fisher who fought as an officer with the Sirmoor battalion at Delhi in 1857
O2S-003	Spherical Seal of General Frederick Young	Founding Commandant of the Sirmoor Battalion, and first commandant of the Sirmoor Battalion's depot at Derha Dun	E1P-009	1x Kukri	Formerly belonging to Maharaja Jangbahadur Rana, the Nepali Prime minister who led troops south into India to assist with ending the Indian Mutiny in 1857
O2S-004	.68 calibre musket ball	Type used by soldiers during the Anglo-Nepal War	E1P-010	The Gully Cup	A unique piece of silver, a cup presented to Lt. John F. S. Gully, a liaison officer with units of the Nepal contingent brought by Jangbahadur Rana south in 1857
O2S-005	Early Belt Plates for officers and regimental followers	1x Officer's Sword Belt Plate for the Nusseree Battalion c.1815-1830. 1x Officer's Sword Belt Plate, Sirmoor Battalion c.1816-1857. 1x Chuprass's (messenger's) belt plate for the Nusseree Battalion c.1815-1850	E1P-011	Medal set of Gen. John Tytler	The first member of a Gurkha regiment to gain the Victoria Cross, for actions during the Indian Mutiny in 1858
EPOCH 1			E1P-012	Replica equipment (uniform, musket, bayonet) of an Indian Sepoy Rebel from 1857	
EARLY 19TH CENTURY			E1P-013	Miniature replica of the Queens Truncheon	Known as 'Nishani Mai' in Nepali. The truncheon was awarded to the Sirmoor Battalion for their services at Delhi by Queen Victoria in lieu of an extra colour, which had previously been awarded to them but which had to be laid aside again when they became a rifle battalion, as rifle units do not carry colours.
PRINCIPLE OBJECTS			E1P-014	1x Fragment of a cannon-shell	Fired at the positions of the Sirmoor Battalion by besieged mutineers at Delhi in 1857
			E1P-015	1x 1853 pattern Lee Enfield rifled musket, with accompanying cartridge and bullet.	This ties in with the long standing myth that British forces were going to force a new type of ammunition, greased with pork and beef fat, onto Muslim and Hindu Indian soldiers, which led to the sparks that ignited the uprising.
SMALLER OBJECTS			E1S-001	1x Army of India Medal with the clasp 'Bhurtpore', to Sepoy Purna Mall, Nusseree Battalion.	

13.3 COLLECTION ITEMS - EXTENDED OBJECTS LIST

E1S-002	1x Army of India Medal w/clasp 'Ava'			
E1S-003	1x First Burma Medal	Awarded to an unnamed member of the Rungpoor light infantry		
E1S-004	1x Guznee Medal 1839 to Sepoy Champa Gurung, Bengal European Regiment			
E1S-005	1x Sutlej Medal to Sepoy Toonee for Moodkee w/clasps 'Forozeshuhur' and 'Sobraon',	One of two known to exist, as only 2 gorkha orderlies were present at the former two battles.		
E1S-006	1x Sutlej medal for the battle of Aliwal w/clasp 'Sobraon' to Sepoy Bhunea Kuttree.			
E1S-007	1x Sutlej medal w/clasp 'Aliwal' to Sepoy Ummer Sing Bunneah			
E1S-008	Medal set	Incl. 3 medals and 2 orders of Charles Reid, commander of the Sirmoor battalion at Delhi in 1857		
E1S-009	1x Mutiny Medal to Sepoy Gujbir Rana 66th Gurkha Light Infantry			
E1S-010	Indian Order of Merit (2nd Class) to Havildar Buddul Thapa for services during the Siege of Delhi			
E1S-011	Selection of appropriate badges from the time period from different Gurkha regiments			
EPOCH 2 LATE 19TH CENTURY				
PRINCIPLE OBJECTS				
E2P-001	1x Kandahar Gong	A large brass gong inscribed in Arabic which was captured at the Battle of Kandahar in 1880 from one of the main Afghan leader's tents by Gurkha soldiers.		
E2P-002	1x Afghan Wool Poshteen	A long Afghan sheepskin cloak used to keep warm and dry in the inhospitable terrain of Afghanistan		
E2P-003	1x Afghan Talwar sword	Carried by pashtun tribesmen against Gurkha soldiers		
E2P-004	2x Pathan Daggers	Known as pesh-kabz knives, long and sharp often with beautifully designed leather handles.		
E2P-005	1x Silver Dargai Shell	A silver-mounted shell-case fired during the battle of Dargai in 1897, in which Gurkha soldiers and Gordon highlanders stormed a fortified hilltop held by local tribal groups		
E2P-006	'The Little Man' Statuette - Silver statue of a Gurkha in hill-clothing	This trophy was initiated in the late 19th century and used as a prize for the winner of the annual 'Khud Race' a hill race run in the Brigade of Gurkhas in Northern India and then later Hong Kong. A prized piece of regimental history		
E2P-007	2-3x Afghan Jezail rifles	Deadly and used at long range throughout Afghanistan during the 19th, 20th and even 21st centuries		
E2P-008	1x Flintlock Afghan pistol			
E2P-009	1x Snider short rifle, .577 calibre, and ammunition	Used by Gurkha soldiers in the latter part of the 19th century		
E2P-010	Medal set of Donald MacIntyrne VC, 2nd Gurkha Rifles (Looshai Campaign, North East India,1872)		The 2nd member of a Gurkha regiment to receive a Victoria Cross, for actions in what will later be known as Malaya in 1872.	
E2P-011	Medal set of John Manners-Smith VC, 5th Gurkha Rifles (Hunza Campaign, North West India,1891)		Received his Victoria cross for actions in the Hunza campaign of 1891, leading soldiers up steep slopes in the face of enemy fire. Later called by Sir Jackie Smythe 'one of 4 VC recipients who did not know the meaning of fear'.	
E2P-012	Sketch books of F.M. Barrett		Officer in the 5th Gurkha Rifles during the latter part of the 19th century, taking in a key number of these smaller campaigns with beautiful imagery.	
E2P-013	1x example of the Hat, Felt, Gurkha		Has become iconically known as the Gurkha Hat, and which had its origins on the North-West Frontier of India in the late 19th century and early 20th century to better protect against weather conditions	
E2P-014	1x Kukri blade		Picked up at Gyantse Dzong in Tibet, after the storming of that Fortress in 1904 by Gurkha soldiers.	
E2P-015	1x Ceremonial Uniform of Tikram Lama, soldier who attended the 1911 Delhi Durbar			
SMALLER OBJECTS				
E2S-001	7x Afghanistan 1878-80 Medal w/clasp			
E2S-002	1x Kabul to Kandahar Star			
E2S-003	19x India General Service Medal 1854 w/clasp			
E2S-004	5x India Medal 1895 w/clasp			
E2S-005	1x China Medal		Awarded to Rifleman Gurung, 4GR	
E2S-006	1x Tibet Medal		Awarded to Rifleman Bhagatbahadur Gurung 8GR	
E2S-007	1x Tibet Medal w/clasp Gyantse		Awarded to Rifleman Godir Gurung, 8GR	
E2S-008	1x India General Service Medal 1908 w/clasp NW Frontier 1908		Awarded to Rifleman Dhokul Gurung 2/5GR	
E2S-009	1x India General Service Medal 1908 w/clasp Abor 1911-12		Awarded to Rifleman Ratna Burathoki, 1/8GR	
E2S-010	1x Medal set of Havildar Tikaram Lama 2GR (inc. Indian Order of Merit 3rd Class)			
E2S-011	1x Medal group		Awarded to Hon. Captain Gopal Borah, inc. Order of British India and Indian Order of Merit.	
E2S-012	1x Delhi Durbar medal 1903			
E2S-013	1x Delhi Durbar medal 1911			
E2S-014	1x Certificate for the award of the Indian Order of Merit for gallantry at Kandaha		Awarded to Rifleman Bisram Thapa, 2nd Gurkha Regiment.	
E2S-015	1x Example of a pipe-major's plaid brooch and 1x example of period regimental tartan.		The Gurkha regiments took on a very Scottish feel in the late 19th century with many of their traditions, especially those of tartans and bands of pipes and drums, still being in place today.	

13.3 COLLECTION ITEMS - EXTENDED OBJECTS LIST

E2S-016	A brief selection of appropriate badges from the time period from different Gurkha regiments		E3.1P-013	1x-3x Full examples of WWI-era uniforms, kit and weaponry	Replicas in the case of the uniforms, to be deployed as required.
E2S-017	Medal Set of Subedar Birbal Nagarkoti	Recipient of the Order of British India and the rare St John Medal for saving life for actions in the Dharamsala Earthquake of 1905.	E3.1P-014	1915 Service Jacket and Lanyard	Belonging to Col. C. Villiers-Stuart, an officer of the 1st/5th Gurkha Rifles.
E2S-018	1x Silver presentation wrist-watch	Presented to Lt. J.D. Grant, VC, 8GR	E3.1P-015	3x Medal sets	Awarded to Subedar Major Gambirsing Pun, Capt. Edward Phipson and Colonel Cecil Allanson, who all played key roles during the 1st Battalion 6th Gurkha Rifles famous charge at Hill Q, on Sari Bair Ridge during the Gallipoli Campaign in 1915.
EPOCH 3			EARLY 20TH CENTURY		
PRINCIPLE OBJECTS			PART ONE: THE FIRST WORLD WAR		
E3.1P-001	Victoria Cross medal group	Awarded to Rifleman Kulbir Thapa, 3rd Queen Alexandra's Own Gurkha Rifles (the first Gurkha soldier to receive the award and a notable example of the VC for a rescue under fire rather than in a direct assault)	E3.1P-016	Fragments of artillery shells	Found at Gurkha positions at Gallipoli during the Gallipoli campaign in 1915
E3.1P-002	1x statuette (maquette) of the actions of Kulbir Thapa rescuing a British soldier from no-mans-land in France during his VC action in 1915.	This was part of preparatory work done by sculptor Amy Goodman when producing the larger statue of Kulbir Thapa in Princes Gardens in Aldershot	E3.1P-017	1x Kukri blade	Found at Gallipoli after the end of the Gallipoli campaign
E3.1P-003	Victoria Cross Medal set	Awarded to Rifleman Karanbahadur Rana of the 3rd Queen Alexandra's Own Gurkha Rifles, the 2nd Gurkha soldier to receive the VC, for actions in Palestine in 1917	E3.1P-018	1x Sailor's Tally Cap	From the hospital ship 'Goorkha' which evacuated casualties from Galipoli
E3.1P-004	1x Short Magazine Lee Enfield Rifle, complete with bayonet and ammunition.	The main infantry weapon of British soldiers during the war, and one carried by almost every Gurkha soldier, nearly as ubiquitous as the kukri.	E3.1P-019	1x Presentation Kukri	Presented to Kulbir Thapa in 1916
E3.1P-005	1x WWI Trench spike and leather scabbard - in the form of a knuckle duster with a sharp push-dagger atop it.	The scabbard contains the names of the locations the owner has moved through during the First World War and was probably owned/used by a British Gurkha Officer.	E3.1P-020	1x WWI Trench club	
E3.1P-006	1x WWI era kukri	The Mark I kukri was the first standardised service kukri and issued during WWI and later. It is larger and heavier than later models, with a distinctive handle	SMALLER OBJECTS		
E3.1P-007	1x WWI-Era Flare Pistol		E3.1S-001	2x Medals	Awarded to Chandarman Gurung, including the 1914 Star w/clasp
E3.1P-008	1x Rum mug	Likely produced from a discarded artillery shell by Barber Janaklal Lama of the 7th Gurkha Rifles, whilst a prisoner of war, having been captured during the Siege of Kut in Mesopotamia during World War One	E3.1S-002	1x Example of 'Great War Trio' medals, such as that to Dadi Gurung.	
E3.1P-009	1x Shell case mug	Made by/for Capt. G. McCleverty, 1st/2nd Gurkha Rifles, who played a major role in the immediate post-war actions in northern Persia against Bolshevik Russian troops.	E3.1S-003	1x set of 2 medals	Awarded to Sukum Lall Gurung, the British War Medal and Victory Medal, interestingly to a member of the Shere regiment, the Nepalese contingent which fought in WWI
E3.1P-010	Medals of Capt. McCleverty.		E3.1S-004	1x Medal set of Subedar Dalkesar Gurung	Including the Russian WWI medal of the Cross of St George
E3.1P-011	1x Mounted 5-kran piece, turned into a 'medal' for Tutu, a dog kept by the 2nd Gurkha Rifles during the latter part of the first world war.		E3.1S-005	1x Medal Set of Pensioner Subedar Lachiman Gurung	Served as a gurkha recruiter from 1915-1919
E3.1P-012	1x Silver Hip Flask with Bullet Hole and 1x service cap	Belonging to F.Esse, an officer who later served with different Gurkha regiments wounded at the first day of the Somme.	E3.1S-006	1x Medal set of Brigadier A. Chope, DSO	Served with the 2nd Gurkhas and received the Order of the Nile in 1916 for service in Egypt
			E3.1S-007	1x Medal set of Lt. Manbahadur Thapa, OBI 2/6th Gurkha Rifles, (OBI, 3x WWI medals and jubilee medals)	
			E3.1S-008	cx25 First World War Memorial Plaques, known as 'Dead Man's Pennies' given to families of those who were killed in the conflict.	Many named to Gurkha soldiers were unable to be delivered to their families due to lack of records or the sheer difficulty getting them to isolated areas in Nepal.
			E3.1S-009	1x miniature silver bell	A replica of the larger bells cast by certain Gurkha regiments from remaining Memorial Plaques unable to be delivered to the appropriate families (and also one of the only pieces of silver we have from the 4th Gurkha Rifles)
			E3.1S-010	1x Trench ashtray	Made by Gurkha Prisoner of War during the First World War
			E3.1S-011	1x Pocket watch	Major Cranmer-Roberts, of the 4th Gurkha Rifles, in France 1914-1915

13.3 COLLECTION ITEMS - EXTENDED OBJECTS LIST

E3.1S-012	Medals of Maj. Cranmer-Roberts, in support of the pocket watch.		E3.2S-003	1x India General Service Medal 1908 w/clasp	Mahsud 1919-20 to Rfn Sante Thapa 5GR
E3.1S-013	1x 1902 pattern sighting compass	Belonging to Capt. Inglis a Gurkha officer killed during WWI	E3.2S-004	1x India General Service Medal 1908 w/clasp	Malabar 1921-22 to Rfn Tilakbahadur Basnet
E3.1S-014	A brief selection of appropriate badges from the time period from different Gurkha regiments		E3.2S-005	1x India General Service Medal 1908 w/clasp	Waziristan 1921-24 to Rfn Khem Chand 1/2GR
			E3.2S-006	1x India General Service Medal 1908 w/clasp	NW Frontier 1930-31 to Rfn Chhembal Gurung 2/5GR
			E3.2S-007	1x India General Service Medal 1908 w/clasp	NW Frontier 1935 to Rfn Chabahadur? Thapa 2/1GR
EPOCH 3	EARLY 20TH CENTURY	PART TWO: INTERWAR YEARS	E3.2S-008	1x India General Service Medal 1936 w/clasp	NW Frontier 1936-37 to Rfn Ghaman Thapa 2/6GR
PRINCIPLE OBJECTS			E3.2S-009	1x India General Service Medal 1936 w/clasp	NW Frontier 1937-39 to Nk Lalbahadur Thapa 2/2GR
E3.2P-001	1x signalling Heliograph mirror	Used to communicate between isolated piquets on the North-West Frontier.	E3.2S-010	1x General Service Medal 1918-1962 w/clasp	Iraq to L.Nk Indrajit Gurung 1/11GR
E3.2P-002	1x Ornate Afghan military helmet	Captured during the 3rd Anglo-Afghan War in 1919	E3.2S-011	1x General Service Medal 1918-1962 w/clasp	NW Persia to Rfn Dalbahadur Thapa 1/2GR
E3.2P-003	1x presentation kukri owned by Capt. Lloyd of the 9th Gurkha Rifles.	Whilst this kukri is likely a later tourist piece, it is believed to have been owned by Capt. Lloyd who was present at Amritsar in 1919 during the events of the Amritsar Massacre (though he did not take part).	E3.2S-012	1x General Service Medal 1918-1962 w/clasp	Kurdistan to Rfn Kirte Rai 1/7GR
E3.2P-004	1x Webley Revolver (and holster) and 1x Kukri	Awarded to A.V.A. Mercer, 10th Gurkha Rifles, who served on the North-West Frontier between the wars	E3.2S-013	1x Kings Shooting Medal with bar	Awarded to Barnasing Thapa
E3.2P-005	2x Silver-handled presentation kukris and 2x ornate pesh-kabz daggers	Donated as a pair and formerly owned by a Gurkha officer of the 2nd/6th Gurkhas in the period (metal handled and excellently made)	E3.2S-014	A brief selection of appropriate badges from the time period from different Gurkha regiments	
E3.2P-006	1x Katar Push Dagger	Captured on the North-West Frontier when searching for the Fakir of Ipi, religious leader and local insurgent leader, in 1919	E3.2S-015	1x Set of model soldiers and mounted mule machine gun section, c.1925	
E3.2P-007	1x Pathan Handgun	Manufactured at Jamrud, a good example of a NWF modified weapon.	E3.2S-016	1x Spent Bullet From Pathan Rifle	Action at Sharawangi, Waziristan 1938 2/4GR . 2 GOR's killed . 6-7 Wazirs killed
E3.2P-008	1x modified Lee Enfield	Also cobbled together along the north-west frontier			
E3.2P-009	1x Russian dagger	Captured by 2nd Gurkha rifles in Persia in 1920	EPOCH 3	EARLY 20TH CENTURY	PART THREE: THE SECOND WORLD WAR
E3.2P-010	1x Crossed Kukri Shield to Capt. Machonchy	Killed at Anghai Tangi in 1920	PRINCIPLE OBJECTS		
E3.2P-011	Medals of Capt. Machonchy	Killed at Anghai Tangi in 1920	E3.3P-001	1x Webley revolver	Belonging to FM Bill Slim, former Gurkha officer and later commander of the 14th Army in Burma.
E3.2P-012	Medals of Col. Dunscombe-Crowdy	Killed at Anghai Tangi in 1920 and one of the most senior Gurkha officers killed on the frontier between the wars.	E3.3P-002	1x Victoria Cross medal	To Lalbahadur Thapa, 2GR awarded the VC for actions in North Africa in 1943
E3.2P-013	Replica uniforms of soldiers on the North-West Frontier, for mannequins, if required.		E3.3P-003	1x Victoria Cross Medal	To Ganju Lama, 7GR, awarded the VC for actions in Burma in 1944
E3.2P-014	1x George Cross of Naik Nandal Thapa	Awarded for rescuing injured civilians at Quetta after the 1935 Quetta Earthquake	E3.3P-004	1x Victoria Cross Medal	To Michael Allmand, 6GR, awarded the VC for actions with the Chindits in Burma in 1944
E3.2P-015	1x Empire Gallantry Medal of Chitrabahadur Gurung	Awarded for rescuing injured civilians at Quetta after the 1935 Quetta Earthquake	E3.3P-005	1x Victoria Cross Medal	To Tulbahadur Pun, 6GR, awarded the VC for actions with the Chindits in Burma in 1944
E3.2P-016	1x Albert Medal of Rifleman Aimansing Pun	Awarded for attempting to save the life of a drowning comrade in 1925	E3.3P-006	1x Victoria Cross Medal	To Bhanbhagta Gurung, 2GR, awarded the VC for actions in Burma in 1945
SMALLER OBJECTS			E3.3P-007	1x I.D. Tag of VC winner Ghaje Ghale, 5RGR	
E3.2S-001	1x India General Service Medal 1908 w/clasp	Afghanistan NWF 1919 to Rfn Chandrabir Gharti 1/4GR	E3.3P-008	1x Speedometer and 1x metal star	From tanks knocked out by Ganju Lama during his VC Action
E3.2S-002	1x India General Service Medal 1908 w/clasp	Waziristan 1919-21 to Rfn Gore Sarki 2/3GR	E3.3P-009	1x Piat Anti-Tank weapon	Of the kind used by Gurkha soldiers during WWII
			E3.3P-010	1x Bugle	Of Rifleman Ranhoj Rai, 3/7GR, captured at the sittang river and then escaped to join an American unit

13.3 COLLECTION ITEMS - EXTENDED OBJECTS LIST

E3.3P-011	1-3x replica uniforms of the period, as required.	
E3.3P-012	1x Mess Dress Jacket	Of Col. John Masters, 4th Gurkha Rifles, Chindit Commander and later author
E3.3P-013	1x WWII Uniform	As worn by Gaje Ghale, 5GR, WWII
E3.3P-014	1x Framed map	111 Brigade's map through Burma due to their involvement with Chindit operations in 1944
E3.3P-015	1x Silk South-East Asia Escape map, date 1942-1945	
E3.3P-016	Medals	Of Maj. Michael Drinkall, commander at the battle of Hangmans Hill, Monte Cassino, 1944
SMALLER OBJECTS		
E3.3S-001	POW Identity disc	Worn by a 2GR officer working on the Burma railway 1942-1945
E3.3S-002	1x Burma Gallantry Medal	Of Naik Bagbir Rana
E3.3S-003	1x British Empire Medal	Awarded to Bagbir Gurung, General Slim's Orderly
E3.3S-004	1x Chindit badge	
E3.3S-005	1x Arm Patch of the 14th Army	
E3.3S-006	1x Arm Patch of the 8th Army	
E3.3S-007	1x Medal set and 1x whistle, shrapnel and 'prison money'	Of Lt. Col Hartigan of 1GR, captured on the retreat towards Singapore.
E3.3S-008	A brief selection of appropriate badges from the time period from different Gurkha regiments	
E3.3S-009	1x Patch of the 43rd Gurkha Lorried Brigade	With accompanying explanation.
E3.3S-010	1x Walther P38 Pistol	Captured from Gen. Hans Jurgen Von Armin by soldiers from 2GR at the end of the North African Campaign in 1943
E3.3S-011	Replica MkII Mills Grenade, c. 1942	
E3.3S-012	1x 1939-1945 Star	
E3.3S-013	1x Africa Star w/clasp 8th Army	
E3.3S-014	1x Africa Star	
E3.3S-015	1x Pacific Star	
E3.3S-016	1x Burma Star	
E3.3S-017	1x Italy Star	
E3.3S-018	1x Defence Medal	
E3.3S-019	1x War Medal 1939-45	
E3.3S-020	1x India Service Medal	

EPOCH 4	MID 20TH CENTURY	POST SECOND WORLD WAR
PRINCIPLE OBJECTS		
E4P-001	1x Union flag	Removed from GHQ in Delhi
E4P-002	1-3x replica uniforms of the period, as required.	
E4P-003	1x Wilkinson Sword Kukri	
E4P-004	1x Bren Gun LMG	
E4P-005	1x SLR Rifle	
E4P-006	1x Chromed AR-15 given to Gen Sir Walter Walker	
E4P-007	1x Riot Shotgun	
E4P-008	1x Jungle Carbine	
E4P-009	1x AK-47	
E4P-010	1x Webley and Scott 12-bore shotgun	Captured in Brunei
E4P-011	1x Parang kukri	
E4P-012	Bayonet and Pistol	Of Lt. Sumbei, a notable early Communist guerilla commander.
E4P-013	1x Beret	Of the Gurkha Independent Parachute Company, along with Parachute wing tabs.
E4P-014	1x QGE Drum	
SMALLER OBJECTS		
E4S-001	2x Japanese Collar tabs and medals	Captured by Gurkha troops in French Indochina and Java post-WWII
E4S-002	Medals of Brigadier RCO Hedley	Commander of GHQ Delhi post 1948, the early days of the new brigade.
E4S-003	Medal Pair	Of Capt. David Stephens, killed in Brunei in 1962
E4S-004	1x General Service Medal 1918-1962 w/clasp	Palestine 1945-48 Rfn Birman Ghale 3/4GR
E4S-005	1x General Service Medal 1918-1962 w/clasp	SE Asia 1945-46 to Rfn Harkabahadur Limbu 1GR
E4S-006	1x General Service Medal 1918-1962 w/clasp	Malaya to Keshar Bahadur Rai 7GR
E4S-007	1x General Service Medal 1918-1962 w/clasp	Brunei to Sakbahadur Roka, 2GR
E4S-008	1x General Service Medal 1918-1962 w/clasp	Brunei to Driver Santaman Rai, Gurkha Army Service Corps
E4S-009	1x Campaign Service Medal 1962 w/clasp	Borneo to Sapper Netrabahadur Thapa, Gurkha Engineers
E4S-010	1x Campaign Service Medal 1962 w/clasp	Malay Peninsula to Boy Dambersing Limbu, Brigade of Gurkhas (mention of the Boys Company)
E4S-011	1x Pen	Used in the signing of the 1950 Anglo-Nepal Treaty
E4S-012	A brief selection of appropriate badges from the time period.	From different Gurkha regiments
E4S-013	1x GCSP uniform	

13.3 COLLECTION ITEMS - EXTENDED OBJECTS LIST

EPOCH 5		
LATE 20TH/21ST CENTURY		
PRINCIPLE OBJECTS		
E5P-001	1x Uniform of a Falklands soldier	Full kit.
E5P-002	1x Afghanistan body armour	Formerly worn by Brigadier Ian Rigden, RGR, in Afghanistan.
E5P-003	1x I.E.D. Fragment from an I.E.D.	Which blew up and injured Maj. Sam Meadows, RGR.
E5P-004	1x Kukri of Lance-corporal Tuljung Gurung, RGR, who fought off two attackers in Helmand Province with same kukri.	
E5P-005	1x Helmet, belonging to same. Complete with bullet hole from attack	
E5P-006	1x (replica) SA80A2 Rifle	
E5P-007	1x wall plaque to Santosh Gurung, QGE	From Op Gritrock, c.2013
E5P-008	1x 6GR Memorial Silver goblet	Dated to the last day of 6GR's existence before becoming RGR
E5P-009	1x Brass plaque	Memorial to those who died during operation Herrick 12 in 1 RGR battle group
E5P-010	1x 105mm brass shell case with crest of QGS.	Presented to the Gurkha Museum by 246 Gurkha Signal Squadron - op Herrick 17 from Oct 12 - May 13.
E5P-011	1 x 1RGR Op Toral 7 Tour Shirt	
SMALLER OBJECTS		
E5S-001	1x MBE for members of the Womens Voluntary Service	
E5S-002	1x Gulf War Medal	
E5S-003	1x Iraq War Medal	
E5S-004	1x Operational Service Medal - Afghanistan	
E5S-005	1x Ebola Medal	
E5S-006	1x General Service Medal 2008, w/clasp 'Western Africa'	
E5S-007	1x General Service Medal 2008, w/clasp 'Eastern Africa'	
E5S-008	A brief selection of appropriate badges from the time period from different Gurkha regiments	
E5S-009	1x Set of RGR badges.	
E5S-010	1 US Department of Defence (DOD) IFOR Bosnia Country Handbook (December 1995).	
E5S-011	1x British Army velcro flash.	MTP uniform with crossed kukris, Lion emblem and legends KSF (Kabul security force) and AFGHANISTAN, Part of a collection passed on by the Brigade liaison Officer from 2RGR Op TORAL in Afghanistan 2016

LEGACIES		
PRINCIPLE OBJECTS		
LP-001	Gurkha Museum Church Crookham Sign	A piece of OUR history as well as that of the Gurkhas
LP-002	Rosa McDonald CBE	One of the early backers of the new museum in Winchester
LP-003	1x 1st Gurkhas 'pork Pie' Kilmarnock hat	Issued to potential recruits only c. 1900 and seldom seen elsewhere, with accompanying 'Sketch of a Gurkha Recruit' wearing similar by Harry Sheldon From Brigade Depot Dharan in the 1980's
LP-004	1x Recruit Measuring stick	
LP-005	1x Gurkha Recruiting Medal	
LP-006	1x Framed Gurkha TACOS	
LP-007	Potentially a Gurkha Ranger cap badge?	
LP-008	Material on modern Gurkha artillery (if formed?)	
LP-009	1x Saigon Service Football Shield Runner Up 1945-46 medal.	
LP-010	1x Kings Shooting Medal with bars, c. 1930 to Barnasing Thapa	
LP-011	1x Board of Shooting Badges	Awarded to British Gurkha officers, c. 1920.
LP-012	Tensing Norgay's ice axe (c.1959), snow goggles and 1953 I.D. tag from his time as a sherpa climbing in the Himalayas.	The latter is from the 1953 successful expedition to summit Mt. Everest.
LP-013	Ice Axe of Maj. Andrew Todd	Member of the Everest 2015 and 2017 Brigade climbing teams
LP-014	Ice Axe of Nirmal Purja	Former Gurkha soldier, former SBS member and world-record breaking mountaineer.
LP-015	Climbing suit and gear of Nirmal Purja, from his most recent Everest expedition.	
LP-016	Medal Set of Geoffrey Bruce and Olympic Medal to Tejbir Bura	Two of the 1922 Everest team, with Olympic Alpinist medals.
LP-017	1x Ceremonial Uniform of Tikram Lama	Soldier who attended the 1911 Delhi Durbar
LP-018	Pipe-Major's Dress uniform, Band of the Brigade of Gurkhas	
LP-019	Examples of the early GWT booklets and literature from their first appeals in the 1960's	
LP-020	'The Cockerel and Hen'	2x silver cockerels donated to the museum in 1992 by Sir Horace Kadoorie.
LP-021	1x Framed GWT Certificate for a Sponsored Gurkha pensioner: Bhimbahadur Rai	
LP-22	1x Veteran's Blazer	Given to the museum by a recent Gurkha veteran.
LP-23	1x Sirmoor Rifles Bicentenary Medal	

13.4 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.

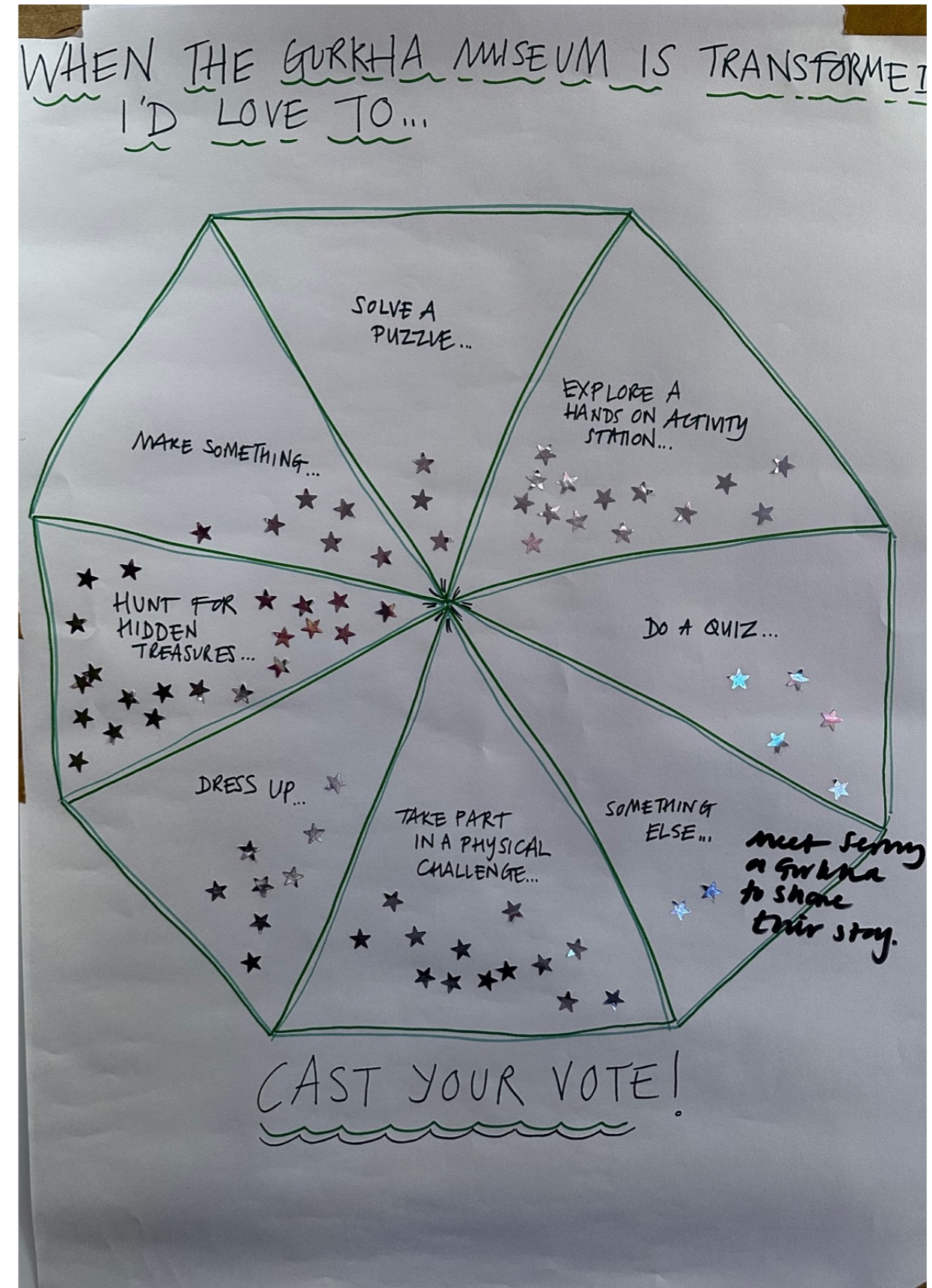
"They're really cool, they look so real, it's like I'm there, especially in the dark" (girl, 12)

"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 offputting.
- 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.

Gurkha Training Company, Catterick, 7th March 2024

Major Dillikumar Rai MVO RGR, Officer Commanding, and colleagues.

Messages / overview

- Major Dilli broadly agreed with the key messages for the exhibition
- Said there are different understandings of Kaida. Sees it as bringing together respect, humility, and a sense of belonging and pride.
- Would like to see Gurkha history covered in the curriculum, ideally through year 9/10 History lessons when young people are old enough to understand complexity. Wonders whether the museum could facilitate and promote this.

Target audiences

- Very keen to reach children and young people through the museum.
- Important that it reaches British communities not just Nepali communities and those with a relationship to the Gurkhas.
- Perception that history is a niche subject and not of interest to a lot of people therefore we need to engage them by creating an exciting place to visit.

Exhibition content

- All present agreed with chronological approach – people need to understand

the background. Why is there a Brigade of Gurkhas in the first place?

- All strongly agree that the museum needs to cover more recent conflict and give people context as to why the Gurkhas were there.
- Important to reflect peacetime operations (e.g. flooding / Covid / natural disasters) and 'hearts and minds' work.
- Keen to see input from different units. The museum needs to find a way to build in content created by different units e.g. video, photos, information and to keep updating this.
- On the different cap badges it's important to emphasise that they all need to work together for the Brigade to operate effectively. Cap badges do not work in isolation. All are distinctive units with their own history but all depend on each other. Explain why they developed – post-1948 the British Army had greater need of different specialisms – but the overall story is one of collaboration. The teamwork bond is vital.
- There was a comment that it's sometimes better for families not to know what is happening on operations – you wouldn't tell them everything. Important to show people what it's like to be a Gurkha but be sensitive.

What makes Gurkhas different?

- Recruitment is very selective. This year 337 recruits were selected out of 9000 who applied.

- The approach to training is different and unique because Gurkhas were not brought up in the UK – they are different. 'We are not white people'. Gurkhas have a different identity to the rest of the British army group based on colour, gender, cultural identity.
- Gurkhas are brought up in Nepali culture before they join the army and Nepali culture is different. It is very respectful – recruits have learned this before they join the army.
- Training approach is influenced by the fact that recruits come here from another country and also that they are from different geographies, castes and backgrounds in Nepal. Training needs to bring people together, create relationships and promote bonding. This approach was established by 'forefathers' and still works.

Interpretation style

- Agreed with the person-centred approach to interpretation.
- All (especially younger personnel) keen to see more interactive and particularly digital approaches to interpretation – mentioned audio, video, QR code links to online content. Needs to engage people straight away and not rely on them reading lots of information.
- Emphasised that text on the wall needs to be simple and clear to understand, not too much and not written in academic language. Needs to be comprehensible to people with English as a second language.

- First person interpretation like at the Leeds Armouries during weekends and school holidays – bring it to life. Could be done by volunteers/ freelance actors.

Language

- Written text does not all need to be translated into Nepali – recruits now have to pass a language test and arrive with some English language skills and there is a perception that in another 10 years all Gurkha veterans will have a good command of English. However there is awareness that language skills may not be so good in the wider community.
- Important to hear Nepali voices through oral histories and other audio (will need to be translated into English).
- Suggestion of a Nepali audio guide for people who need additional language support.

Wider connections

- Could there be a free online history module linked to the museum? A free history self study for people who are interested.
- Need to make connections with the Rifles Museum who also have some Gurkha heritage.
- Video content from the museum could also be online – needs to reach a wide audience.
- Virtual tour would be a good idea.

Gurkha Museum Unit Heritage Officers online consultation, 12th March 2024

Developing exhibition content

- Unit Heritage Officers and the museum agreed to develop shared drive of some kind or feedback mechanism for them to feed back every 6 months on ops, exercises, documentations, photographs to build story of the unit in that period to support archive. Unit Heritage Officers will provide as much data as possible for the museum to catalogue and build into relevant archives.

General feedback on themes and content plan

- Sounds great – UHOs happy with the schematic and the chronological approach to interpretation.
- Origin of the Brigade of Gurkhas is key. People need to understand why the Gurkhas are part of the British Army.
- Contemporary stories are not just about warfare – need to cover helping police, providing army drivers, firefighters strike, prisoners as this demonstrates Gurkhas' commitment to the UK.

How do we best incorporate all six cap badges?

- Needs to be linked to the timeline so that people can see the evolution of the Brigade. Everyone is infantry trained for

9 months in Catterick then they go to different cap badges. Exhibition can best do this by showing a soldier's journey from training through to retirement.

What makes the Brigade distinctive?

- When we select in Nepal after a few weeks we do a ceremony touching the Union Jack. Later there is another ceremony affirming commitment to the UK. Capturing those events is significant – I am changing my life and honouring the country and the Queen (now the King). This is unique and meaningful. Could we capture in video form?
- British friends find the selection process interesting. Can we show how the selection process has changed – what they used to do and what we do now? There used to be a 3.5km uphill run with kit, now this is a shorter distance. Can we compare the distances and the weight recruits have to carry? This could be interactive – people could try on the 20kg weight and see how it feels.
- The distinguishing feature is that we try to maintain is our standard. Fitness, discipline, loyalty. Those words are very empowering for our community and they are important for the generation coming up. We maintain them strongly and Kaida has evolved with time as we have to capture the generation and their needs. We are missing the fearfulness because we are not there in battle any more but we are still as a highly trained.
- Character we offer – hard working, commitment, loyal. How we offer them to British society and the British Army as a

whole. Friends are doing well across other cap badges / parts of army because they have that character. We tend to give 100% or even more and that's something that has always happened and we carry forward in future generations. The commitment is always there. We win the shooting competition every year because of the commitment. Makes for stronger, better skilled, better trained, focused soldiers.

How much service do we include from more recent times? What do we and don't we include?

- Oral histories and case studies eg of VCs, MCs. The story behind the medals.
- Some operations were significant and need to be in the museum. For example RGR put a lot of contribution in to make Operation Herrick successful (Afghanistan). Herrick tours should be represented, these are the contemporary operations where we have been recently deployed.
- Not only war histories but humanitarian aid and the lives that we have managed to change through charity work eg in Belize that contributes to the local community. There are training teams which deploy to East and West Africa from 1 and 2 RGR – they do charity work for schools, all those things – not just good at fighting but humanitarian side. This goes back to the previous conversation about character that we can build up. We are human – we are good soldiers but we have a good heart as well. We measure success not just on military excellence but on how much impact we're giving back to society.

What should we show about Gurkhas post-service?

- The most common priority for most people is the education of their children. Many settle in the UK until their children are away from university. For retirement everybody dreams to go back to Nepal. This doesn't always go to plan. Gurkhas want to secure good opportunities for their families, security and education. This motivates them through the gruelling selection process. Settling is not 100%, there are many cases of Gurkha soldiers going back to Nepal and finding alternative sources of income and giving back to the community.
- It is an opportunity for us and we have a choice we can make, either stay here then go back to Nepal or settle here, or a bit of both. Some people are doing summer in UK and winter in Nepal. This is part of the story of Britain and Nepal.

What do we need to show the visitor about life and culture in Nepal?

- The Brigade of Gurkhas is very fortunate to have different ethnicities, backgrounds, and regional cultures. Recruits speak many different dialects and the training is partly about building cohesive relationships. Hard to know how to project that but it is a good subject to show kids in the museum.
- Remembering our roots and getting close to the culture is part of Kaida. Eating all together is important. Example of making food in a village with everybody to support morale. Positive energy from each other. Coming together and looking after each other. That is unique and that is the culture.

What kind of interpretation would you like to see?

- Could we have video clips in each section? This would be interesting for families and children rather than just reading the history. Press and play would be better than having too many things happening at once.
- Artefacts and their stories.
- If you've got space and resources it might be useful to include Nepali. We've got elderly parents / grandparents who do visit and may not speak as much English as younger generations do.

On-site consultation with current and former Gurkha soldiers and retired British officers, 26th April 2024

1. Gurkha veterans (8 participants).

Who do you want to reach with the exhibition?

- The younger generation including schools
- People who don't know the Gurkhas at all
- Veterans and our families
- Nepalese children, those who were born here and those who were born in Nepal and came back to the UK.

What do you think people should know about you when they leave here?

- Who the Gurkhas are. A lot of British people don't know anything about us.

- The key thing is where the Gurkhas come from. *"Our culture is very very strong"*.
- Closeness with Britain came about through serving together. *"They fought together, they shared beds, they shared food, everything."*
- About the contribution Gurkhas have made to Britain.
- *"I would like them to know that we are loyal and professional"*. Gurkhas embody these elements of the British Army standards.
- The Gurkhas' relationship with this country.
- The experiences of wives and families and the sacrifices they have made.
- The exhibition needs to be about the Brigade of Gurkhas as a whole, not separating out individual cap badges – taking a chronological approach will enable this to happen. *"If you try to go by regiment it will be like a competition and there will be unhappy people"*.
- A timeline of world events against important events in Nepalese history to give context, e.g. the king's assassination or the advent of democracy.
- Interactivity – need to ensure that monitors and screens don't become monotonous; use interactivity to break up the pace.
- Interactives need to appeal to children but need to be done respectfully.
- Social media photo opportunities.
- Nepali guides available to give tours to visitors.

How do you want your story to be told?

- It needs to be an experience – *"We want people to say wow, this is a great place"*.
- *"These things need to be in bullet point, not a long history."*
- A short video clip at the entrance to give people an understanding before they go in.
- Needs to be to the point and concise. *"At the minute it looks like it's been a dumping ground. There's too much information, way too much information even for Gurkhas like me"*.
- Quality over quantity with object displays. *"There are way too many medals than you actually really need. The kukris... how many kukris do they really want to see? I bet they want to see just one kukri"*.
- Use fewer objects and bring out the story behind them. *"There are some with significance and a story behind as well but there are some that are not adding any value or any significance"*.

What makes Gurkhas unique?

- Nepali culture. *"Our society is based on Hindu philosophy, very very old philosophy where there's a hierarchy and you have naturally for example respect for your seniors. That's something you don't have to teach. I guess you learn by growing up in the society. I think we bring that with us which is very helpful in the British army... naturally we are sort of hierarchical structure which is very suited to a military environment, military operation. I guess that's one thing why we're so unique and successful in military operation"*.
- Bravery and sacrifice needs to be put into the family context. *"Culture, family, hierarchy, and discipline at home – these are the ingredients of a true Gurkha soldier."*

There is military training but these are born with the quality of that mother, that father, working hard at home, listening to their elders. These are the key ingredients of the Gurkha". Gurkha soldiers now come from diverse backgrounds in Nepal but all have these ingredients. Bravery comes from the family background, discipline, respect, and taking responsibility for each other.

What aspects of your own service do you want to see reflected?

- The public duty e.g. in peacetime. Gurkhas have been doing this for a long time.
- Video clips from all the major campaigns as well as domestic support.
- The context of why Gurkhas were sent on particular operations – not just one conflict after another. How were decisions made, on what basis were Gurkhas sent on operation? E.g. significance of language in Afghanistan.
- Consultees were reluctant to see their own experiences as significant: *"I can tell my story but there will be many people in the regiment with a more interesting story than that"*.

2. British officers (6 participants).

What do you think people should know about you when they leave here?

- That we all owe a debt of honour – this is a Gurkha Welfare Trust expression that sums it all up.
- The younger generation need to find out about conflicts since the Second World War – Iraq, Afghanistan, even Burma still resonates. Up to date story.
- Needs to be about more than acquiring information: *“You need to come away and feel that you’ve had an experience, that it’s memorable. You don’t really get that in many museums.”*

What makes the Brigade of Gurkhas unique?

- The relationship between British officers and Gurkha soldiers is unique. *“I was a Royal Marine, and I had no relationship with my officer in charge that was anything like what I had with my Gurkha troops when I was with the Gurkhas. Now that is something that is very difficult to portray I think in that it boils down almost to affection. And that is a relationship which is built up between a British officer and his Gurkha soldiers and it lasts forever.”*
- Both the depth and the longevity of the relationship is different to elsewhere in the British army. *“I still talk with people I served with 40 years ago and they remember me, I remember them in a way that I don’t with other people I’ve served with.”*
- Relationship between Gurkhas and their British officers is also at the root of the relationship between Britain and Nepal.

- There was a perception strongly held by one participant that the relationship is pragmatic and that Gurkhas join for financial reasons. *“I think it’s important not to be too starry-eyed about this... I quite agree that there is a deep seated affection based on personality and circumstances and a long history of association but at the same time it’s a very pragmatic relationship... we the British are able to give the Nepalese what they want in the sense that they’re looking for a way of making a living and at the same time they are able to give us what we need which is a tough and extremely capable soldier who is a joy to work with. So it’s two-way traffic of which affection is an important part but I think affection comes, if I may suggest it, at a later stage in the relationship.”*
This officer pointed out that joining the British army brings opportunities for Gurkhas to earn money, move to the UK, get a good education and a future for their children. This is appealing by comparison with life in Nepal which is physically harder with no welfare state and fewer opportunities for young people.
- This was challenged by others who recognised that there is a transactional aspect to the relationship but still felt that there was more to it than money and opportunity and acknowledged that this is difficult to define. There is a strong sense among Gurkhas of their own heritage: *“That spiritual bit of it does overlay the base economic bit and that’s why they take that pride, and it’s not about pride of being paid, it’s the pride of being part of something that is connective, that’s better, part of a club, part of a tradition.”*

- One officer emailed after the meeting to make the case for not portraying the relationship as primarily transactional: *“There is too a transformational element which includes mutual trust and respect between British officer and Gurkha officer/soldier, and self-respect in having a sense of purpose in an organisation with a great history and reputation which values and recognises the contribution of the individual even-handedly. These characteristics develop gradually from the moment a potential recruit is enlisted. One should avoid being overly sentimental about this but when things become difficult it is this element that holds things together.”*
- There was concern that the relationship shouldn’t be reinterpreted as something exploitative or patronising.

What enables a British officer to succeed in a Gurkha regiment?

- Learning the language.
- Making the effort to understand Nepalese culture and traditions.
- Having ‘an affinity’ – the group found this hard to define but felt it boiled down to friendship, mutual respect, and communication.
- Perception that not all British officers will get on in a Gurkha regiment: *“When you first arrive as a second lieutenant... very early on in the first year it becomes clear whether you’re going to fit with Gurkhas or not and many don’t.”* *“It’s like having a vocation... you’ve either got it or you haven’t. There’s a very peculiar chemistry between a British officer and a Gurkha*

soldier and it is, it’s bordering on loyalty, love and respect... You’ve really got to have a vocation to get it right and not everybody does.”

What makes Gurkha soldiers unique?

- A tough mentality that comes from growing up in a hard environment with no state support. *“They’re more motivated, they’re tougher, they’re stronger, in many cases. Take an average 18 year old who’s come out of secondary school in the Midlands somewhere and put him up against a Gurkha who’s been up against a tough selection process and there’s no contest.”*
- Loyalty – one perceived this as *“loyal to the cause who’s paying them”*.
- Bravery – again stemming from their background in Nepal. *“They are braver soldiers on the whole because they have an Oriental way of life which in Nepal is hard”*.
- The ability to get on with others – many examples were given of this. *“In Hong Kong when a British battalion was sent out for reinforcements the local Chinese in the new territories wanted them out. They wanted the Gurkhas back because they had that ability to interface as well”. “The amazing ability they have to get on with other people and I’ve seen this in many circumstances. I’ve seen it with Americans, with British soldiers, with French, with Danish soldiers, with Germans... Gurkhas irrespective of any sort of language difficulties have an ability to associate with other people and I think that’s a very important part of the whole relationship”*.

- A different culture to the British which means they bring something different militarily: *“And they had a language skill in Afghanistan because they can speak Urdu and so they could communicate whereas British soldiers couldn’t. So there is a cultural reason why it’s good for the British army to have these people”. “Gurkhas were in the jungle from Burma in the Second World War all the way through and they are still there now in Brunei so that’s their tradecraft”.*
- A strong sense of their own heritage – this is shared by British officers. Many Gurkha soldiers come from a long line of Gurkhas – similarly there are families of British officers where successive generations have served.
- We need to avoid portraying the Gurkhas stereotypically – they are human and their first priority is their families: *“They’re there to earn a living and to support their families and you can see that because of the 4000 or so that there are in the British army now their first priority is to join the signallers, the logistics, or the engineers preferably and second choice is to join the fighting arms... we the British would respect that. We would want to support our families in whatever way we can. It’s getting more and more difficult these days for everybody but we have that objective as well. So our objective is very common actually. I think it’s one of the reasons we get on together.”*

How do we ensure that the displays appeal to visitors and remain current?

- We need to recognise that visitors have been brought up with the internet and social media and this influences their expectations: *“There needs to be a dynamic quality of some sort to the displays... there needs to be change built into the way in which the displays are shown”.* Suggested example is to have AV associated with a mannequin so that you can hear the story of the individual portrayed.
- Reflect people’s preference to watch rather than read. *“I think everything in Britain now as you say is on a screen, on a mobile phone and it’s literally 20 seconds, 30 seconds and then change and that is the mentality of today’s youth.”*
- Be aware of data on the proportion of people with for example low literacy levels / colour blindness / data on attention spans and plan displays to meet their needs.
- Be aware of the wide range of motivations people have for coming to museums.
- Reflect changes in Nepal and the fact that many Nepalese living in the UK are second and third generation. The museum has a cultural role for these visitors – people want to know about food and fashion and language.
- Focus on people stories. *“The whole story is about people whether you’re talking about their culture or their relationships or their actions or whatever it happens to be.”*
- Don’t try to include too many objects or too much information otherwise it becomes overwhelming for people. *“You can get a bit of overkill.”*

- We need a solid chronological base because children do not learn about the history we are telling (e.g. the British in India) so will have no context for it. Important to show changes of military equipment and technology over time.
- Reflect Nepalese culture, e.g. through clothing to dress up in and musical instruments, to help build a cultural link.
- Need to think about how we are going to address the brutal dimension to the history that comes out in some of the stories and anecdotes. Need to be sensitive to visitors but not downplay the reality: *“Essentially the Brigade of Gurkhas is a war fighting machine... On the one hand you don’t want to put people off by making the whole thing so gory and brutal that it just becomes unpleasant, but at the same time I think you need to get across the reality of what war fighting is all about and not concentrate on dressing up or the cultural aspects.”*
- Reflect the VCs but also remember the IOM (Indian Order of Merit] pre-1911.
- Question asked about whether there is anything about remembrance in the museum – agreed that this is important to include.

What aspects of your own service do you think would be the most important to include?

- Many of those in the room didn’t see active service with the brigade of Gurkhas, though they did with other parts of the British Army. However they did then give examples of confrontations they had been involved in. *“Active service for the brigade from our generation’s point of view ended*

in 1966 and we didn’t actually see active service with the brigade for the whole time... Since we left things have got a lot more exciting”.

- Need to include conflicts that British people tend not to be aware of, e.g. Malaya where the Gurkhas were the main representatives of the British Army: *“The only regulars in Malaya were the Brigade of Gurkhas, the 17th Gurkha division. Because the rest were basically national servicemen who came in and out from Britain and they came and went. And so Britain was fighting this war for 12 years in Malaya and the main bulk of the boots on the ground were Gurkhas.”*
- Recognise that British officers ‘come and go’ so their experience is very different to that of Gurkhas. *“I did 27 years’ service of which I only spent 10 or 11 years with Gurkhas. The rest was away with British regiments, Northern Ireland or Germany or other places, or training courses, or serving on the staff in the Ministry of Defence and all this kind of stuff. So I think there’s a very different experience.”* This has changed and now Gurkhas can transfer to British army units so their skills are being made available to the wider army.
- The exhibition needs to make clear that there has been change over time in the way the Brigade operates and its relationship with the British Army.

13.5 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.

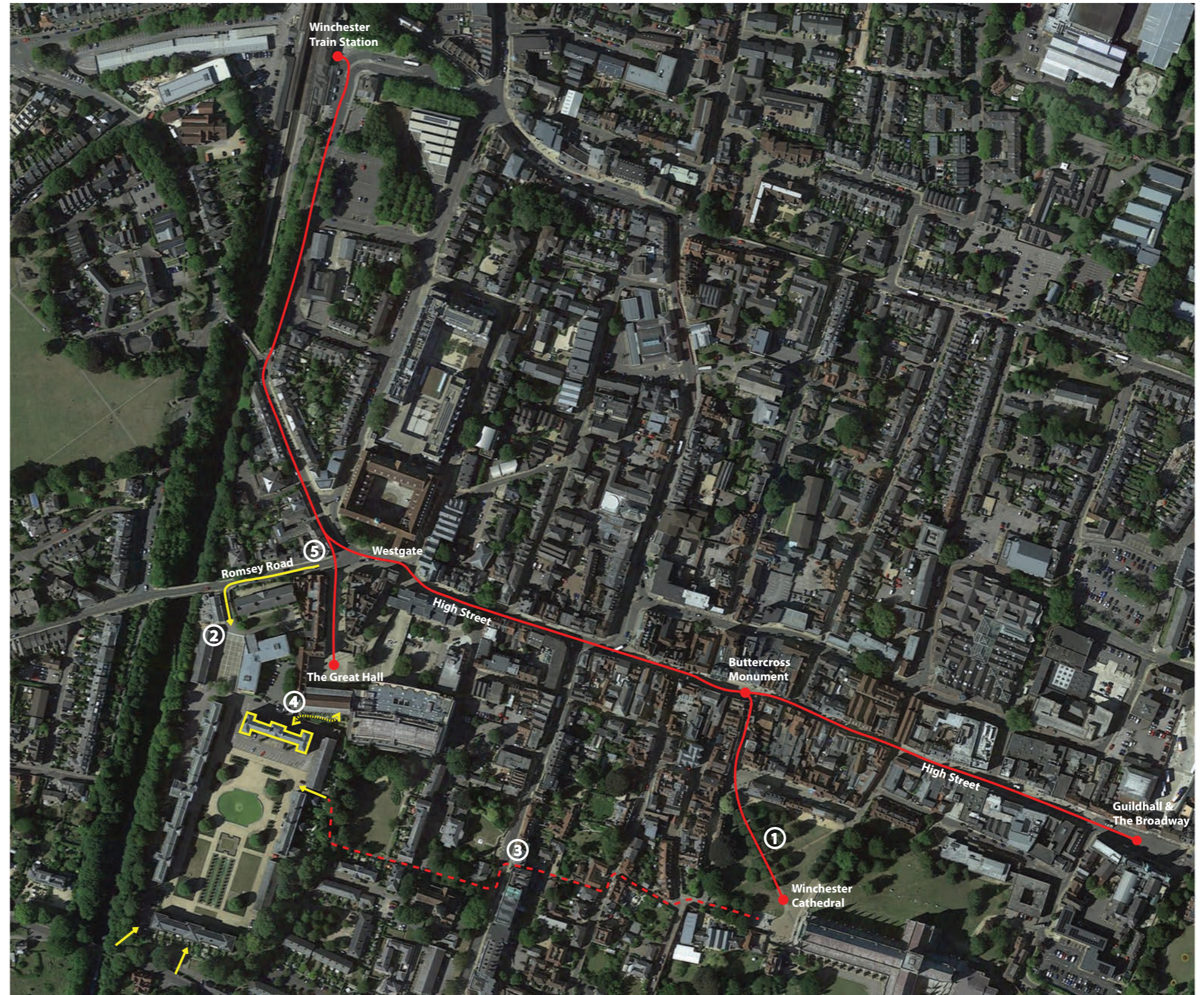
The second floor of the building houses the museum offices, collections stores, library and archive and the McDonald Gallery. The McDonald Gallery is a formal event space and has kitchen and storage located to the south east to facilitate the events that are held there.

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.



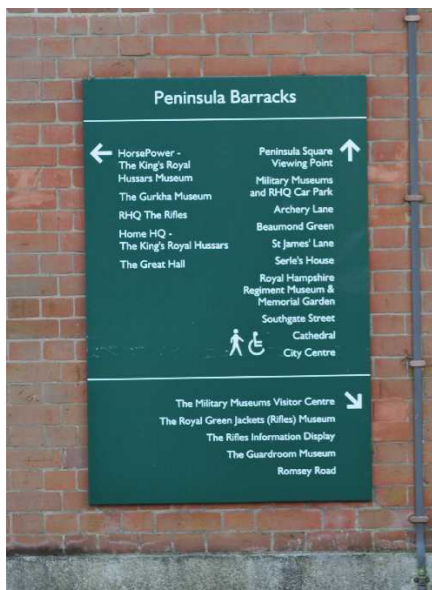
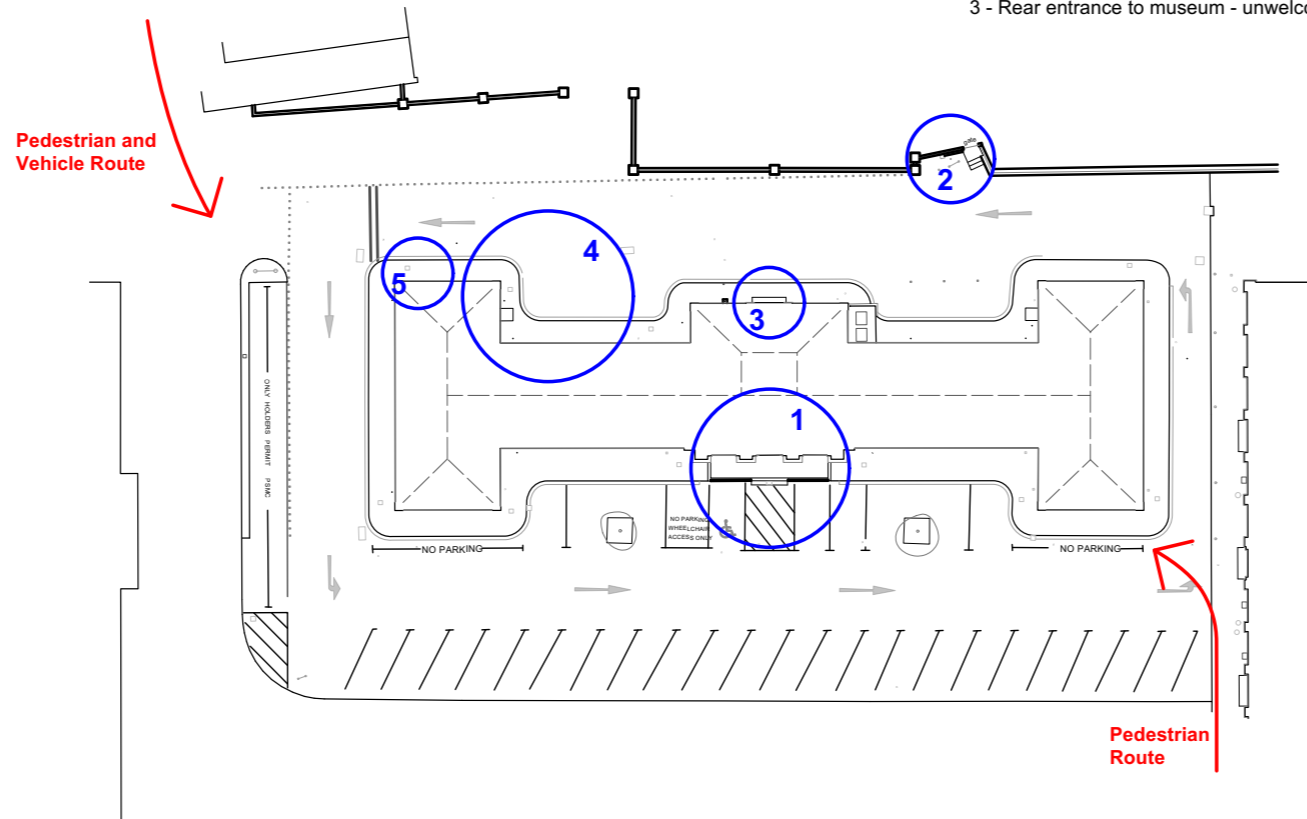
Site Analysis - Landscape



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



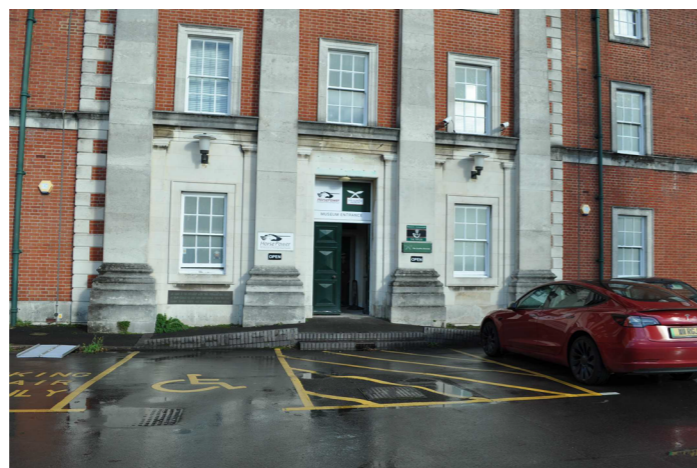
3 - Rear entrance to museum - unwelcoming and feels back of house.



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

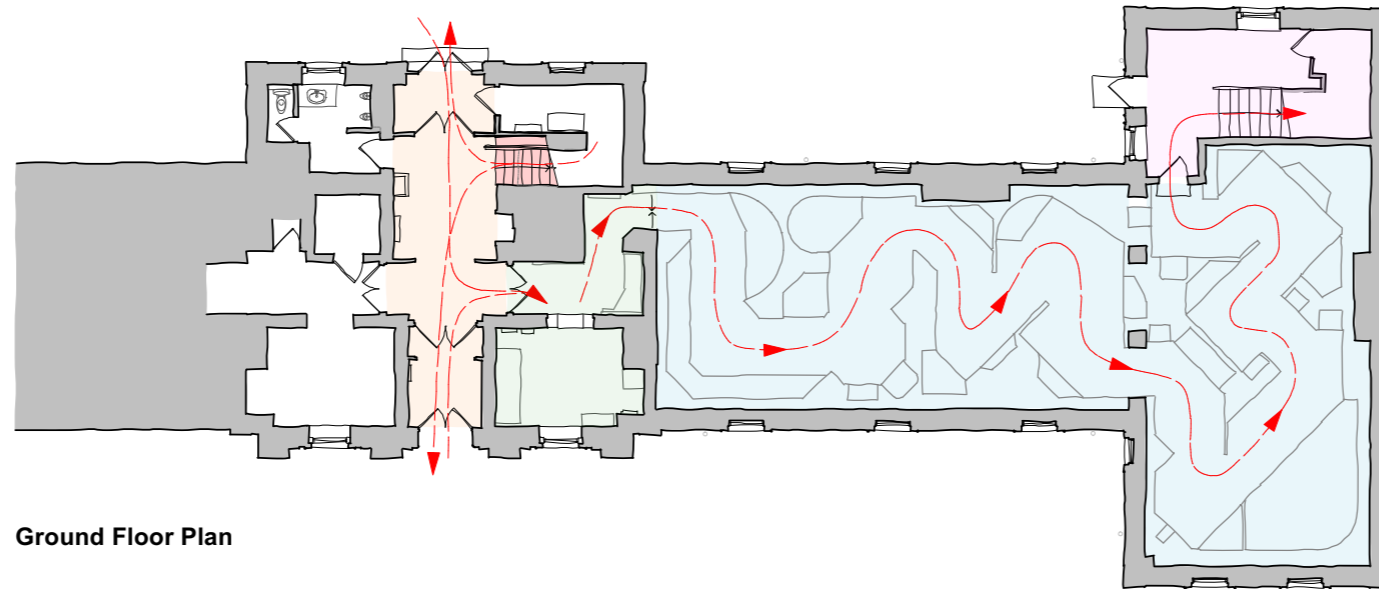


2 - Gate to Great Hall now locked shut. Wayfinding and signage adjacent incorrect and out of date.

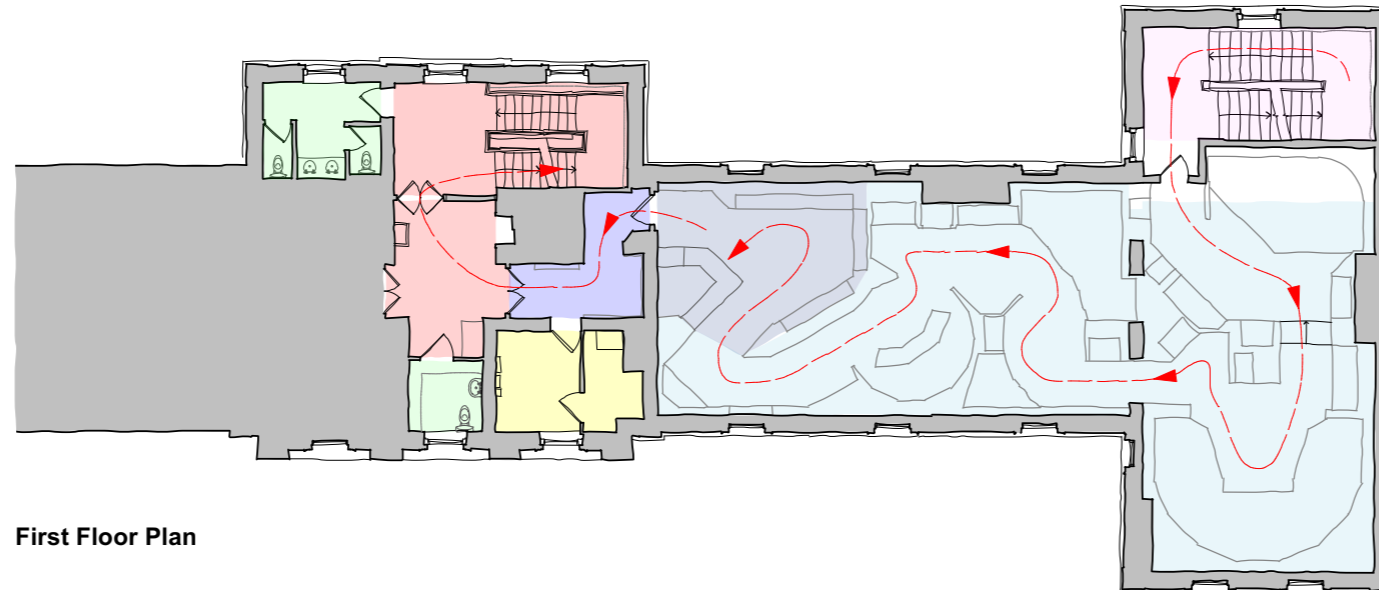


1 - Entrance - Accessible parking bay and access ramps do not meet modern standards. The current landscaping and signage also do not create a sense of arrival or welcoming entrance to the building and museum.

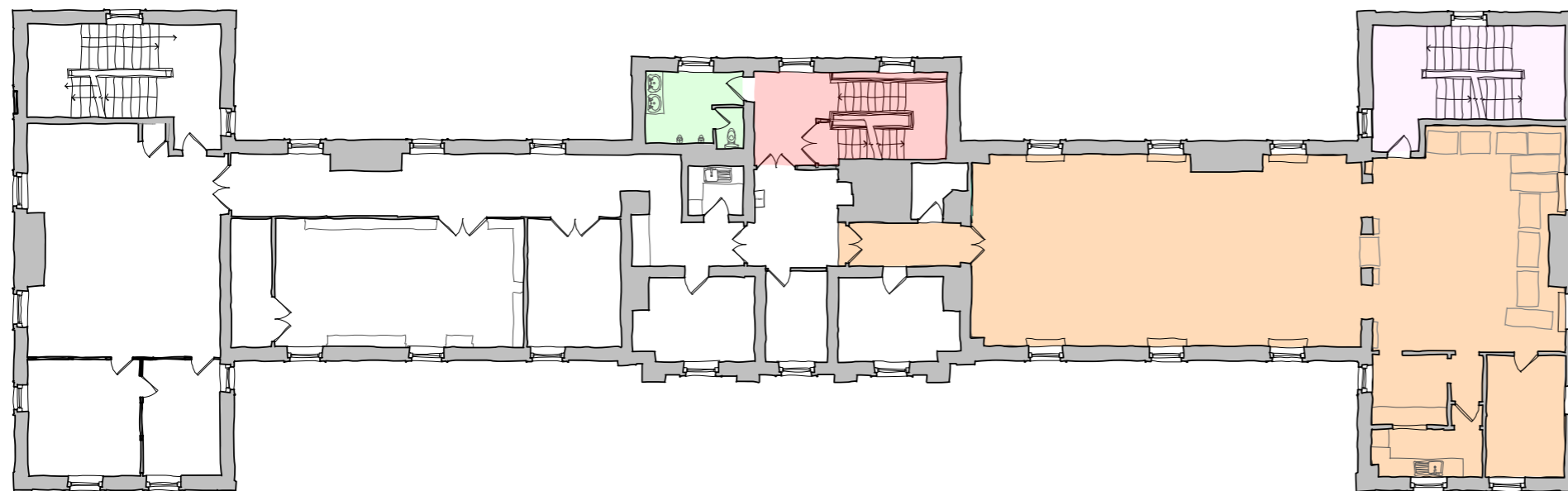
Site Analysis -
Building



Ground Floor Plan



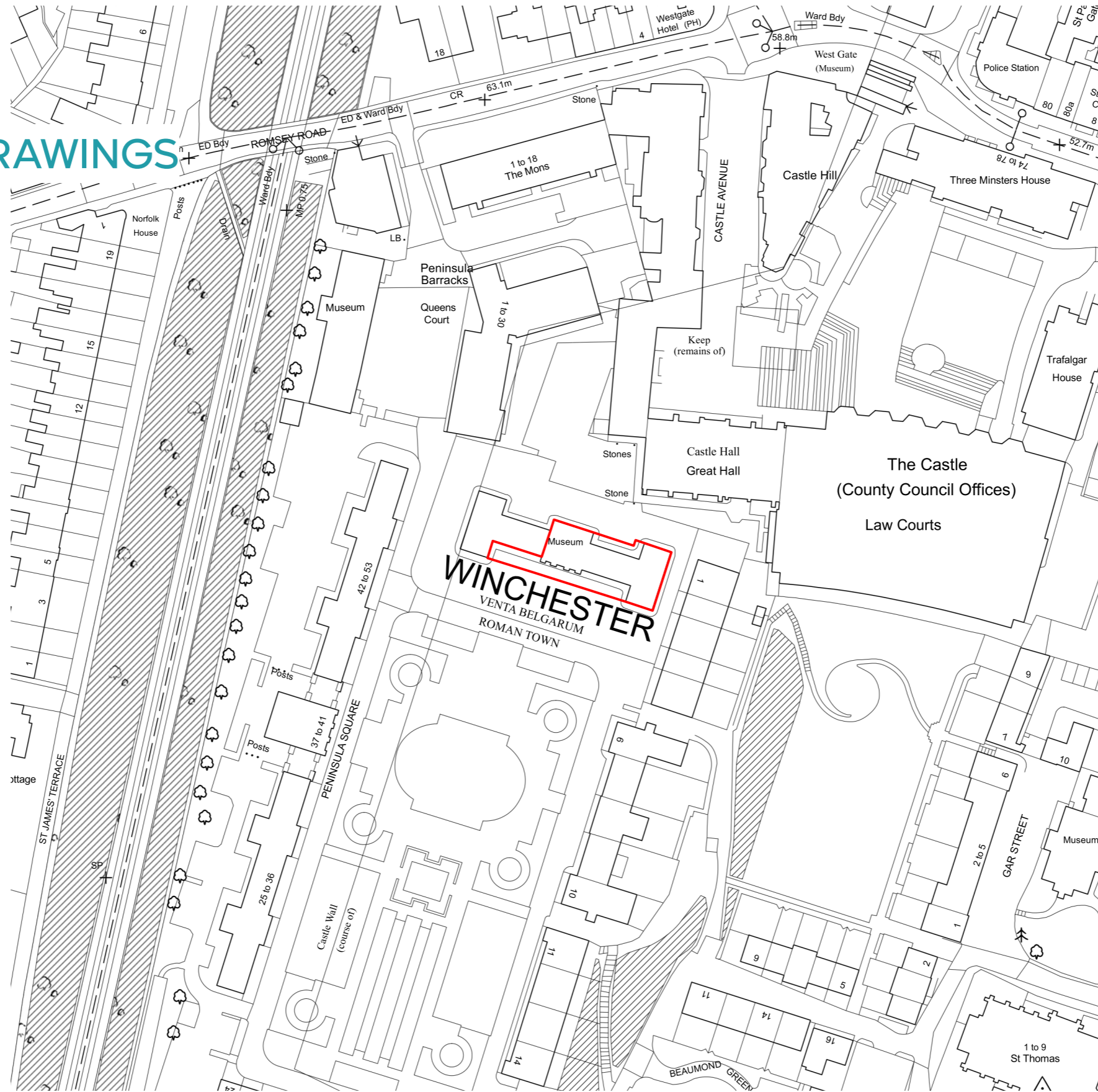
First Floor Plan



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.

13.6 EXISTING DRAWINGS



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13.6 EXISTING DRAWINGS

Royal Green Jackets
s) Museum

The Great Hall

Winchester Crown Court

North Block

Peninsula Square

NO PARKING

PERMITTED PARKING ONLY

Revisions: P5 Stage 3

01/07/2024



PROJECT: Gurkha Museum

SHEET: Existing Site Plan

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DRAWING NO: A1138 -PRA-XX- XX -DR- A - 20000

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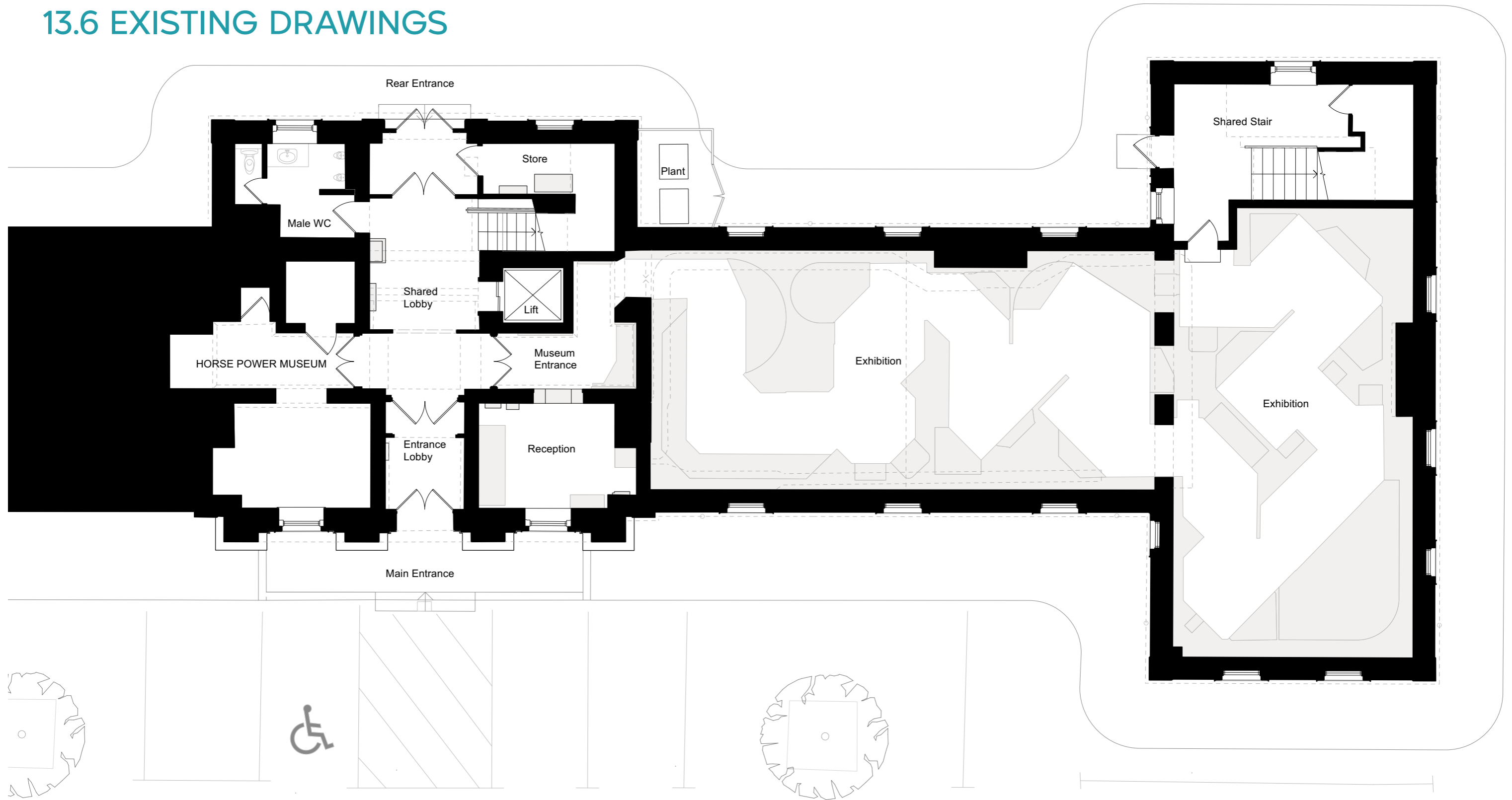
REV: P5

DATE: February 24

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01/07/2024



PROJECT: **Gurkha Museum**

SHEET: **Existing Ground Floor Plan**

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DRAWING NO: **A1138 -PRA-XX- 00 -DR- A - 20001**

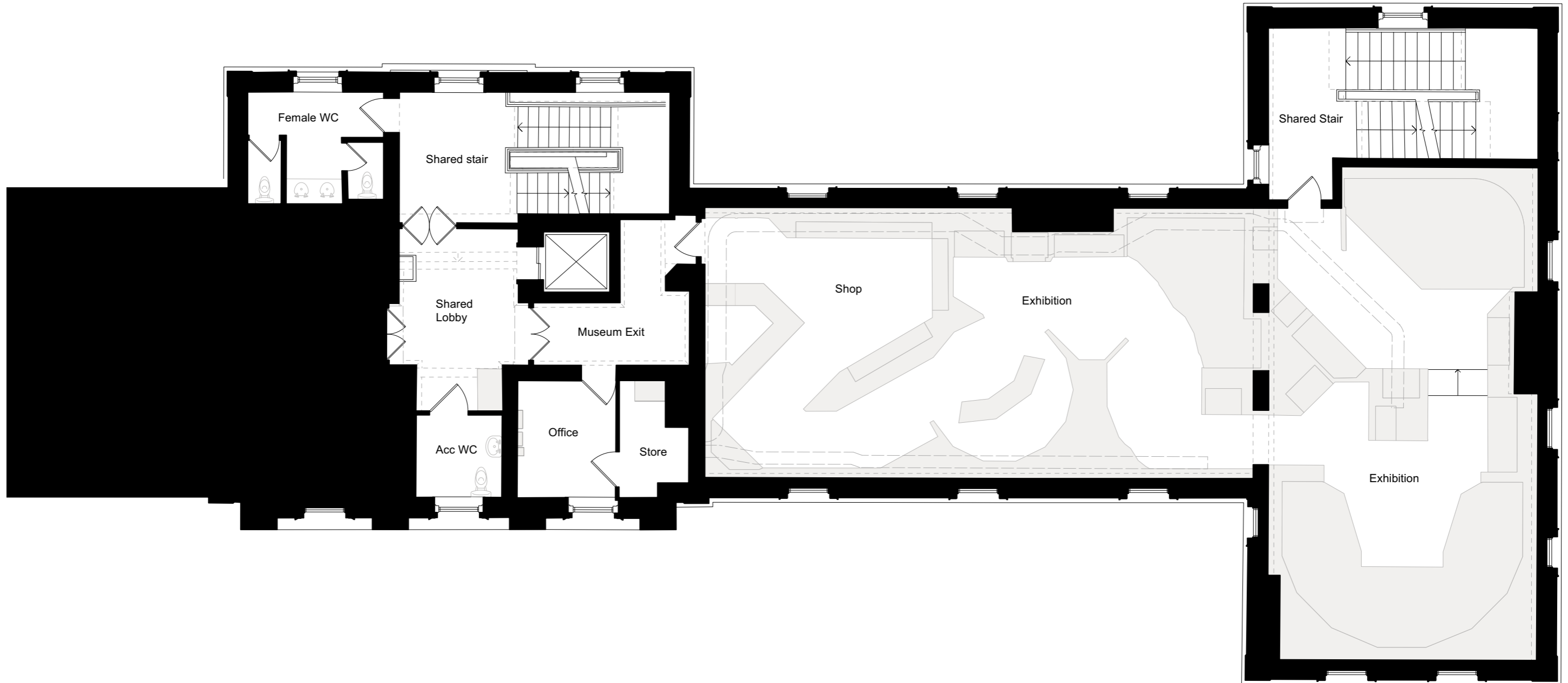
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REV: **P5**

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01/07/2024



PROJECT: **Gurkha Museum**

SHEET: **Existing First Floor Plan**

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DRAWING NO: **A1138 -PRA-XX- 01 -DR- A - 20002**

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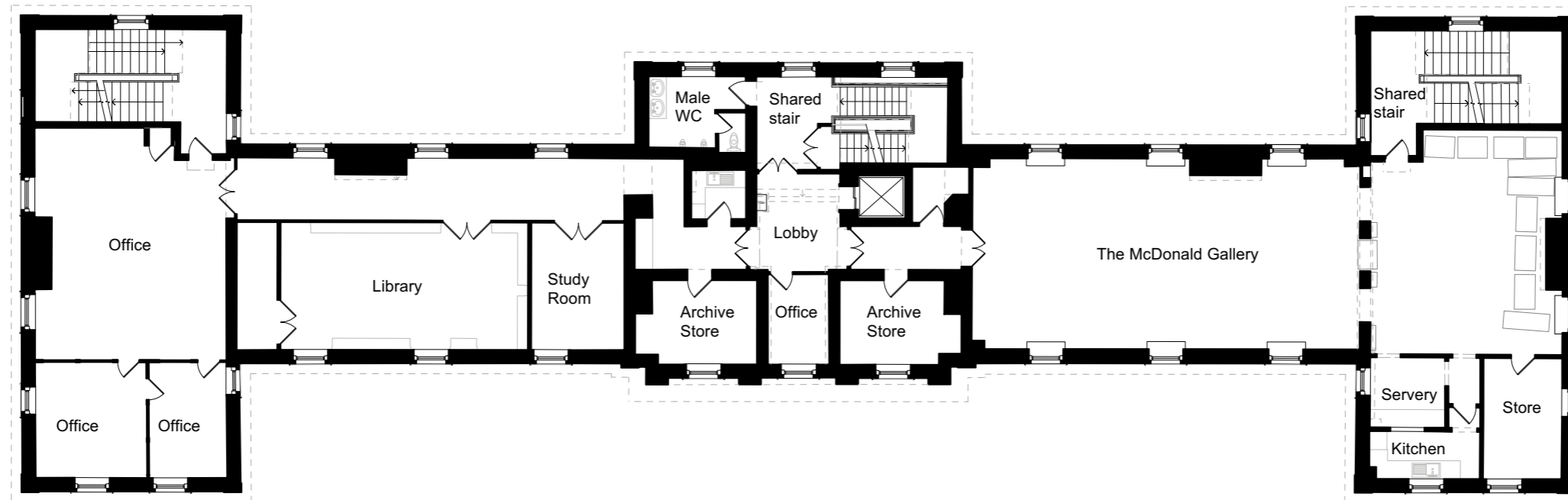


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01/07/2024



PROJECT: **Gurkha Museum**

SHEET: **Existing Second Floor Plan**

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DRAWING NO: **A1138 -PRA-XX- 02 -DR- A - 20003**

SCALE: **1:200** 0 2 4 6 8 10 M

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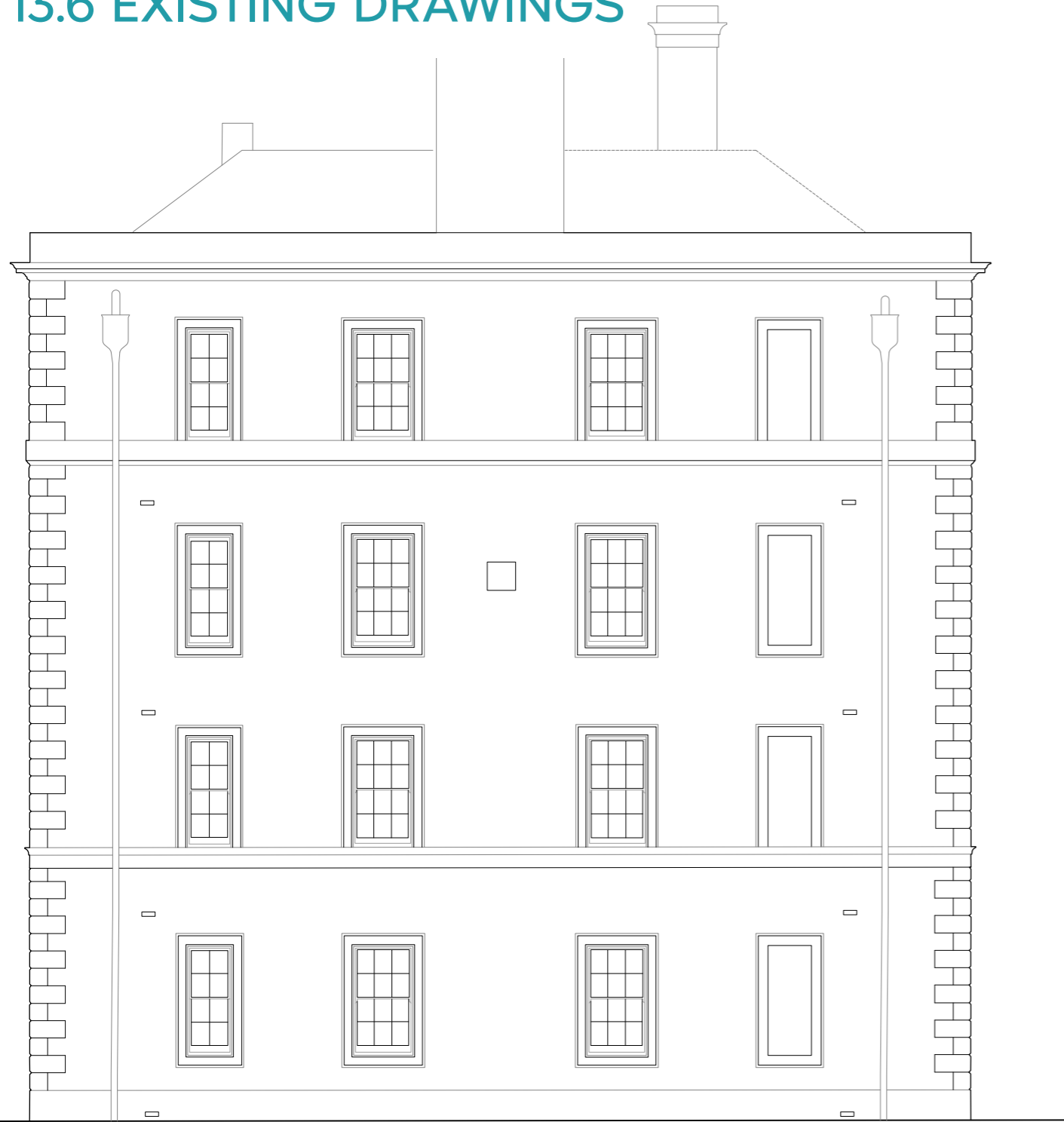
North Elevation



South Elevation

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13.6 EXISTING DRAWINGS



East Elevation



West Elevation

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01/07/2024

PROJECT: **Gurkha Museum**

SHEET: **Existing East & West Elevations**

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Project Code - Originator - Functional Breakdown - Spatial Breakdown - Form Identifier - Role - Number
DRAWING NO: **A1138 -PRA-XX- EL -DR- A - 30001**

SCALE: **1:100** 0 1 2 3 4 5 M

REV: **P5**

DATE: **February 24**

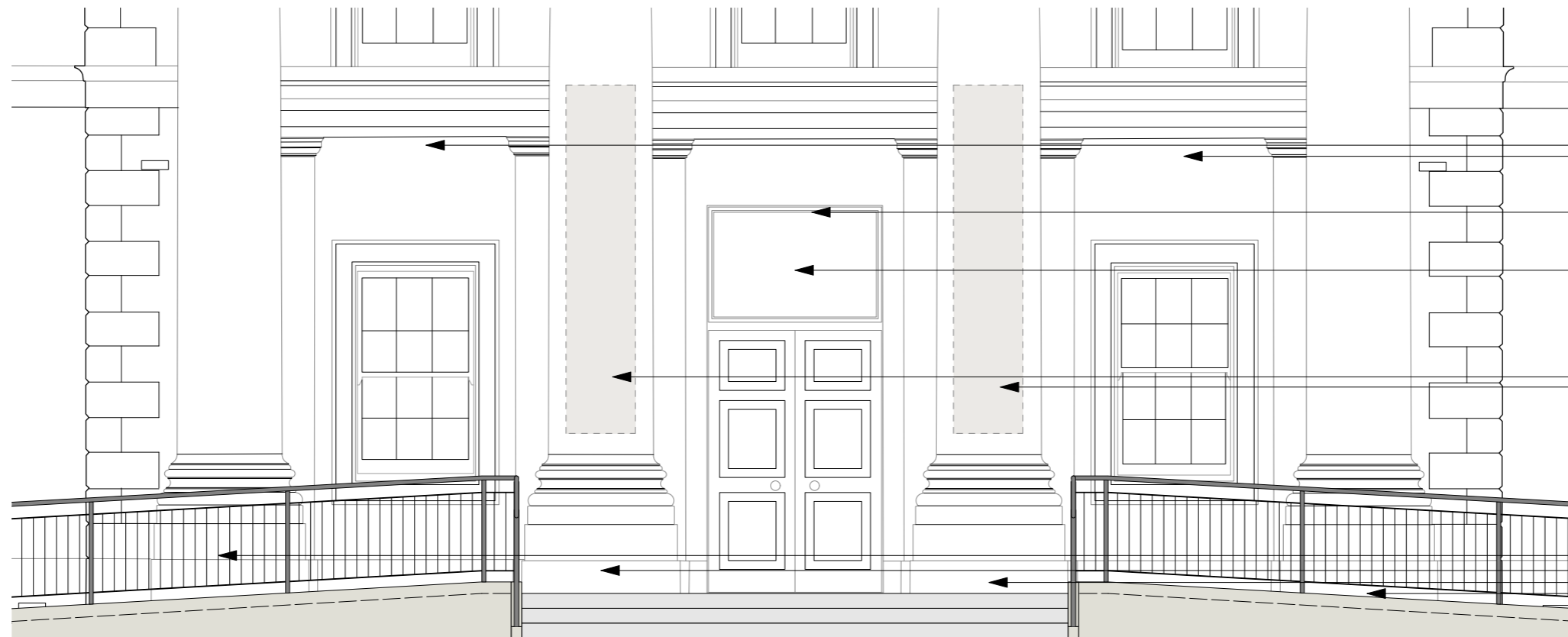
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13.6 EXISTING DRAWINGS



- Remove external lights
- Remove external light
- Remove existing signage
- Remove existing signage
- Remove existing signage
- Repair holes and damage to stonework where signage removed with lime mortar colour matched to stonework.

Existing South Elevation Entrance

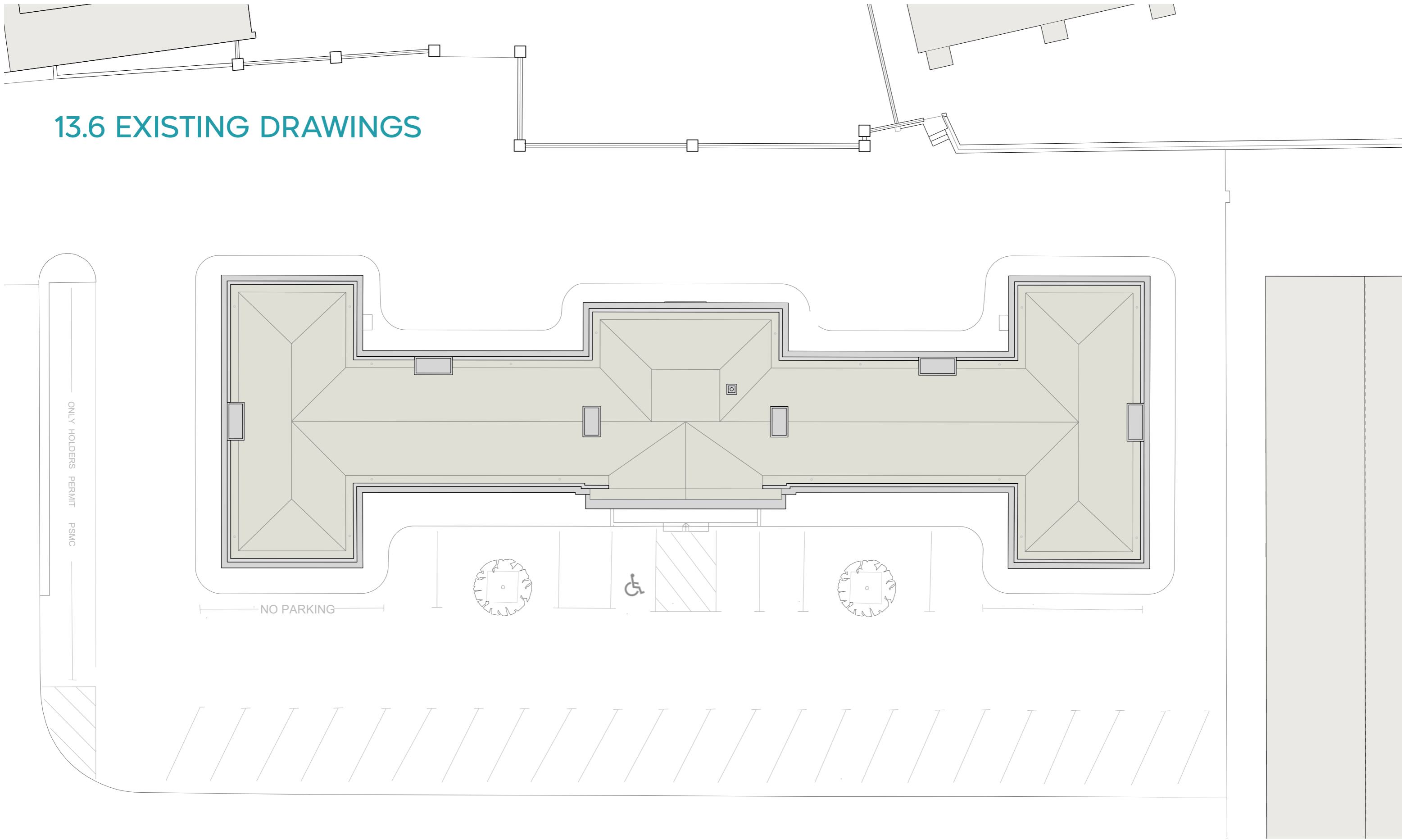


- Replace external lights
- Replace external light with new bulkhead light
- Leave glazed overlight open to improve natural light in entrance lobby
- Install new signage fixed into joints in stonework.
- New external recessed ground uplighters installed in new ramp surface. One to each column.

Proposed South Elevation Entrance

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13.6 EXISTING DRAWINGS



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PROJECT: **Gurkha Museum**

SHEET: **Existing Roof Plan**

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SCALE: **1:100**



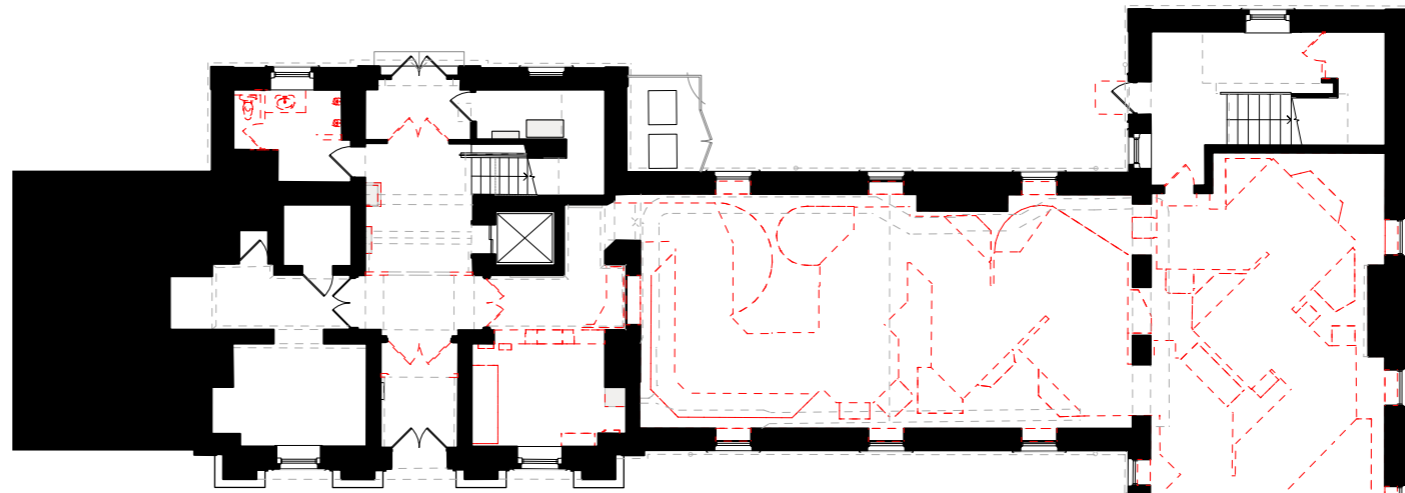
REV: **P5**

DATE: **February 24**

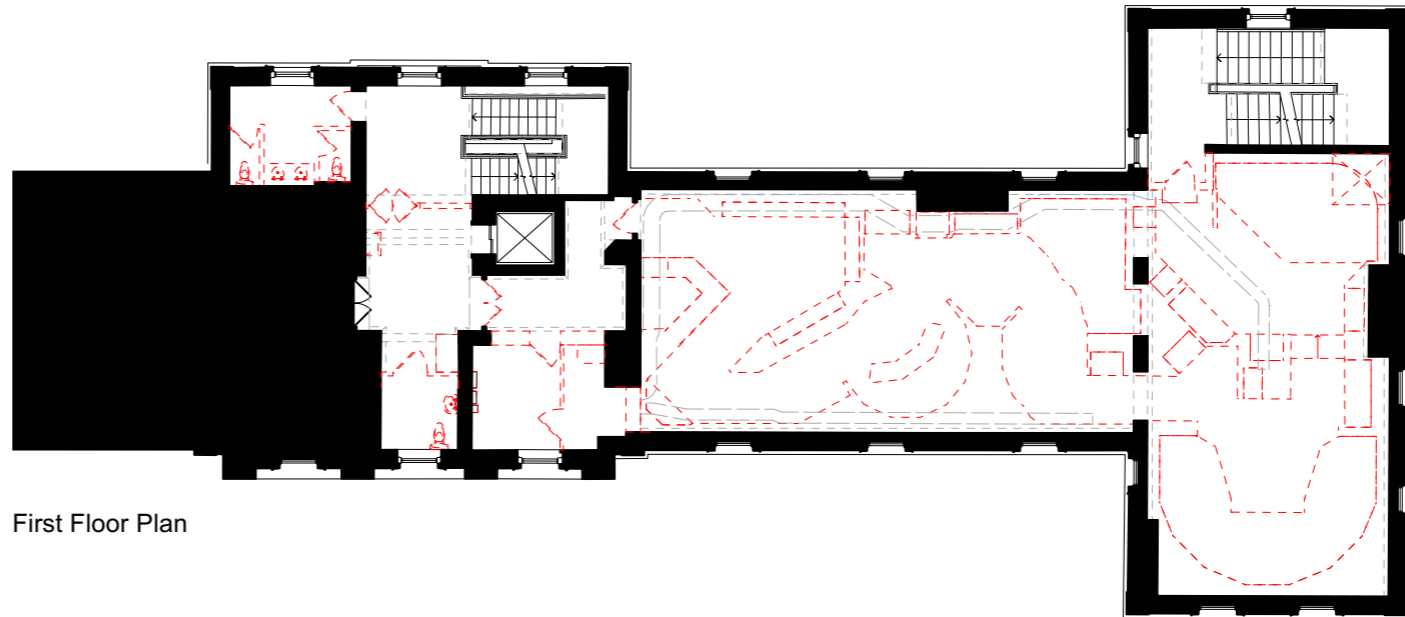
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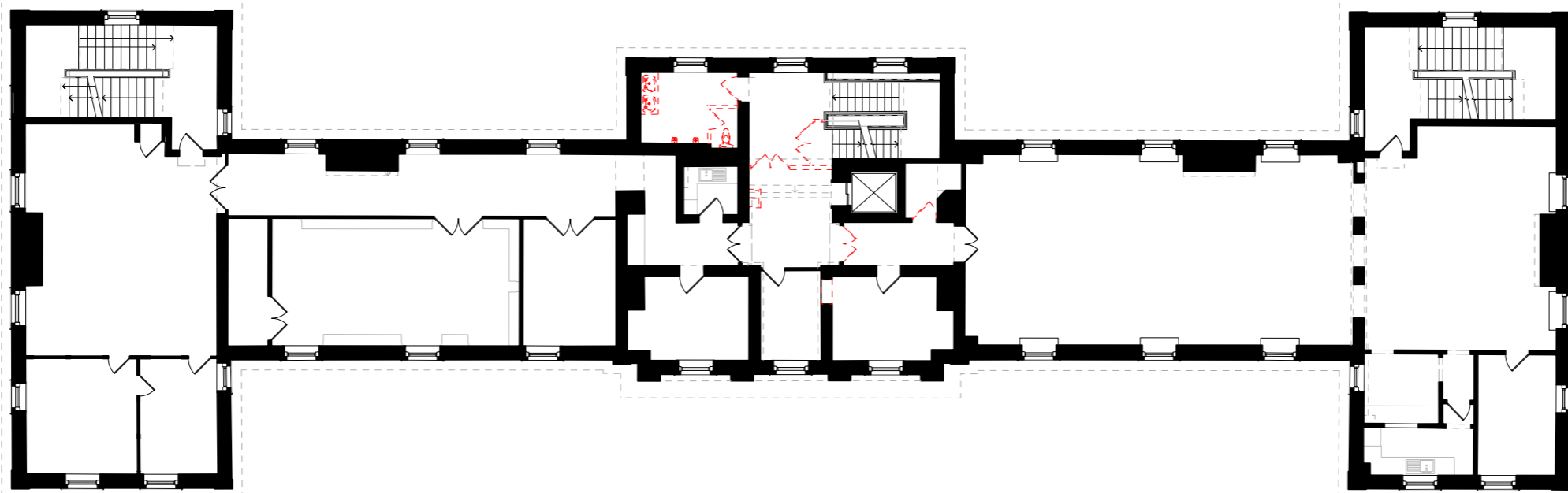
--- Fabric Removal



Ground Floor Plan



First Floor Plan

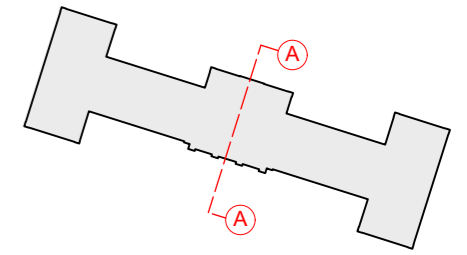


Second Floor Plan

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13.6 EXISTING DRAWINGS



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Revisions: P5 Stage 3

01/07/2024

PROJECT: **Gurkha Museum**

SHEET: **Existing Cross Section A-A**

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DRAWING NO: **A1138 -PRA-XX- XX -DR- A - 35000**

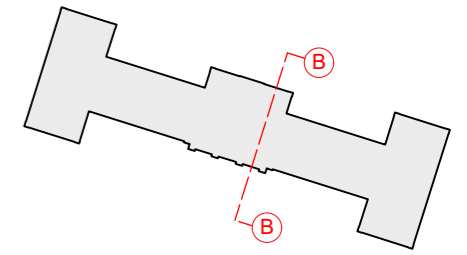
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REV: **P5**

DATE: **February 24**

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01/07/2024

PROJECT: **Gurkha Museum**

DRAWING NO: **A1138 -PRA-XX- XX -DR- A - 35001**

REV: **P5**

SHEET: **Existing Cross Section B-B**

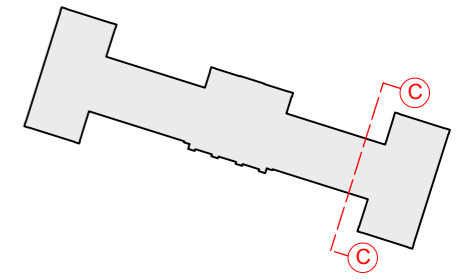
SCALE: **1:100** 0 1 2 3 4 5 M

DATE: **February 24**

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Revisions: P5 Stage 3

01/07/2024

PROJECT: **Gurkha Museum**

SHEET: **Existing Cross Section C-C**

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DRAWING NO: **A1138 -PRA-XX- XX -DR- A - 35002**

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13.7 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

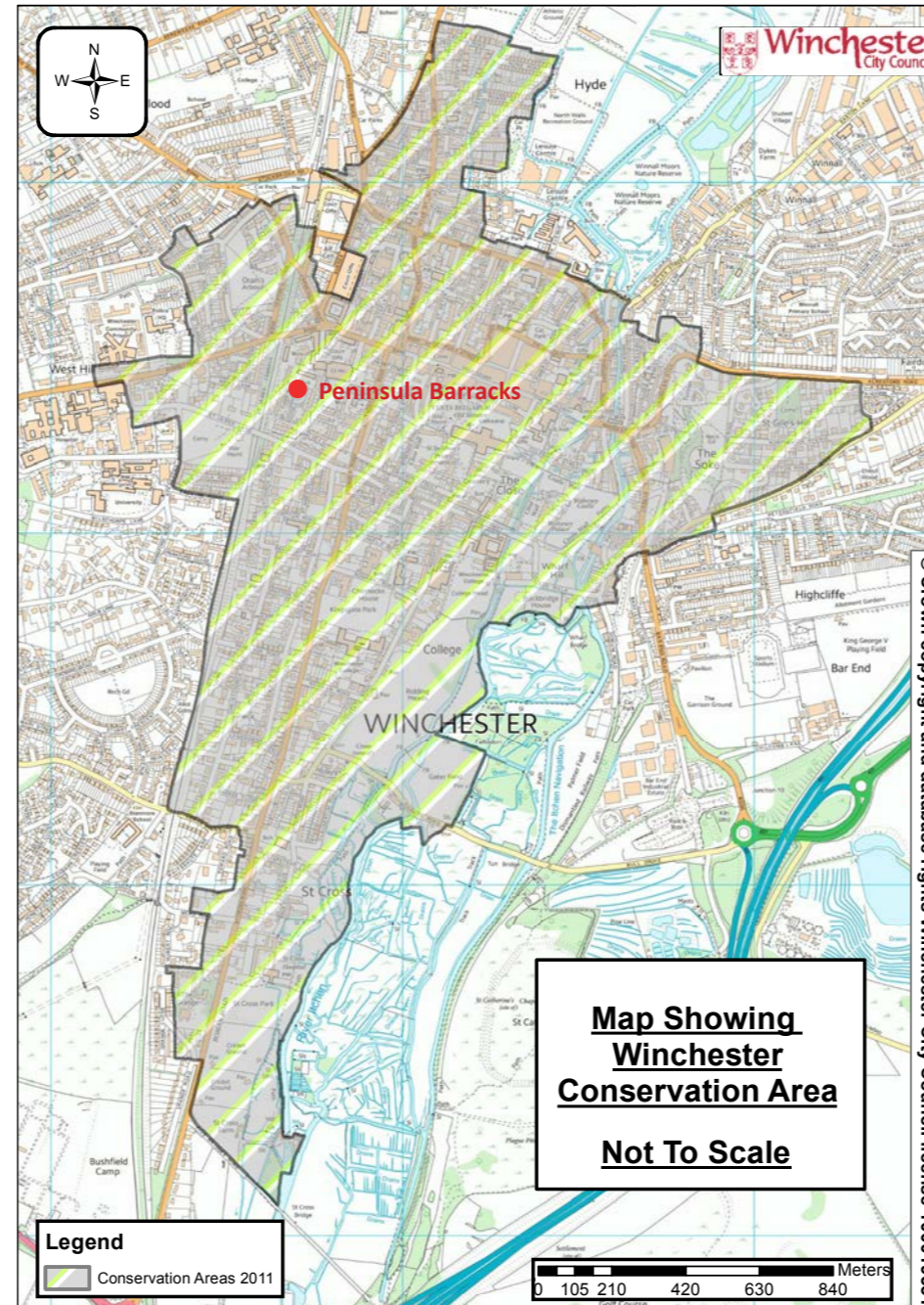
Statutory Address: Peninsula Barracks North Block, Romsey Rd, Winchester, SO23 8TH

District: Winchester (District Authority)

Parish: Non Civil Parish

National Grid Reference: SU4772729453

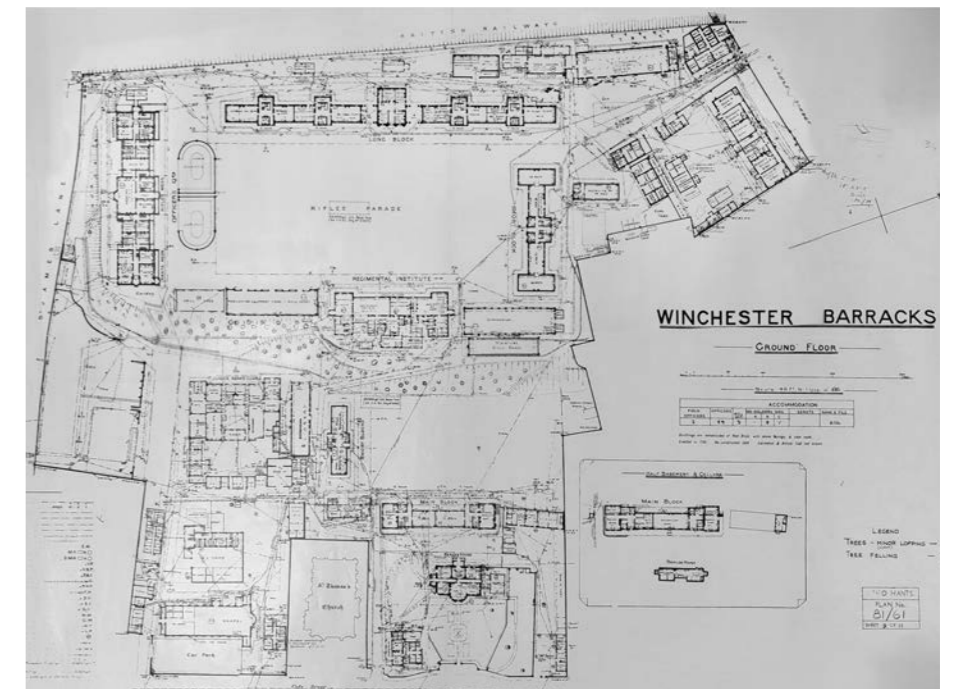
Details: ROMSEY ROAD 1. 1833 (South Side) Peninsular Barracks North Block SU 4729 SE 5/27 II GV 2. This Block repeats exactly the general design of West Block, but has a 10-window front, with a central feature of 3 bays, decorated with a Composite order of pilasters, entablature attic and pediment. The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



Winchester Conservation Area Map



Surrounding Listed Buildings



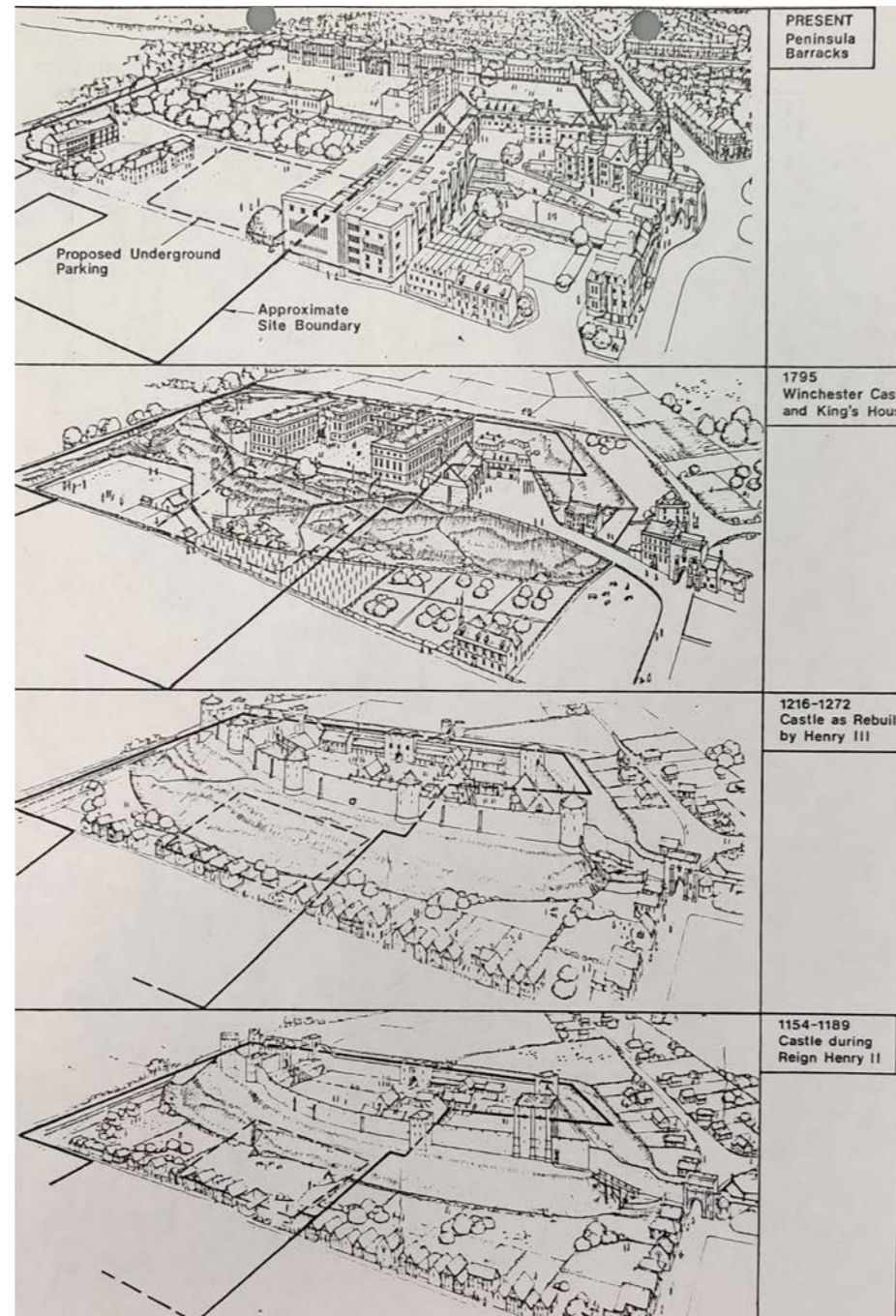
Peninsula Barracks - Ground Floor Layout

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

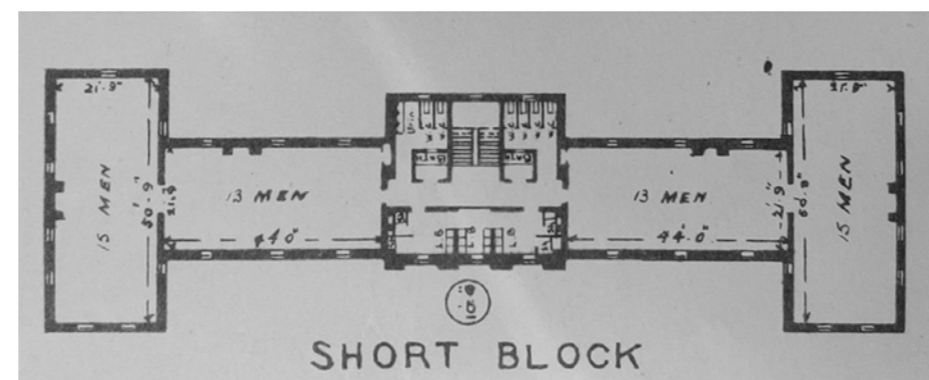
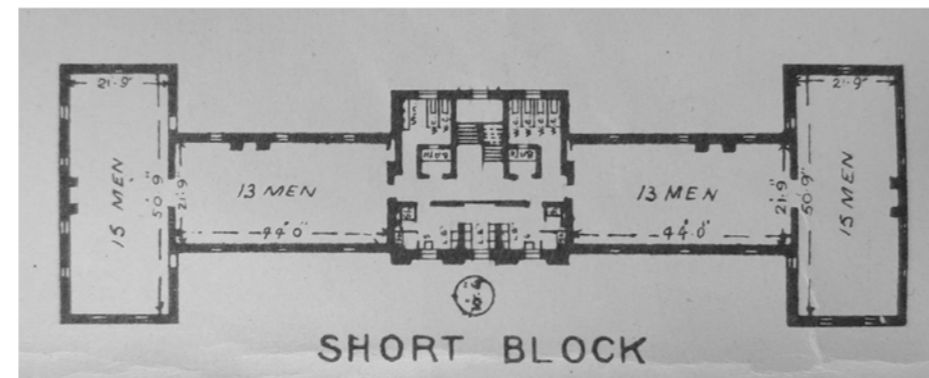
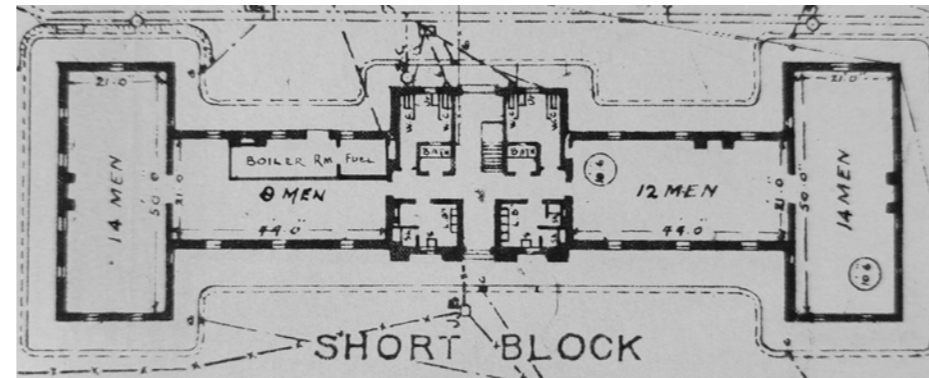


1955 Photo of Passing Out Parade

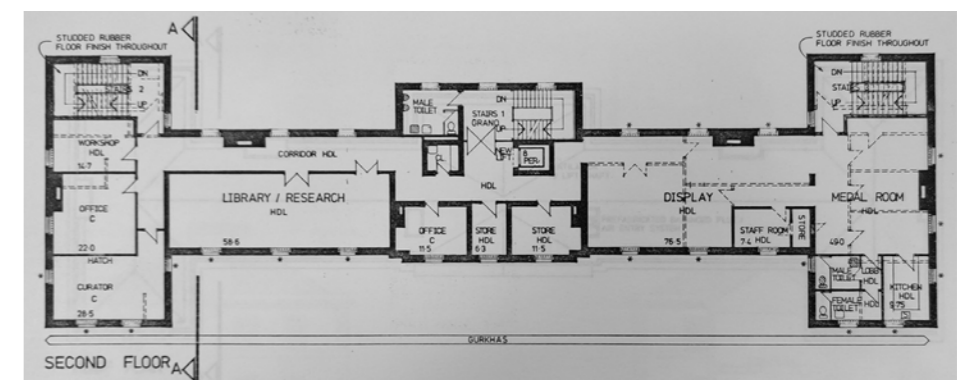
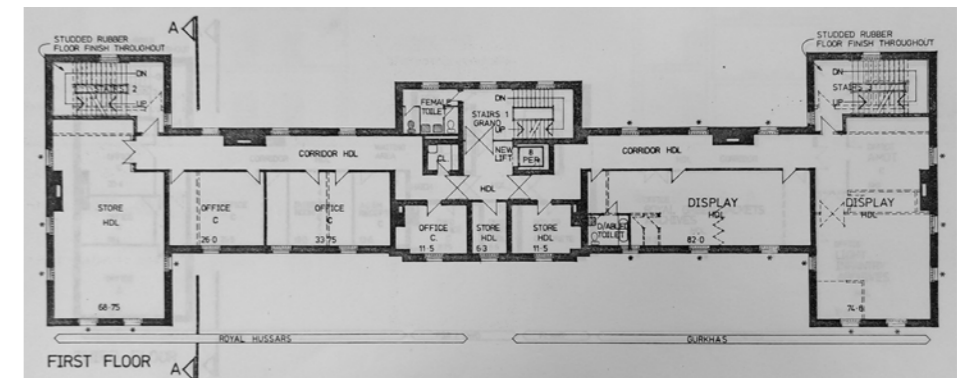
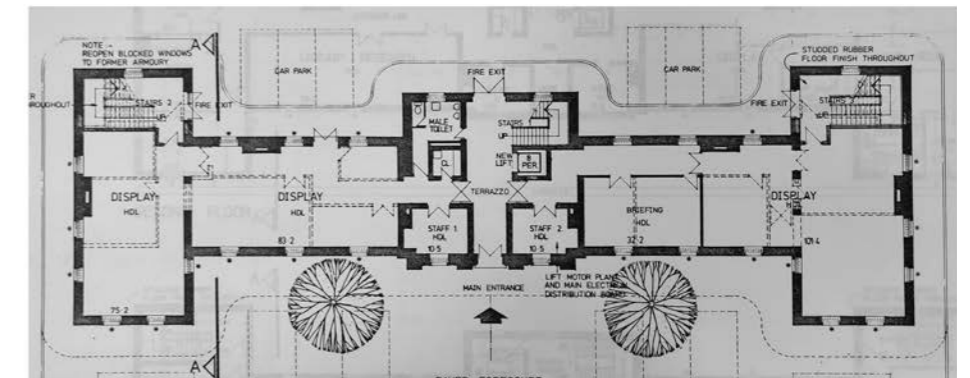
Since its construction in early 1900's the building has seen a number of alterations. During renovations in the 1960's most of the original timber ground floor was removed, and replaced with a new concrete slab. The original central stair core was removed and replaced with a reinforced concrete staircase, 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

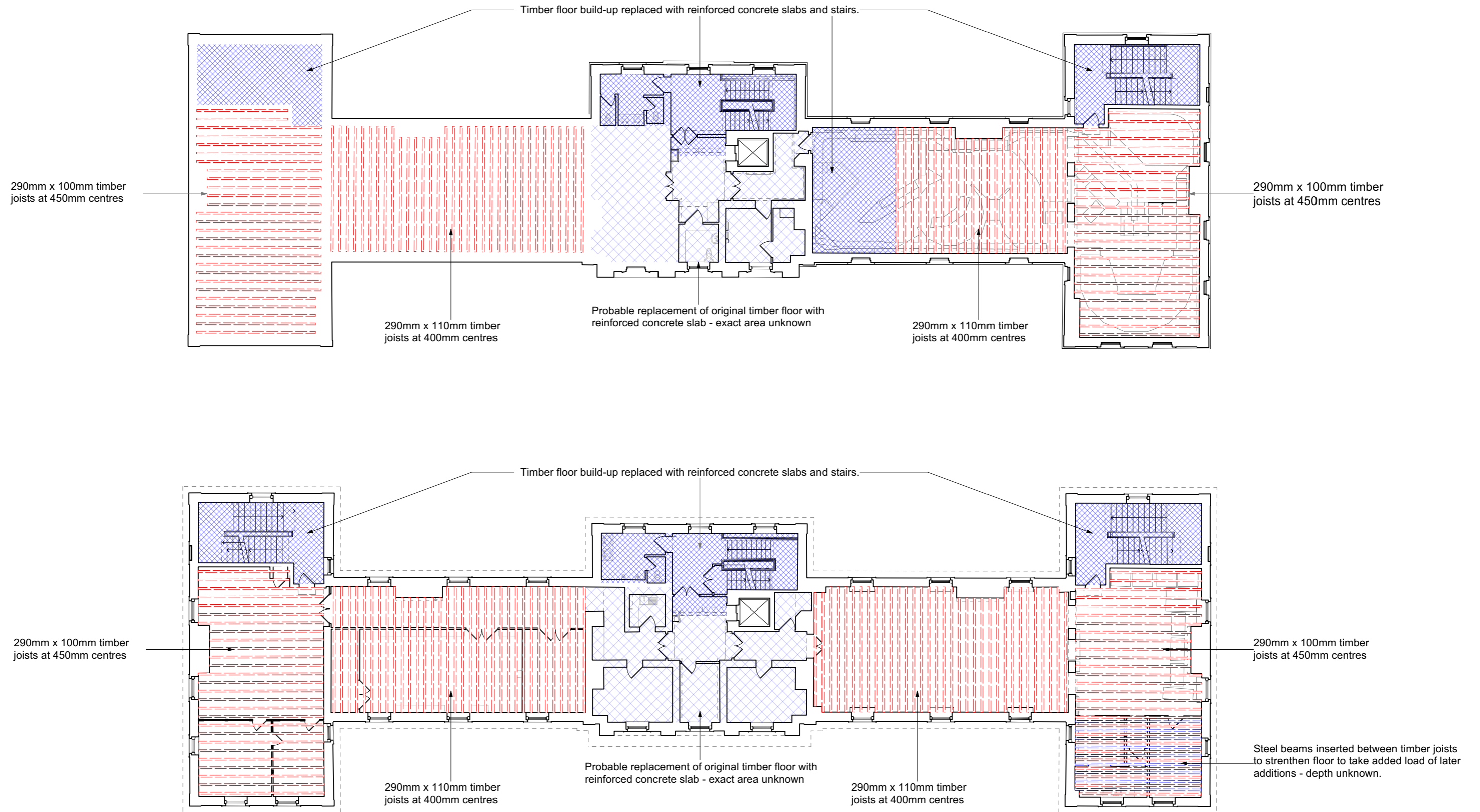
Dated Plans

KEY

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



Floor Structure Plan - Based on Historic Information



The Gurkha Museum: Project Kaida



People
Landscapes
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