

Stage 2 Report
Feasibility Study at Maidstone Museum
August 2019
Revision A

Contents + Introduction

Introduction	2
Commentary on the Brief	3
Analysis of Building and Commentary on Themes	4-5
External Spaces, Wayfinding and 6 Key Questions	6-7
Concept Proposal	8-9
Proposed Masterplan: Key Elements	10-11
Proposed Masterplan: Story-Telling on the First Floor	12-13
Summarised Scope of Works: S, M, L	14-15
Summarised Scope of Works: XL	16-17
Design of Museum Displays	18-21
Identity of the Museum in the Wider Context	22-23
Recommended Surveys	24
Project Risks	25
Funding and Next Steps	26-27
Appendix: Drawings and Cost Report	29

Introduction

This is the Stage 2 Report for the Feasibility Study at Maidstone Museum and provides the outcomes required in Stage 2 of the MBC Specification of Services as interpreted in our bid submission. It is the culmination of a 4-month programme to develop the brief and draft options for changes to take the Museum forward in its 20-Year Plan. It is the second Report of the Study and further detail on earlier stages can be found in the previous two interim reports Stage 0 Report [Maidstone Feasibility] [Innes Associates, May 2019] and the document Small, Medium Large [Innes Associates, June 2019]. It has been an enjoyable process working with the MBC team and museum design consultants Design Map. We trust the contents are clear but please do ask if you have any questions.

Innes Associates August 2019
190821 Revision A Large Minus added, other updates



(Right) Aerial image showing Maidstone Museum and Brenchley Gardens

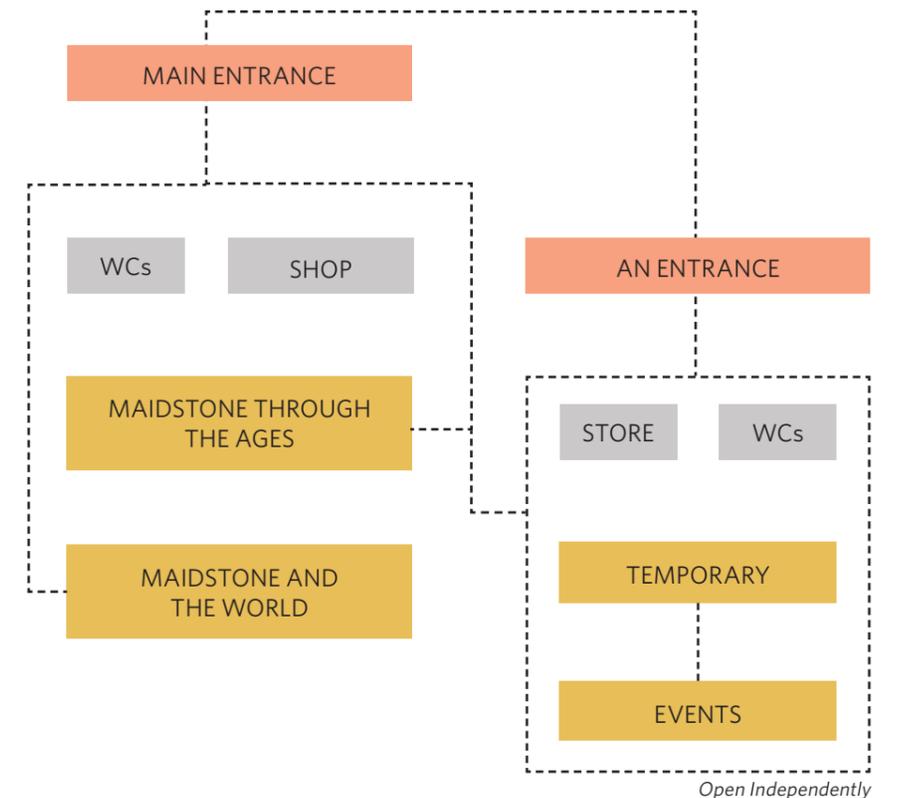
Commentary on the Brief

Commentary on the "Next Steps" Items in 20-Year Plan			
Short Term 1-5 years		Medium Term 6-10 years	
Gallery redisplay framework created and phase 1	This Feasibility Study will inform this exercise.	Gallery redisplay phase 2	This Feasibility Study will inform this exercise.
Museum café brought in-house	Under reconsideration. MBC have concerns about doing this as a result of unprofitable recent months.	Museum café move	Refer to comment in left-hand column.
Storage improvement plan completed	Audit has been carried out, some further work anticipated as part of this Feasibility Study	Japanese gallery move	MBC have a strong preference to re-work this content because not considered a successful display at the moment.
Capital programme completed	Completed – repositioning of reception desk and introduction of information desk.	Storage improvement plan implemented	Refer to comment in left-hand column.
Programme of in-house exhibitions only launched	Exhibitions have been programmed to 2022.	Address parking issues	Refer to commentary below on section "Connections to External Spaces"
<p><i>Commentary on the following actions from other items is not considered necessary [not because they are not important, but because their impacts are either not on the physical fabric of the Faith Street Museum, or because their impacts will become manifest through the actions that are already being actively considered]:</i></p> <ul style="list-style-type: none"> <i>[Short Term] Governance review, New governance model introduced, Carriage Museum options appraisal, Learning Service</i> <i>[Medium Term] Carriage Museum options appraisal, Advisory panels formed and Operating, Community Action Plan, National Awards</i> <i>[Long Term] Resilient governance and funding achieved, Review success of advisory panels, Gallery reviews</i> 			
Reference: Table from Section 5, p.17, Maidstone Museum 20 Year Plan, June 2017			

The brief for the Feasibility Study asks the design team to consider the Short Term capital programme described in the 20-Year Plan, but a forward-looking study also needs to consider the Medium and Long Term aims. This is in order that, at least, Short-Term projects do not have to be undone to achieve the later aims and, more positively, some of the next investments may contribute to those longer term aims. One of the Short-Term aims – bringing the café in-house – has also, since the publication of the 20-Year Plan, being re-evaluated as a result of the changing economic conditions and closure of the current operation. From our discussions during Stage 0 we set out below a commentary on relevant extracts from the Next Steps of the 20-Year Plan. This commentary does not include items from the Long Term column because the implications of these items is already clear.

The launch of in-house exhibitions, listed as the last item in the Short-Term column, suggests a different organisation of internal space and routes, illustrated in the adjacency diagram on this page. The Museum already has two spaces for temporary exhibitions, the Bentlif Gallery no.2 and the Baxter Room, but the position of these clashes with the flow for visitors through the non-paying permanent displays. The Museum needs to have an arrangement that will allow, as far as possible, space[s] for temporary exhibitions and events that:

- > is apart from the permanent displays so the Museum can control, and charge for, access to the temporary exhibitions
- > has [have] access to washrooms, so this area can be open when the rest of the Museum is closed
- > for the events space to have capacity of up to 50 people standing as a maximum, and accommodate typically groups of 30 for various activities



Analysis of Building and Commentary on Themes

Analysis of Building

Meeting the aspirations of the 20 Year plan requires a response to several challenges of physical form and layout inherent in the current plan. During Stages 0 and 1 we compiled a series of analysis plans illustrating the following points about the building:

- > many different levels existing as a result of the incremental responses to the falling contours across the site and these present a particular challenge to making the building accessible. Several staircases in the building, each with a different character, do not easily guide visitors around the Museum and it is common for people to become disorientated and leave without having seen all the exhibits. Changes to circulation that simplify wayfinding and encourage discovery. Previously hidden spaces will be revealed and galleries grouped into suites to make the displays and the stories they tell more compelling and easier to navigate. Improvements to windows and window blinds will introduce in selected positions more daylight and views into the building, taking care always to protect the collections, and this will help to guide and entice visitors through the spaces.
- > some internal rooms currently not providing maximum value for the Museum. CCTV room is used as a store following change in CCTV arrangements, Upper Charles Gallery [Mediaeval Gallery] is currently used as a store, but not in an efficient way.
- > With attractive new lighting and the introduction of new, object-rich displays, the staircase in the current Godiva Hallway will be designated and designed as the main route between the ground and first floors. Other staircases will be refurbished and, where possible, altered to make the circulation more accessible.
- > disposition of gallery spaces does not easily allow for extended narrative sequence: rooms for display are often separated from other rooms by non-display spaces [or temporary exhibition rooms]
- > windows, window blinds and doors often hinder a visitor's navigation and perception of the Museum buildings and external spaces because it is [in the case of windows] rare that one can see through them, or [in the case of doors] a mixture of wearing-out and clutter fail to make an inviting route. Of course protection of exhibits from the harmful effects of UV is essential, but there is still place for daylight and views. Several areas of single glazing make climate control difficult and therefore limit the type of displays that can be achieved.

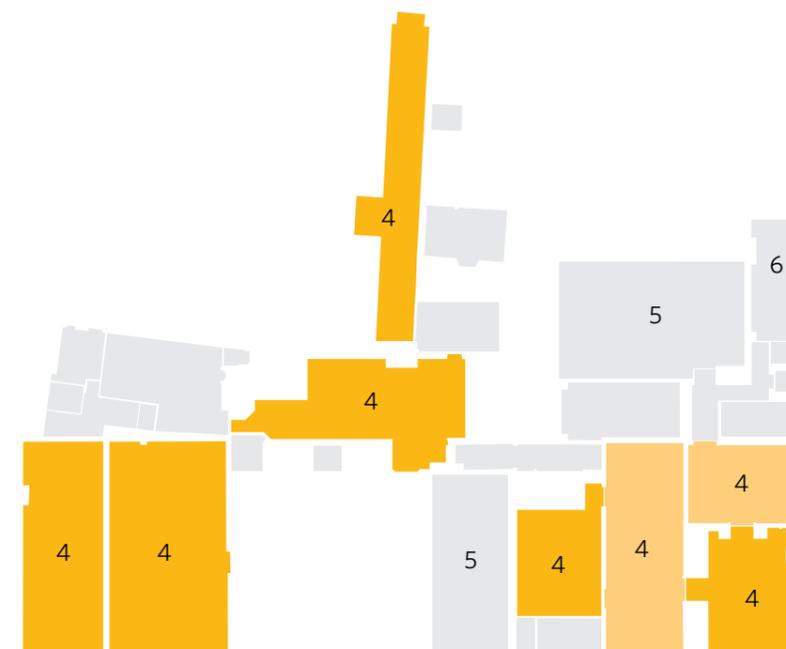
The three sets of plans on this spread provide a colour-coded illustration of these points. Taken together these characteristics make it very difficult for the Museum to exercise successfully its central aim of telling stories.



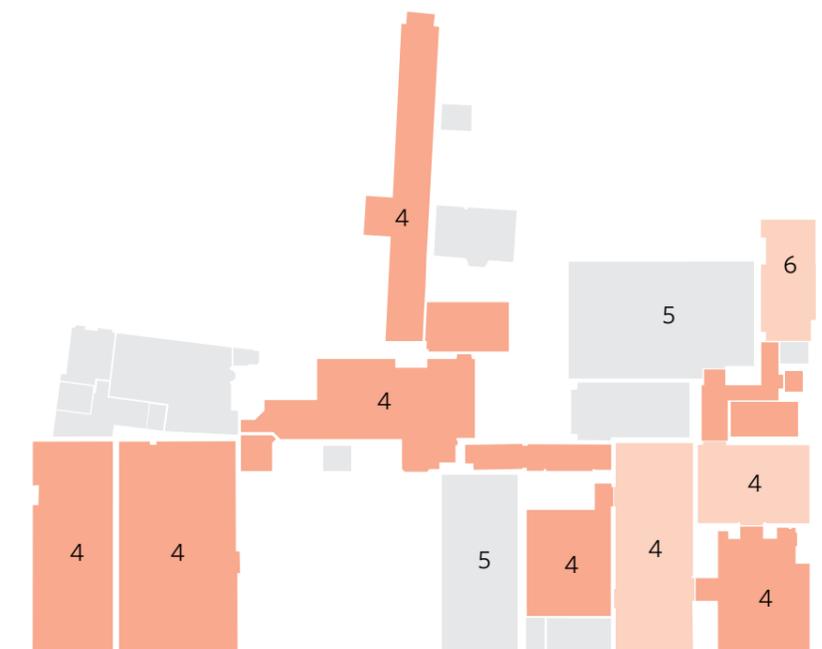
Ground Floor - Gallery Spaces



Ground Floor - Publically Accessible



First Floor - Gallery Spaces



First Floor - Publically Accessible

Analysis of Building and Commentary on Themes



- 1. Entrance
- 2. Shop
- 3. Education
- 4. Gallery
- 5. Store
- 6. WC
- 7. Cafe
- 8. External

Ground Floor - Levels



- Gallery spaces
- Spaces open to the public
- Different levels in the Museum
- External spaces and internal connections

First Floor - Levels

Commentary on Themes and Storytelling [Museum Design Consultants]

The Maidstone Museum 20 Year Plan (June 2017) sets out two long-term organising principles – ‘Why are these things here?’ and ‘Why does this matter to Maidstone?’. These are an excellent basis for making a much more coherent museum. Unfortunately, they are not truly supported by the three proposed themes of ‘Maidstone through the Ages’, ‘Maidstone and the World’ and ‘How do we affect our World?’. These three themes are more a means of making some sense of the diversity of the collections. The story of ‘Maidstone and the World’, for example, is not adequately told by random, albeit important, collections assembled by people who happened to have been born in Maidstone. The costume collection, which would be the envy of some other museums and which would have more direct relevance to local visitors than, say, Oceanic artefacts. The Anglo-Saxon collection and the story of the building also seem to be relatively side-lined in the 20 year plan.

The Museum’s ‘problem’ is of course an abundance of riches. It is a local museum which is well equipped to tell the borough’s story but it is also endowed with collections of national and international importance. The quantity of material on display is only a small percentage of what is actually held and the Museum will never be able to show a significantly larger amount.

As a local museum, it is incumbent upon the Museum to tell the borough’s story from earliest times onward. However, beyond this, other themes could be treated almost as if they were special exhibitions, perhaps even rotating them rather than having, say, permanent ethnography and Japanese galleries. Again, it has been suggested that the town’s military connections should be extended beyond the QORWKR to include the Gurkas and the Royal Engineers. As both these regiments already have museums of their own (with relatively low attendances to the former at least), this is not an appropriate use of scarce space.

The challenge for the Museum is not to be dictated to by the collections and simply re-order the galleries and displays: it must undertake a thorough reassessment of what themes a museum in 2020s and 2030s Maidstone will be attractive to local and holidaying visitors, school groups, special interest groups and other stakeholders.

Ultimately there will be some difficult choices to make: does a single Solomon Islands canoe really justify display space when there may be no room for a 20th century costume collection? But decisions about themes must be a balance between collection strengths, public interest and national curriculum demands. The team is well aware of the collections strengths and the National Curriculum, but there is a need for in-depth audience (and non-audience) research (particularly if a National Lottery Heritage Fund grant is to be sought) to demonstrate that a regenerated museum will deliver in terms of both increased visitor numbers and quality of experience and satisfying local needs as well as safeguarding these important collections.



- 1. Entrance
- 2. Shop
- 3. Education
- 4. Gallery
- 5. Store
- 6. WC
- 7. Cafe
- 8. External

External Spaces, Wayfinding and 6 Key Questions



Of particular significance to our analysis were the two external spaces, the front and rear courtyards. The front courtyard has been used as an overspill space for the café, though its character rarely appears lively or inviting. It was also the threshold space leading to the original front door of Chillington Manor. The rear courtyard is currently a car park containing 9 spaces for the Museum staff, though was part of the garden for Chillington Manor. Each of these spaces appear to us capable of making a bigger contribution to the visitor experience.

Their role could be made more significant with careful introduction of views and transparency through windows and doors into these two external spaces. By regaining these views visitors will be able to orientate themselves in the plan and help them find their way around and discover more.

The analytical exercises described above raised 6 key questions any proposal must answer if it is to be successful in the terms of the Brief. The questions are:

How can...

1. ... more internal spaces be made open to the public?
2. ... we make navigation and wayfinding better for visitors?
3. ... different levels of the building be dealt with and more spaces be made accessible?
4. ... we tell better the story of the buildings?
5. ... external spaces be used to maximise the potential of the Museum?
6. ... we make a building look busy and inviting?

3 Stories

The proposed visitor experience at the Museum is generated by the telling of 3 stories through the imaginative display of the exceptional collections. We learnt about these stories during Stage 0 from the Museums' Director and her team. Their working titles are: "Maidstone through the Ages", "Maidstone and the World" and "How we Affect our World".

3 Key Points for the Museum Design

We also recognised that proposals for the building must support and enhance the experience for visitors to the Museum. Museum Design Consultants Design Map were brought into the team and made, amongst others, three key points about the design of the displays themselves, which have an impact on the building proposals:

1. Museums are changing and proposals should create spaces that will be used in different and flexible ways
2. Museum Director's approach to the story-telling is sound: the questions "Why are these things here?" and "Why does this matter to Maidstone" are the right ones to be asking
3. The Museum should evaluate collections on the basis of popularity and National Curriculum appeal

The analysis made and conclusions drawn can be seen in more detail in the Stage 0 Report: Strategic Briefing Document, Feasibility Study for Maidstone Museum, Innes Associates, May 2019.

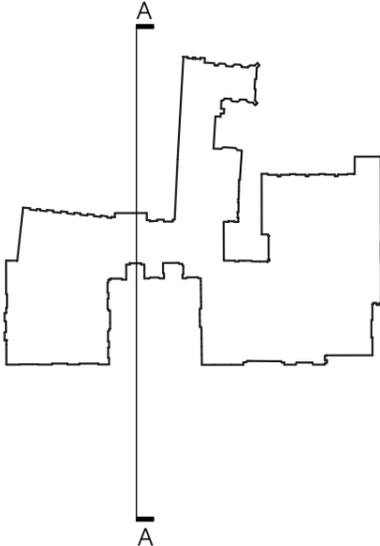
(Top Left) Front Courtyard
(Bottom Left) Rear Courtyard

Concept Proposal

FIRST FLOOR for large, permanent galleries



GROUND FLOOR for flexible, changing attractions, revenue-generating and education spaces



(Above) Proposed Section AA

The central concept is not a single major change, but rather a sequence of smaller-scale changes designed to make the Museum is easier to navigate, the galleries better organised for story-telling and the routes through the building more inviting. Key to this concept is the organisation of the ground floor to provide spaces that a modern Museum needs: flexible spaces that give a changing, always-relevant attraction, spaces that can generate revenue and spaces that can extend the educational offer beyond primary into secondary attractors.

For the larger versions the changes to the physical fabric designed to improve navigation and way-finding are as follows:

- > changes to windows and window blinds to give more daylight and more external views to assist wayfinding and navigation
- > improvements to door openings and doors to create “portals” rather than barriers
- > opening up of under-used spaces and grouping of gallery spaces to facilitate presentation of collections and coherent story-telling. New openings between some galleries can make a large difference to good “flows” between spaces
- > refurbishment of the front courtyard and use of banners and lighting to communicate activity and give the Museum a larger presence in the town

Taken together these measures make concrete a “horseshoe concept” for a change in identity and purpose to the spaces around the front courtyard. The rear courtyard is capable of a similar transformation, about which more is said in the section below on the “Extra Large [XL]” option. This transformation of the front courtyard will change the appearance of the museum but also the experience for visitors internally, creating a navigation device, a point of balance, for those on a journey through its intricate spaces.

While it is not a central part of our brief, we also noticed that the Museum’s identity and presence in publicity material aimed at tourists, families and other groups might be capable of improvement. The last part of this Report makes some suggestions for actions on this topic.



■ Views inside and outside of the Museum

↔ Views inside and outside of the Museum



Ground Floor Plan Key

- 1. Main Entrance
- 2. Wow Space
- 3. Shop
- 4. External Play
- 5. Invitation Installation
- 6. Project/Banners [Events
Courtyard]
- 7. Temporary Exhibitions +
Events
- 8. Gallery
- 9. Education Space
- 10. Store
- 11. WC
- 12. Lift
- 13. Staff Work
- 14. Meeting Room
- 15. Car Park

Proposed Masterplan: Key Elements



Indicative illustration of proposed banners

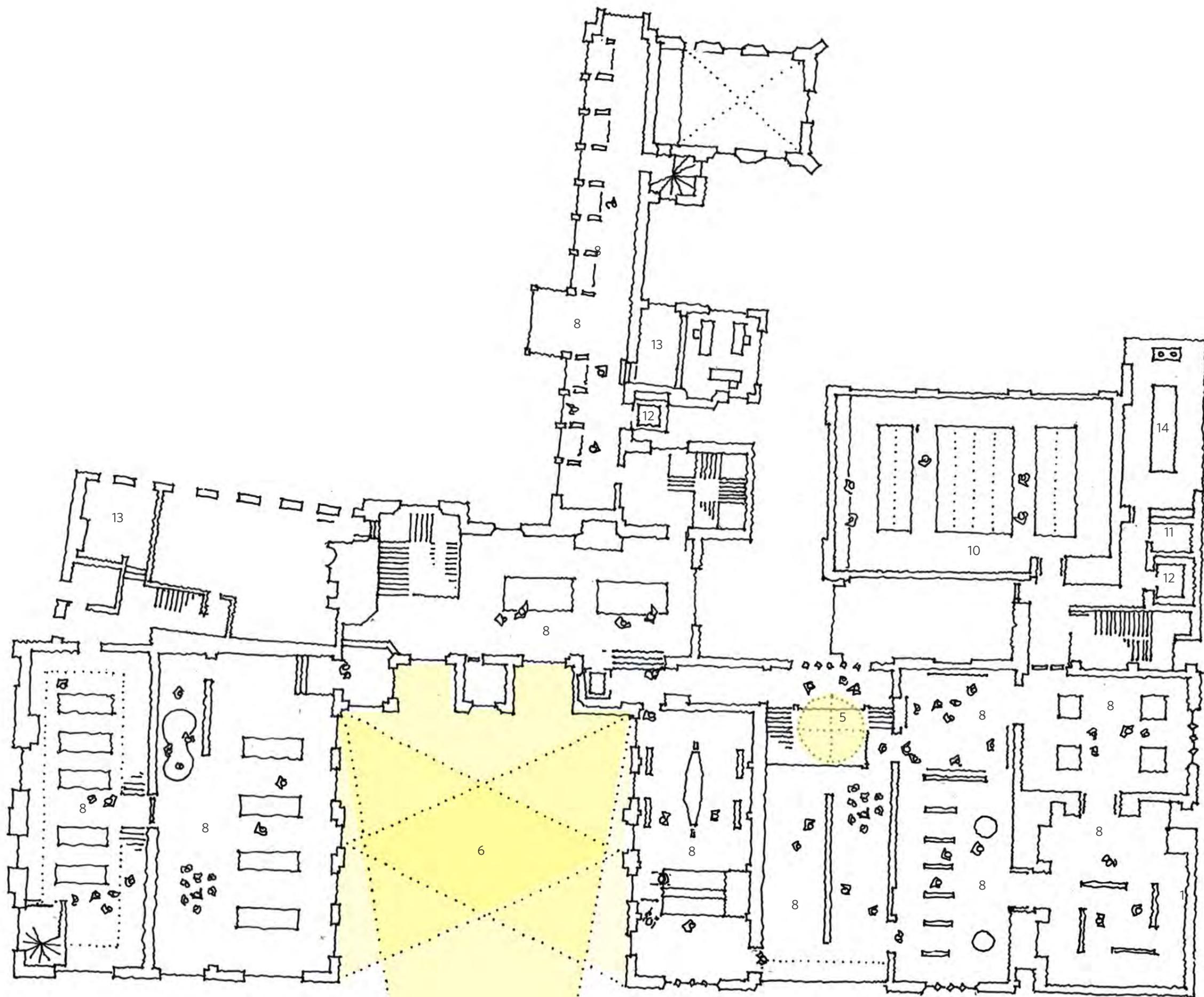


Indicative illustration of light projection

The proposals are a series of small-scale changes to the building that taken together will improve the experience of visitors to the Museum and provide spaces in which a high standard of story-telling can be made. These changes are as follows;

- > A new entrance “wow” space that excites visitors and directs them towards the Museum’s best collections. This space is immediately to the right of the Reception and contains an imaginative installation that will make people feel they have made the right choice to come to the Museum, has a connection to the town and points visitors towards the rest of the collections. The space is where the shop is now, and to accommodate the new installation the shop will be moved a short distance to the north where the canoe gallery is now: close enough to be visible and attract the trade of people leaving the Museum.
- > Changes to circulation that simplify wayfinding and encourage discovery. Previously hidden spaces will be revealed and galleries grouped into suites to make the displays and the stories they tell more compelling and easier to navigate. Improvements to windows and window blinds will introduce in selected positions more daylight and views into the building, taking care always to protect the collections, and this will help to guide and entice visitors through the spaces.
- > Large new spaces for Temporary Exhibitions and Events will be created on the ground floor adjacent the Front Courtyard. This will allow the Museum to host these without interrupting the flow of visitors around the permanent collections - something that is difficult to achieve in the current arrangement. With toilets added and access from the Adult Education centre courtyard possible, this portion of the Museum can function as a stand-alone unit within the larger building - allowing for easy after hours use.
- > With attractive new lighting and the introduction of new, object-rich displays, the staircase in the current Godiva Hallway will be designated and designed as the main route between the ground and first floors. Other staircases will be refurbished and, where possible, altered to make the circulation more accessible.
- > A refurbished landscape to the Front Courtyard will improve the appearance and accessibility of the space.
- > New lighting displays and banners on the building façade will give information about the events and collections and help the public understand it is a building where there is a lot going on.

The extent of changes depends on the funding available, and not all these ideas have to be implemented at the same time. While the Ground Floor provides spaces to give the Museum current appeal, revenue-generation and future flexibility, the First Floor lays out a coherent set of galleries in which the largest stories can be told. The next section explains the Masterplan approach to the First Floor.



First Floor Plan Key

- 1. Main Entrance
- 2. Wow Space
- 3. Shop
- 4. External Play
- 5. Invitation Installation
- 6. Project/Banners [Events
Courtyard]
- 7. Temporary Exhibitions +
Events
- 8. Gallery
- 9. Education Space
- 10. Store
- 11. WC
- 12. Lift
- 13. Staff Work
- 14. Meeting Room
- 15. Car Park

Proposed Masterplan: Story-Telling on the First Floor



Horniman Museum



Horniman Museum



Horniman Museum



Shropshire Gallery at Shrewsbury Museum



Museum of the Albemarle



Museum of the Albemarle

The Masterplan extends the quantity of space available on the First Floor for the large permanent galleries and uses it to tell the two largest of the three stories in the Museum:

- > "Maidstone Through the Ages" is given the larger suite of spaces to allow the full story to be told in chronological order, and the visitor passes through each of the spaces in turn before returning to the Main Staircase.
- > "Maidstone and the World" presents artefacts that have been brought back to Maidstone by travellers. It allows visitors to explore the displays one-by-one, depending on their interest and preference.

In each case it is the intention that these spaces and their services can accommodate new ways of displaying artefacts and re-telling these stories in different ways in the future.

(Left) Examples of exhibiting and story telling with object heavy displays in the context of a historic building

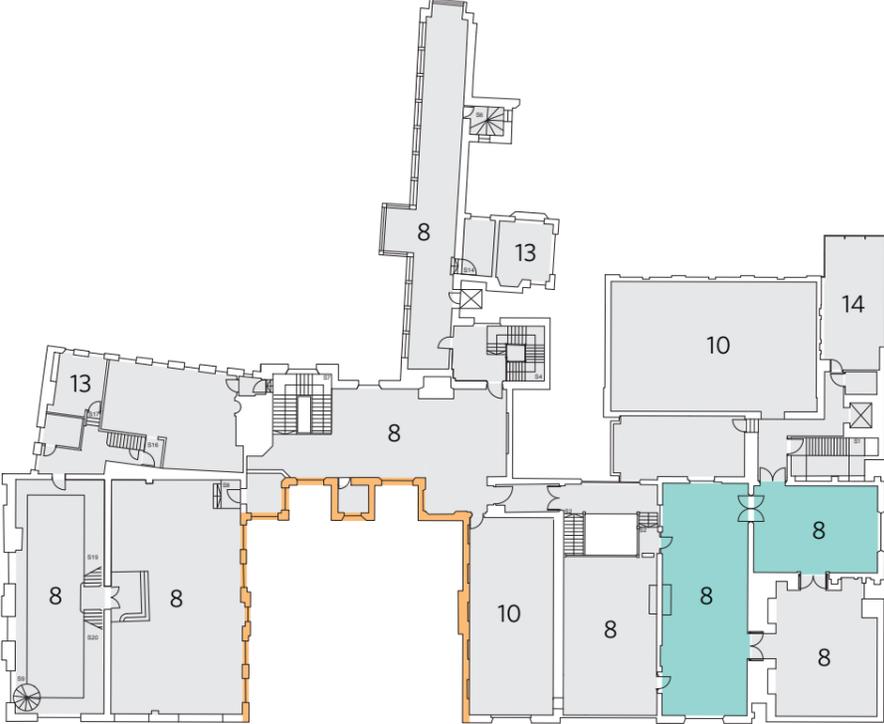
Summarised Scope of Works: Medium, Large Minus and Large



Ground floor plan
MEDIUM



Ground floor plan
LARGE MINUS



First floor plan



First floor plan

Summarised Scope of Works: Medium, Large Minus and Large



Ground floor plan
LARGE



First floor plan

Key

1. Main Entrance
2. Wow Space
3. Shop
4. External Play
5. Invitation Installation
6. Project/Banners [Events Courtyard]
7. Temporary Exhibitions + Events
8. Gallery
9. Education Space
10. Store
11. WC
12. Lift
13. Staff Work
14. Meeting Room
15. Car Park

- Maidstone through the Ages
- Maidstone and the World
- Temporary Exhibition + Events
- Other Gallery Spaces
- No Works

Overall Scope of Works

5 levels of intervention have been considered by the team ranging from Small to Extra Large. Exploring all levels was necessary to test the full range of benefits and costs. This section provides a description of the "middle three": Large, Large Minus and Medium, because it is these three that were judged to best meet the brief. The remaining two options, Small and Extra Large, are illustrated on the following pages.

Medium

The medium version achieves the following changes:

- > new "wow" space and shop adjacent the Reception
- > new Temporary Exhibitions and Events spaces at ground floor
- > "light touch" new galleries at first floor in the place of the previous Temporary Exhibitions spaces at first floor
- > Improvements to Front Courtyard, banners and lighting to façades

With these changes the visitor will be given a different first impression, and the Museum will gain a facility to improve the offer on Temporary Exhibitions and Events, and improve the coherence and display of the permanent collection. The lighting and banners to the façades will change the way the buildings are seen in the immediate town context and communicate the activities and attractions to the public.

Large Minus

This plan creates the core elements of the Masterplan and aims to do it with a budget below £5 million, the threshold for a more competitive NLHF bid. Not every gallery space is renewed and several building fabric improvements have been omitted. It does include the following:

- > 7 out of 9 of the new permanent collection galleries on the first floor
- > new temporary exhibits and event spaces on ground floor
- > Wow space and new shop
- > refurbished front courtyard [though with reduce allocation]

The following elements have been amended to achieve the budget limit:

- > Dinosaur and Biodiversity galleries remain in their current position
- > Climate control measures are scaled back to a significantly lower level
- > Allowances for improving accessibility, upgrading windows and climate control have been reduced

Large

In this version the full range of internal changes is provided. This includes all the changes of the Medium version and also:

- > Improved wayfinding, navigation and [subject to detailed discussions with the MBC Heritage team] accessibility at ground and first floor
- > Full new displays at ground and first floors telling the 3 key stories: "Maidstone through the Ages", "Maidstone and the World" and "How we Affect our World".

(Left and Opposite) Larger plans with room names on drawings available in appendix



Ground Floor Plan Key
EXTRA LARGE

- 1. Main Entrance
- 2. Wow Space
- 3. Shop
- 4. External Play
- 5. Invitation Installation
- 6. Project/Banners [Events
Courtyard]
- 7. Temporary Exhibitions +
Events
- 8. Gallery
- 9. Education Space
- 10. Store
- 11. WC
- 12. Lift
- 13. Staff Work
- 14. Meeting Room
- 15. Knot Garden

Summarised Scope of Works: Small and Extra Large



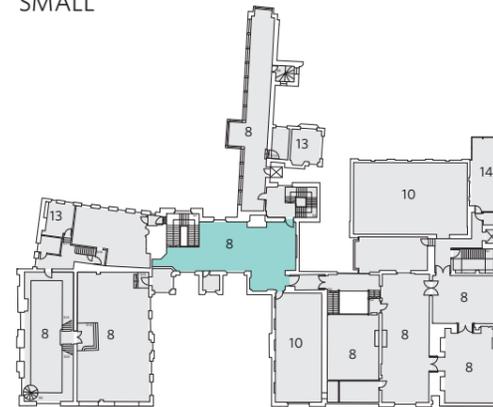
Terrice Tudor Knot Garden



The Chapel. cafe/restaurant. Bruton. Somerset



Ground floor plan
SMALL



First floor plan

Small

Within the funding of approximately £0.3 million held by MBC for changes to the Museum it would be possible to create a new display of the collection in the Withdrawal Room 103 at First Floor Level. The funding would allow [subject to survey] the renewal of the floor and installation of new cases and objects in this central space to the Museum.

While capable of making an attractive new display our team are concerned that the change to the visitor experience is insufficiently large to deliver the vision of transformation described in the 20-Year Plan and would quickly date. It does not work well as the first phase in a larger development plan and therefore does not seem a good use of money.

Extra Large

We have included in our plans an additional idea that furthers the longer-term aim of the 20-Year Plan to reveal the rare Tudor buildings and re-connect the Museum to Brenchley Gardens. As part of this extended concept:

- > parking to the rear courtyard is re-located [for example adjacent the 2012 wing and in Fremlin Walk] and a Tudor garden re-created in the space released
- > windows to the Tudor Long Gallery at ground floor are unblocked entrance from Brenchley Gardens is refurbished, secure gates re-hung and new events and attractions programmed for the Tudor garden

When the visitor numbers to the Museum have shown a sustained increase we think this arrangement could host an attractive and special café offer. The servery could be in the chapel and tables laid out in the Long Gallery and ground floor level.

(Left) Precedent images for a future Knot Garden and potential café



(Above) Proposed Section BB

Design of Museum Displays

This page provides a commentary on each of the three scales of intervention from the point of view of our Museum Design Consultants. It provides additional detail on the topic of the Museum's collections

Small Option

Of all the Museum's collections the British Archaeology is one of the most important but the current display is unappealing and falls short of modern display and interpretation standards. It is very much an artefact display that does not bring out the context, not least that the visitor is in the heart of one of the earliest kingdoms of England. If finances are limited and seeking additional funds is deemed too risky we would agree that the redisplay of this collection should be a priority for the Museum. However, expectations of the impact of this redisplay must be realistic: even with a major campaign to promote the Anglo-Saxon collection (and the gallery) as both a local and a national asset, a display of only 128 square metres will never be a major attraction in its own right and visitor numbers will not increase significantly.

We appreciate that the point of the Small Option is to leave the other galleries untouched. However, because the gallery is in the centre of the first floor undertaking this Small Option would preclude creating a chronological narrative through several linked galleries (where the Anglo-Saxon story would be in the first or second gallery).

A budget of £300,000 has been mentioned. This amounts to £2,662 per square metre and it would be possible to fit out a modern gallery for this figure. It is however not a generous sum, given the number of new showcases that will be needed (especially as these will need to be climate controlled) as well as high spec lighting.

Medium Option

The core of this option is to create a new temporary exhibition and events space on the ground floor. The benefits would be numerous, not least the creation of a semi-self contained area which will make charging simpler to enforce. Integrating the Courtyard with the temporary exhibition will make much better use of this space.

We believe that museums will come under the same pressures as libraries to expand their services and become much more supportive of local communities. The creation of this temporary exhibition suite, which can be opened up out of 'normal' opening times, is a logical step down this route.

As the new special exhibitions suite will be easily accessible (as will the new galleries on the first floor) it may be attractive to funders.

As the Brick City exhibition demonstrated, a temporary exhibition can attract an additional audience of 10,000 to 15,000. However, exhibitions based around the unseen parts of the collections will not achieve these figures. Rather than Museum team curating three special exhibitions a year, the Museum could usefully explore the potential of bringing in at least one travelling exhibition a year, preferably popular subjects for the summer season.

The cost of fitting out the temporary exhibition and events space would be relatively modest in comparison to a full gallery fit-out, but there are still 155 square metres of space on the first floor to fit out. The organisation of themes will be critical here, or the Japanese gallery could become even more stranded.



(Above) Wow Space

Design of Museum Displays



(Above) Invitation to Upper Floors

Large Option

We think the option proposed by IA (07b) would deliver a transformed Maidstone Museum. It delivers the benefits of the Medium Option but also creates a much more coherent journey for the visitor around the Museum. A more exciting welcome area is created; the story of Maidstone is concentrated in a group of interconnected galleries; the Dinosaur Gallery is liberated from the restricted space in which it currently sits; space is created for the story of the building; and the relationship between the building and its context at the edge of the park is exploited to the full. The closure of the old entrance and the co-location of the tourist information centre with the reception; the creation of a self-contained temporary exhibition and events area along with a dedicated community space are all prudent measures for future proofing the Museum.

It may seem regrettable that under this scheme the relatively new Ancient Lives gallery would be lost, but the Large Option is an ambitious scheme that will take several years to complete, by which time the Ancient Lives gallery may need refreshing anyway.

Of course, to transform Maidstone Museum in this manner will be very costly -- the fit-out work alone required to renew all the galleries is likely to be in the order of £2 million or more. This, combined with the building works required put the project beyond the ability of a local authority to fund without a major fundraising campaign.

Conclusion

Much as we would like to see the British Archaeology collection redisplayed, the Small Option will achieve little for the Museum, and indeed by creating a new gallery for this theme in the centre of the building will constrain the future development of the Museum. This is not to say that minor improvements, even simply new labels, would not lift this area. The Large Option is the only one that will truly deliver a transformed and regenerated museum for Maidstone, and is the option with the best chance of attracting the number of visitors the collections and the building deserve. Please refer to section below Funding and Next Steps for more commentary on the topic of NLHF application.

Design of Museum Displays

Design of Galleries

The Museum's galleries currently meet the Curator's preference for relatively dense displays of artefacts. Given the quantity and quality of the collections, we agree that it is appropriate to display as much as practical, within the organising framework of 'Why are these objects here?' and 'What do they have to do with Maidstone?'.
(Note: The original text contains a typo 'Maidstone?' which has been corrected to 'Maidstone?').

Many of the galleries appear old-fashioned and are not sufficiently engaging. To modernise them does not necessarily require numerous computer-based interactives or high-resolution films, but many need stronger storylines, and, particularly where there are large numbers of objects on display, visitors need to be helped with clear indications of which artefacts the curatorial team consider the most worthy of attention, and why. An Anglo-Saxon Gallery, for example, would aim to show as many as possible of the 2,000 artefacts in the collection, but pick say half a dozen on which to focus, as gateways to the rest of the collection. Why this matters to Maidstone might be brought out by drawing heavily on a theme of the Kingdom of Kent.

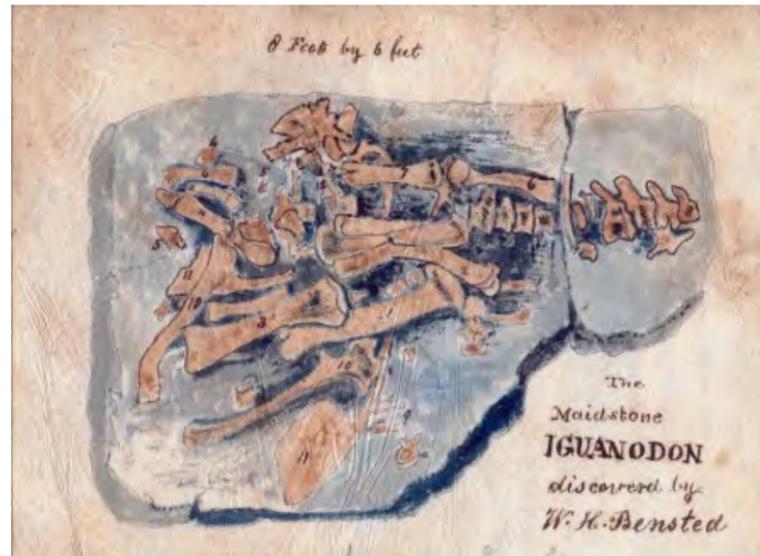
The design of the galleries should respect and not obscure the historic building in which they are located. While every gallery should share some common design features with the others (including typefaces reflecting and reinforcing the identity of the Museum), there should be some variety design styles between galleries. Restful, contemplative galleries should exist alongside more immersive spaces to create a variety of experiences and to re-engage visitors as they wander through the building.

In order to establish this variety, the Museum's narrative journey would be clearly defined, setting out not only the themes to be addressed and the collections which support them, but also the order in which they will ideally be encountered by the visitor. This allows the visitor experience to be mapped, identifying which galleries should be more immersive, which more didactic, which more passive, and which more hands-on. This planning will also ensure that the themes likely to attract the largest audiences (for example, Dinosaurs) have the appropriate spaces, not only to display the collections but also to allow in-gallery learning and talks.



(Above) The Impression of New Gallery

Design of Museum Displays



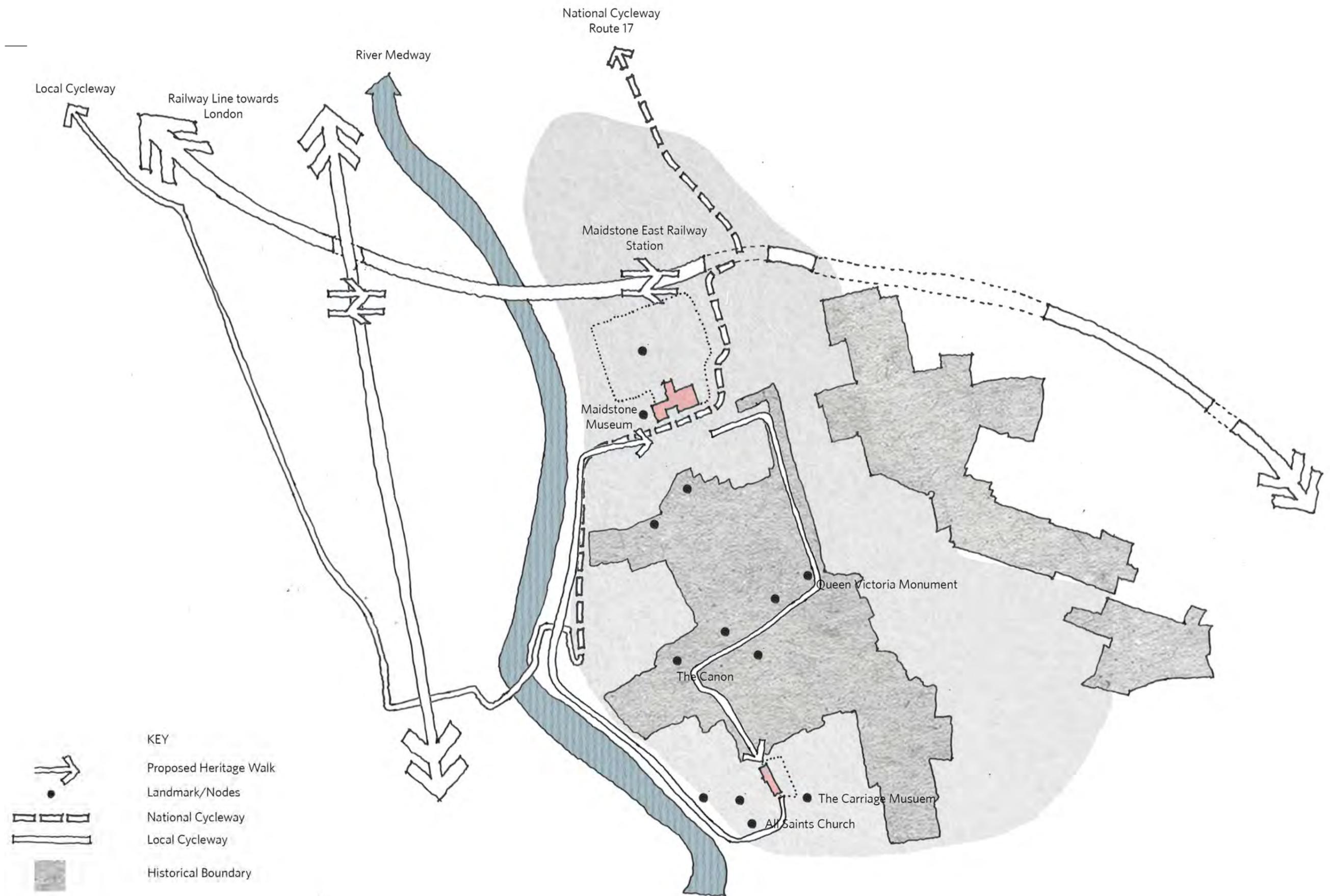
(Above) The Museum will choose its best pieces

Design of Museum Experience

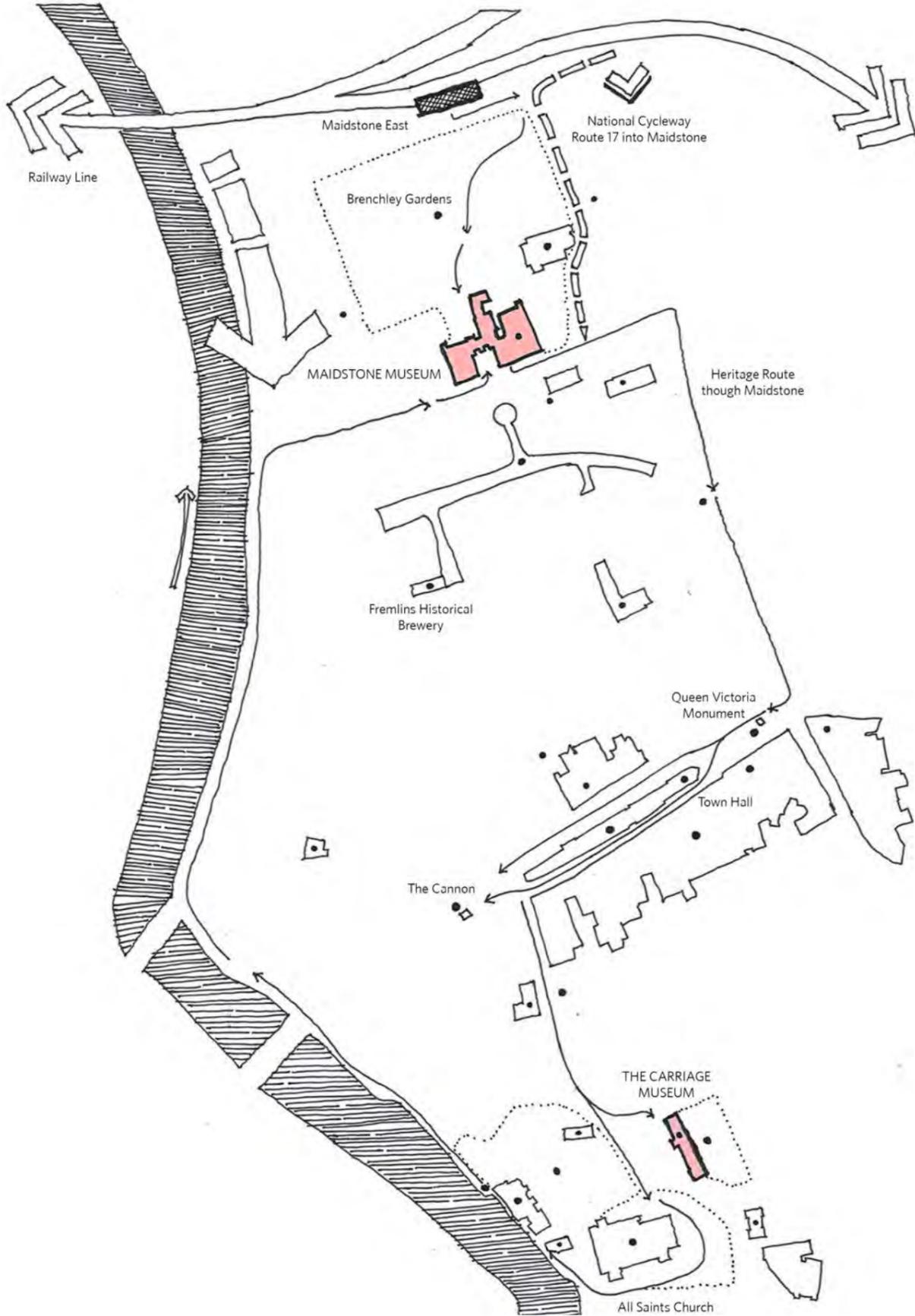
Two moments in the visitor experience need particularly careful planning – how the visit begins and how it ends. The former should seek to reassure visitors that they have made a good decision to come and to excite visitor about the journey they have ahead; the latter must ensure that visitors leave with a positive impression of the Museum: their journey should not just peter out into the gift shop.

The space that is currently partially occupied by the shop presents a perfect place to create a powerful first impression. A suitable theme would be a summary of the history of Maidstone. Its objectives would be to entice the visitor to come into the galleries to find out more, but also to establish from the outset the importance of the borough and the town as the administrative centre of Kent: text around the wall might state simply and boldly 'Maidstone – capital of Kent'. On the floor might be a huge map of Maidstone Borough which is layered so visitors can see the first ordnance survey map as well as a present-day map. Around the sides of the space video monitors show historic images of the borough, images of Maidstone-related artefacts from the collection and photographs from archaeological digs, etc. The appearance of each image on the monitors might trigger part of the map to be illuminated, identifying the location in the borough to which the image relates.

From this introductory exhibit, visitors will gravitate towards the stairwell where they would be encouraged to ascend and explore the first floor galleries before working their way downwards. The stairwell itself presents an opportunity to excite visitors about the range and quantity of the collections, including and beyond the story of Maidstone. One approach would be to create an enormous double helix stretching from floor to ceiling, like a giant DNA model. But instead of nucleotides, there is a spiral of display boxes, each densely packed. One box might be full of fossils, another of military models, another of African sculptures, another of stuffed birds. As visitors ascend the stairs and follow the display boxes, they understand the tremendous variety of the collections, about which they will learn more on their journey through the Museum. This would indeed be a display of the DNA of the Museum – its artefacts.



Identity of the Museum in the Wider Context



The Museum's prominent position on the desire line from Maidstone East Station to the Town Centre has always seemed an opportunity for an enhanced visual presence. To this we would add the following:

- > National Cycle Route 17 passes along St. Faith's Street in front of the Museum's Front Door
- > accessible position adjacent the historic core of the Town

An initial appraisal of the Museum's presence in publicity material produced for tourists, families and other visitors suggests enhancement is possible. While it is not central to the core brief, we would suggest a modest investment could raise significantly the Museum's profile in this regard.

Recommended Surveys

At this stage of the project there remain a number of unknowns to do with the building fabric and the services. Information available on the existing buildings and external areas is fragmented. There are good drawing records for areas covered by the 2012 project but less complete records for the other areas of the Museum. This is true for both architectural and engineering [including M&E engineering] aspects of the buildings.

We recommend that in the next stage of work surveys are undertaken where necessary to fill the gaps. The table on this page sets out the areas we think are in most need of further information.

Recommended Surveys / Maidstone Museum Feasibility		
	Survey	Commentary on Scope
1	Measured Building Survey	Plans, Sections and Elevations in CAD format. Level of detail should include internal elevations, services features, fixed FF&E
2	Topographic Survey	Front, rear courtyards and neighbouring pavement and road levels, also courtyard adjacent entrance to adult education. Area of park approximately 20m out from building line. All to include surface services features.
3	Below-ground services and drainage survey	CCTV and layout-tracing: internal and external runs of drainage, including foul and surface water and invert levels.
4	Existing Services and Systems Survey	Survey and report of position, distribution and plant for all major services systems across the Museum, including heating, cooling, ventilating, lighting, security, CCTV and fire alarm systems.
5	R&D Asbestos Survey	Investigation of areas in which works will, or may, be required. Likely to include internal partitions in break-through areas, ceilings where lighting is to be changed and intrusive works for services generally.
6	Selected intrusive investigations for structural and building construction information and	Areas where fabric changes proposed, and will include: all upper floors [because floor loadings will change], ceiling and roof area above CCTV and adjacent wall between Bentlif II and Mediaeval Room [Current Store].
7	Building Condition Survey [including roof and Rainwater Goods Condition Survey]	Building Condition Survey to include as a minimum roof, rainwater goods, external windows and doors, damp-proof systems. Recommended to extend to external fabric generally, internal inspection of floors, walls and indicators of damp or rot.
8	Fire Strategy and Management Plan	Not a survey but the fire strategy for the building should be investigated and the proposals assessed against the requirements for that.
<p>Notes:</p> <ul style="list-style-type: none"> a) Some survey information may already be available, notably through the Health and Safety File from the 2012 project, though we recommend checking its source and date of survey in case existing conditions have changed. b) Before commissioning surveys we recommend a draft scope is prepared by a suitably qualified professional. 		

Project Risks and CDM Regulations 2015

Ref	Element / Topic	Hazards	Risk			Residual Risk (Y/N)?	Status (Open/closed)	
			L	S	R			Designer Comments
Health & Safety								
1	Harm caused by occupancy during construction	Occupants wandering into construction site	8	9	72	Construction areas are to be separated from the Museum Visitors for the entirety of the educational day. At no time should access by a visitor or staff member be possible. External working areas are to be fenced or hoarded off.	Yes	Active
2	Asbestos	Exposure to occupants and operatives to asbestos fibres	4	10	40	Commission surveys, Asbestos Management Plan to be shared	Y	Open
3	Floor Loadings	Risk of instability of older flooring when taking the load of larger artefacts	5	8	40	Structural Assessment required before moving exhibitions	Y	Open
4	Damage to the external of the building	Damage from moving heavy objects in the construction of the stair	5	4	20	When constructing the external stair, care must be given to causing as little damage to the external structure as possible so as to maintain the building in it's current state.	Yes	Active
5	Lead paint	Victorian paint is likely to be lead based.	4	7	28	Leave lead paint in place if it is in good condition and/or over-painted. Follow HSE guidance if it does need to be removed, eg if clipped, flaking, and therefore a hazard. Ensure that programme allows for sequencing of works around any sealed areas.	Y	Open
6	Horsehair plaster	Victorian plaster can contain horsehair. There is a low risk that this is infected with Anthrax.	2	10	20	Follow HSE guidance regarding testing and use of Respiratory Protective Equipment (RPE). Ensure that programme allows for sequencing of works around any sealed areas.	Y	Open
7	Manual handling of elements	Movement of potentially large artefacts could cause personal injury	5	5	25	Where possible, all elements specified to be in manageable sizes. Prepare method statements for manual handling, and train operatives. provide suitable mechanical plant for manual handling and lifting operations.	Y	Open
8	Damage to Artefacts	Artefacts become damaged from dust and debris	8	4	32	Ensure all Artefacts are safely stored away from the works	Y	Open
9	Fire Risk During Construction	Standard Fire Risk. However, those who need to know Fire Strategy do not know.				Maidstone Borough Council look in their Records for a Strategy drawing or commission one.		
10	Fire Management Plan	Unsure on what the buildings plan is. Required by law.						

(Above) Risks to Health and Safety

Preliminary List of Project Risks / Maidstone Museum Feasibility

	Commercial and Programme Risks	Actions to Eliminate or Mitigate
1	Services systems [including drainage] may require significant refurbishment and/or replacement	Client to commission appropriate surveys early in next stage [see above], IA to discuss any known requirements with MBC, QS to allocate contingency in cost plan
2	Fire strategy may need additional protected staircase or routes, and/or enhanced detection and alarm systems	Design team to consider alternative options in next stage, report to Client and seek commentary from Building Control
3	Proposed location of Store has to be re-assessed because of accessibility for exhibits and position relative to fire route [refer also to 2 above]	Design team to consider alternative options in next stage, Museum to consider their storage requirements in greater detail
4	Display Design may require additional climate control in sensitive areas of building	Client to progress strategic work on display design, QS to allocate contingency in cost plan
5	Alterations may not find approval with the Local Authority Planning and Heritage team	Continue to engage with Conservation Officer over proposals
6	There may be "hidden problems" in building fabric	Client to commission appropriate surveys early in next stage [see above], QS to allocate contingency in cost plan
7	Asbestos may be found in the building where changes are needed	Client to commission appropriate surveys early in next stage [see above], QS to allocate contingency in cost plan

(Above) Risks to Cost and Programme

Risks to Health and Safety

Projects to historic buildings, potentially occupied and on a constrained site will bring risks to the health and safety of construction workers, potentially to staff and visitors to the Museum, and members of the Public. Each team-member, including the Client, Principal Designer and design team consultants, and the future Principal Contractor, are duty-holders under the CDM Regulations 2015. This section provides the Principal Designer input appropriate to this design stage of the project.

Risks to Budget and Programme

As the appropriate budget and programme are currently under discussion these remarks are of necessity preliminary. Risks to the project will include:

- > costs and programme risks associated with unknown building construction. Further survey and building condition work may uncover the need for further spend on the building, structure and services.
- > choice over whether to adopt a single-phase or multiple-phase project will have significant impact on both cost and programme
- > detailed development of the display and the building design: it is strongly advised these aspects are developed closely together to minimise the risks of later problems with co-ordination

The table on this page provides a summary of the key risks identified and the actions necessary to eliminate, reduce or manage each one.

Key Project Information

Key project information is provided below:

Client	Maidstone Borough Council
Site Address	St Faith's St, Maidstone ME14 1LH
Principal Designer	Innes Associates [Feasibility Stage], contact Simon Innes
Design Team Members	Innes Associates [Architects] Appleyard and Trew [Quantity Surveyors] Design Map [Museum Design Consultants]
Programme [but subject to change]	Anticipated earliest start on site Spring 2021

Cost Plan, Funding and Next Steps

Cost Plan

A cost plan has been prepared for the three most favoured options: Large, Larger Minus and Medium. It provides an early indication of costs for the buildings works and display [exhibition design]. Our methodology for the buildings works has been to set out an estimate Scope of Works, together with notional risk items, for each option. For the exhibition design and installation we have applied a square metre rate based on relevant precedent examples. The level of preliminaries at 20% allows for a small degree of phasing, but not a gallery-by-gallery approach.

- > outcome of surveys and design development
- > multiple-phase construction could increase costs, though some phasing allowed for
- > market factors that could create changes in an uncertain market

Funding

Much as we would like to see the British Archaeology collection redisplayed, the Small Option will achieve little for the Museum, and indeed by creating a new gallery for this theme in the centre of the building will constrain the future development of the Museum. This is not to say that minor improvements, even simply new labels, would not lift this area.

The Large Option is the only one that will truly deliver a transformed and regenerated museum for Maidstone, and is the option with the best chance of attracting the number of visitors the collections and the building deserve. However, funding the project will almost certainly require an application to the National Lottery Heritage Fund. It should not be underestimated how much work, and expense is involved in such an application. Extensive audience research and consultation will be needed, as well as business planning, and it is often the experience of successful applicants that the cost of the project increases in order to satisfy the Fund's requirements. With the decline in sales of lottery tickets, the competition for funds, particularly for large projects, is intense and even projects that are deemed worthy are being turned down.

Nevertheless, if it is clearly understood that the chances of success are far from certain but that the Large Option is a blueprint for the Maidstone Museum of the future, an application to the NLHF should be pursued.

However, there is a choice of whether to apply for support for the whole scheme, which would be high risk, or to make an application for funding a modified Medium Option, as a first phase of the Large Option. This would not preclude an application for a second or third phase. The risk of a large bid must be carefully weighed against the length of disruption that would be caused by a phased project.

Next Steps

An outline cost benefit analysis of all three options and a 'do nothing' option, including the impact on internal resources, would enable the Museum and its stakeholders to make an informed choice of the risks and challenges ahead.

As the project programme is dependent on MBC's preferred route for funding it is not possible to be definitive for the medium-to-long term stages. However, we can provide an indicative programme set out to illustrate the version in which a May 2020 application for NLHF funding is pursued. This is provided on the opposite page.

MAIDSTONE MUSEUM

INITIAL FEASIBILITY ORDER OF COST ESTIMATE - BASE DATE FOR COSTS 3rd QUARTER 2020

		Large Option	Large Minus Option	Medium Option		
1 External Envelope Generally & External Works						
1.1 Roof Structure	Strengthening for suspension of exhibits - allow 4Nr Risk Item - Any structural work required following survey	8,000	8,000			
		<u>10,000</u>	<u>18,000</u>	<u>8,000</u>		
1.2 Roof Coverings & Insulation	Repair leadwork on North Tower inc access Risk Item - Any minor repair work to coverings following survey	0				
		<u>20,000</u>	<u>20,000</u>	<u>10,000</u>	<u>10,000</u>	
1.3 Roof Drainage	Risk Item - Any repair work to gutters and downpipes following survey	5,000	5,000	5,000		
1.4 External Walls	Fixings for large display banners Building floodlighting in courtyard Projector installation to South Façade	4,000 12,000	4,000 12,000		5,000 12,000	
		<u>90,000</u>	<u>90,000</u>		<u>90,000</u>	
	Remove existing white lettering on St Faith Street Façade cleaning, inc access, to all south, east and courtyard elevations, boundary walls, statues etc	2,000	2,000		3,000	
		<u>60,000</u>	<u>168,000</u>	<u>108,000</u>		<u>110,000</u>
1.5 Windows	New windows to ground and first floors of east & west facades of courtyard (Ground floor to west façade only for Medium and Large Minus Option)	131,000	131,000	41,000	41,000	41,000
1.6 External Doors	Included in Room by Room section					
1.7 Foundations & Upper Floor	Strengthening to First Floor Gallery 103 Strengthening for suspension of exhibits - allow 4Nr	0 8,000	8,000	8,000		
1.8 External Works	Remove and install new paving and drainage in courtyard, trenching for floodlighting Ramps, architectural metalwork, landscape lighting - note floodlighting included in 1.4 above Redecoration of architectural metalwork in courtyard, new locks to gate	45,000 30,000 5,000	45,000 30,000 5,000	80,000	45,000 30,000 5,000	80,000
1.9 Drainage	Risk Item - Investigate and repair or replace any defective drainage	25,000	25,000	25,000		
	Sub-Total Section 1	455,000	285,000	231,000		
2 Internal Works Generally						
2.1 Demolition	Removal of existing fit out to galleries except Ancient Lives 012 and 013, capping off and removal of services, removal of some fixed joinery and finishes. Sundry minor alterations	175,000	175,000	150,000	40,000	40,000
2.2 Staircases	Staircase S2 - Refurbishment, new coverings to treads and new handrail Staircase S3 - New joinery treads and risers, new wheelchair platform lift, new handrails Staircase S4 - Refurbishment, new coverings to treads and new handrail Staircase S7 - Refurbishment, new coverings to treads Staircase S8 - New joinery treads and risers, new wheelchair platform lift, new handrails Staircase S9 - Various options to provide fire escape from Rooms 101 and 001. Upgrade existing only to Large Minus Option where 101 retained as existing Staircases S11 & 12 - Remove steps, new platform lift and associated steps/landing Staircase S15 - Replacement of steps with ramp Staircase/Ramp S18 - Remove and install new level floor	7,000 20,000 7,000 6,000 20,000 30,000 20,000 6,000 3,000	7,000 20,000	7,000 20,000		
		<u>119,000</u>	<u>110,000</u>	<u>98,000</u>	<u>98,000</u>	<u>20,000</u>
2.3 Internal Partitions	Included in Room by Room section					
2.4 Windows & Blinds	Manually operated UV Blinds Electronic control UV Blinds in Rooms 001a & 003	20,000 12,000	32,000	12,000	32,000	12,000
2.5 Internal Doors	Included in Room by Room section					
2.6 Ceilings	Included in Room by Room section					
2.7 Floor Finishes	Included in Room by Room section					
2.8 Wall Finishes	Redecoration of walls throughout except to rooms stated.	110,000	110,000	98,000	98,000	20,000
2.9 Sanitaryware	Included in Room by Room section					
2.10 Fire Stopping	Included in Room by Room section					
2.11 Ironmongery	Included in Room by Room section					
2.12 Joinery	Included in Room by Room section					
2.13 Signage	New statutory and wayfinding signage throughout	25,000	25,000	20,000	3,000	3,000
	Sub-Total Section 2	461,000	377,000	75,000		

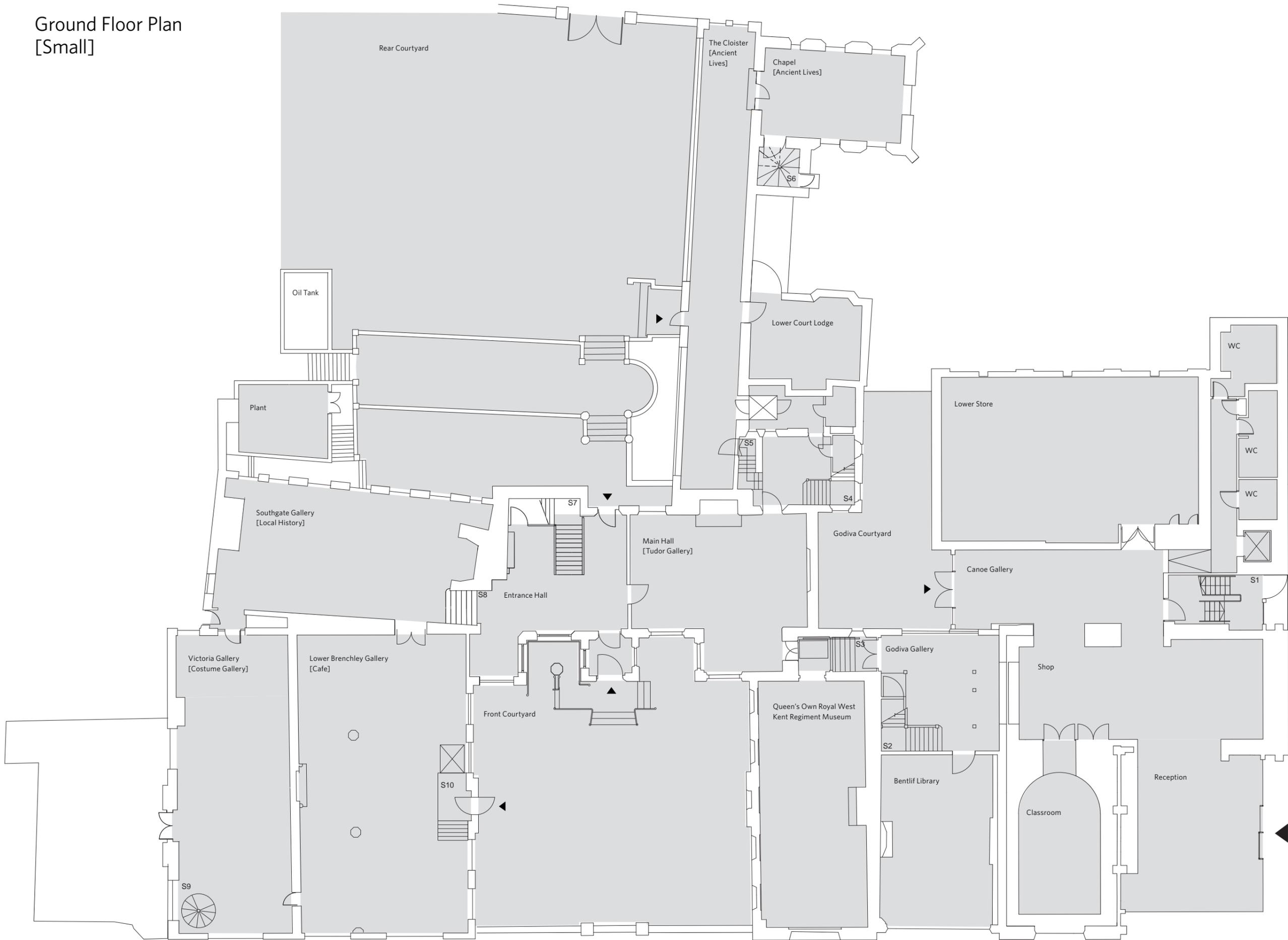


		Large Option	Large Minus Option	Medium Option		
3 Mechanical & Electrical System						
3.1 Climate Control (including 3.1 to Heating, 3.2 Cooling and 3.3 Ventilation)	High level Climate Control - Rooms 001a, 003, 102, 103a, 111 and possibly 007 (Large Minus Option excludes 102, Medium Option 001a and 003 only) Medium level Climate Control - other galleries without climate control in place - Rooms 002, 004, 005, 006, 008, 101, 104 and 105 (Large Minus Option excludes 101) Risk Item - Builders work in providing space for and access to plant, routes for ducting, waste pipework for condensate etc	200,000 210,000	140,000	80,000		
		<u>80,000</u>	<u>490,000</u>	<u>70,000</u>	<u>330,000</u>	<u>115,000</u>
3.4 Security Alarm System	Scope of works to be determined - alterations to existing systems rather than new systems	30,000	30,000	26,000	26,000	5,000
3.5 Fire Alarm System	Scope of works to be determined - alterations to existing systems rather than new systems	30,000	30,000	26,000	26,000	5,000
3.6 CCTV System	Scope of works to be determined - alterations to existing systems rather than new systems	20,000	20,000	16,000	16,000	3,000
3.7 Lighting System	New space lighting to all areas except those stated on Scope of Works (Large Minus Option excludes 101 & 102) Minor changes to 2012 areas Alterations and Amendments to Temporary Exhibition/Event spaces 001 & 003 and WowSpace/Shop 010b & 009	160,000 10,000	140,000			
		<u>170,000</u>	<u>170,000</u>	<u>140,000</u>	<u>140,000</u>	<u>40,000</u>
3.8 Small Power & Data	Alterations to suit displays (Large Minus Option excludes 101 & 102)	138,000	138,000	126,000	126,000	24,000
	Sub-Total Section 3	878,000	664,000	192,000		
4 Room by Room (Note - Some elements applying to multiple rooms are in Sections 2 & 3 Ground Floor)						
001 Events/Temporary	WCs, Tea Point and Store complete New entrance door Adult Education courtyard Increased width opening and new doors through to 003 Open up boarding to windows at high level New timber strip floor finish Remove current display units - inc in 2.1 above	30,000 5,000 8,000 2,000 15,000	30,000 5,000 8,000	30,000 5,000 8,000	30,000 5,000 8,000	66,000
		<u>60,000</u>	<u>60,000</u>	<u>60,000</u>	<u>60,000</u>	<u>66,000</u>

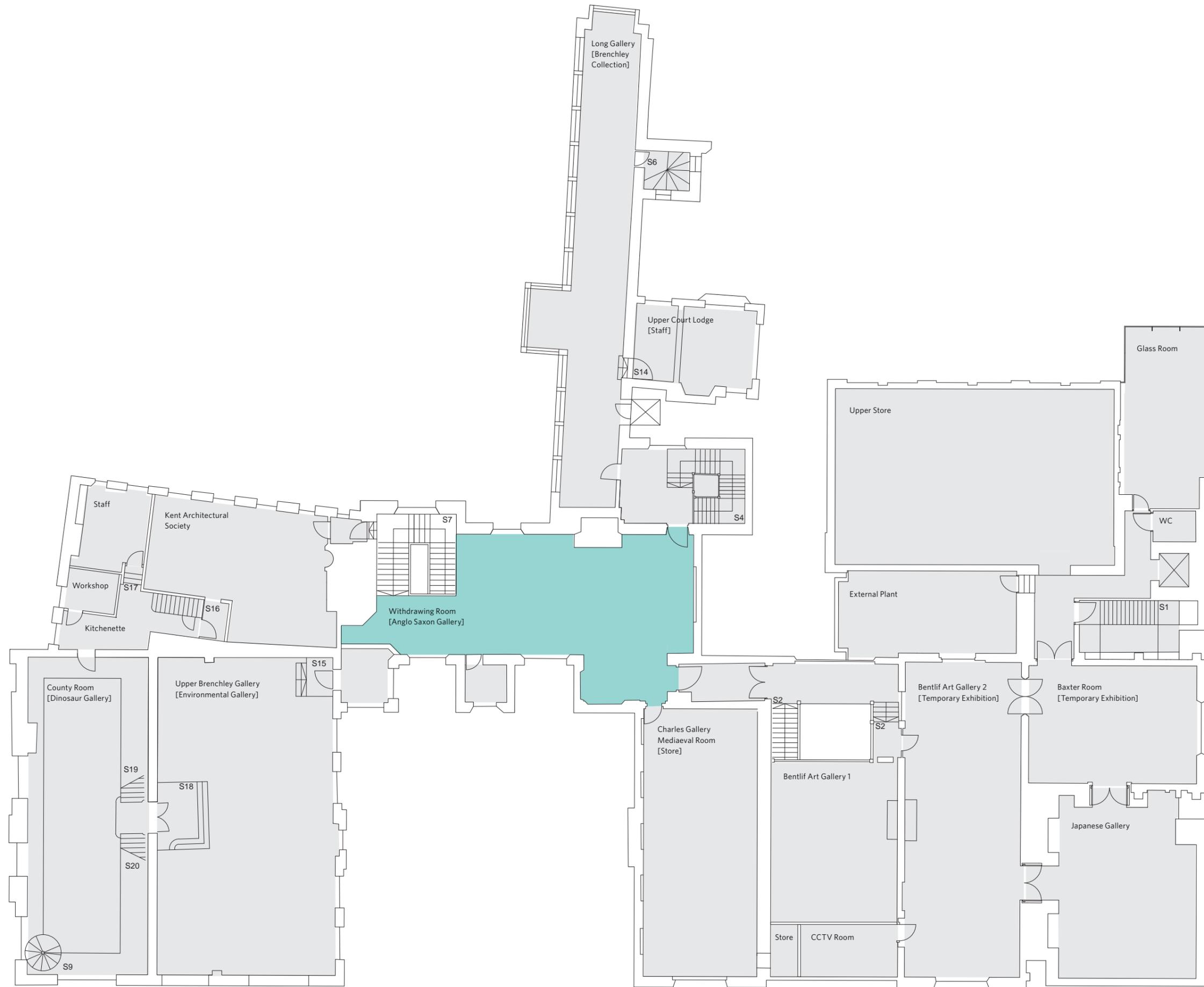
APPENDIX

Architectural Drawings
Cost Report [Medium + Large Options]

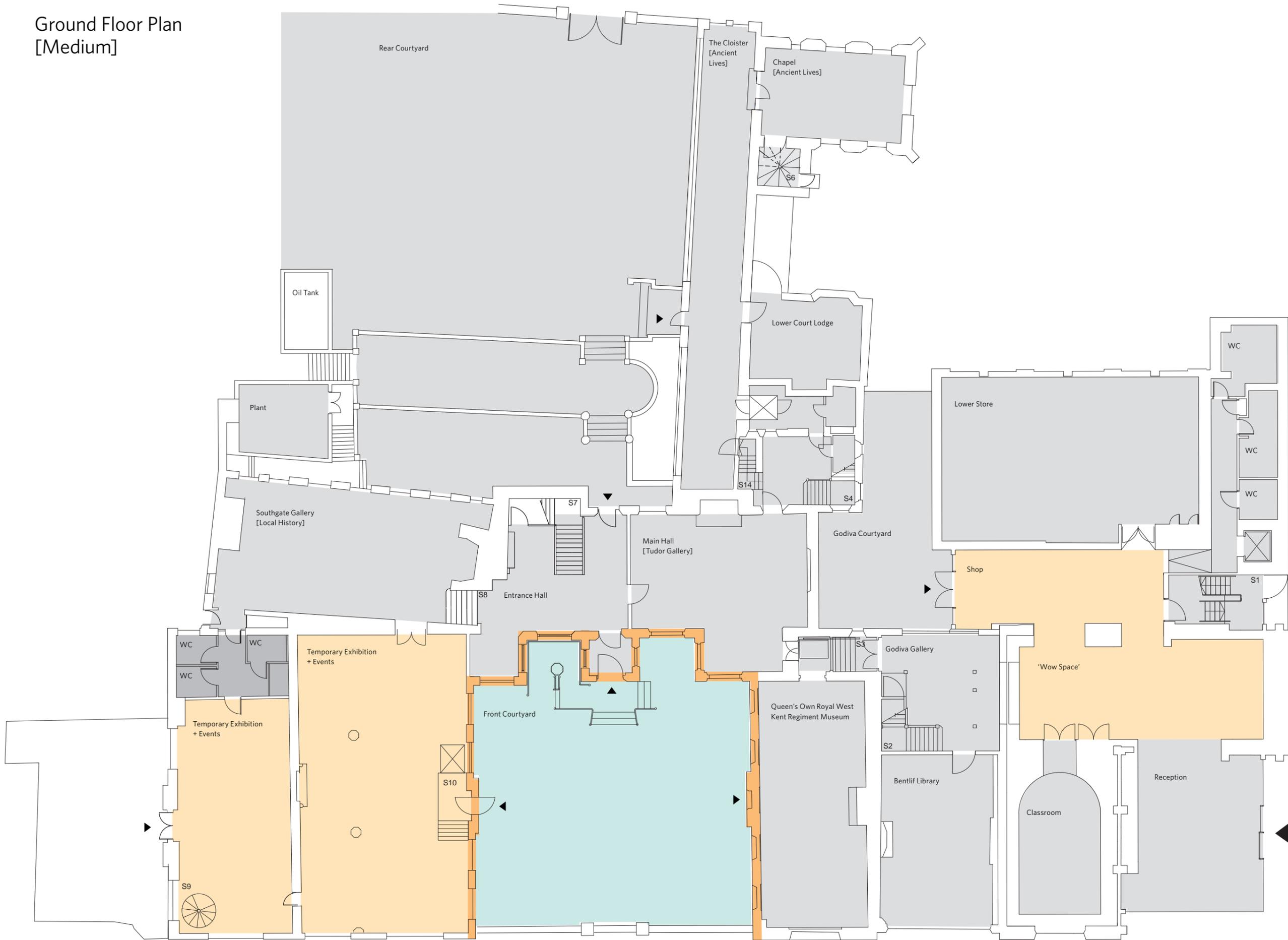
Ground Floor Plan
[Small]



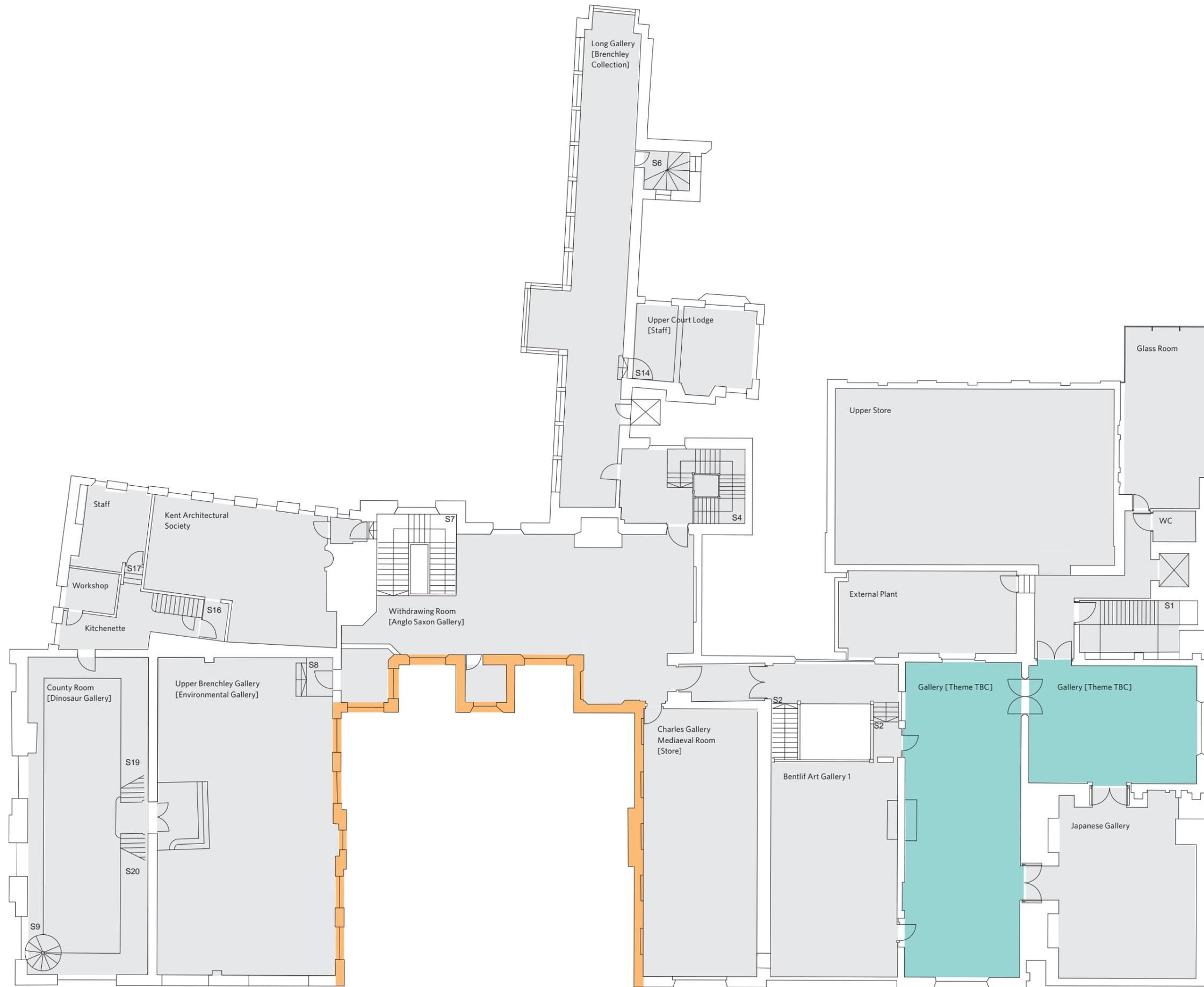
First Floor Plan
[Small]



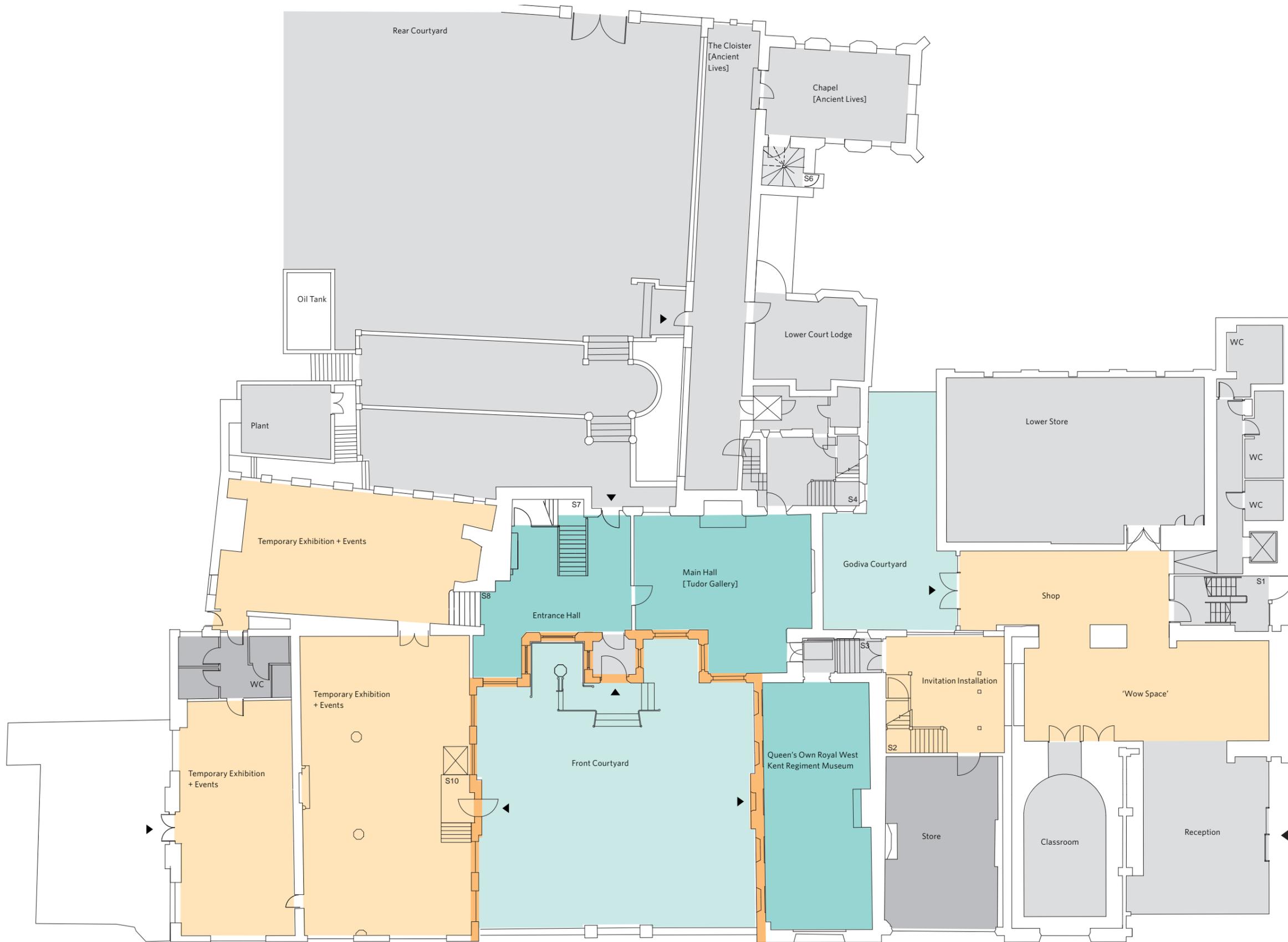
Ground Floor Plan
[Medium]



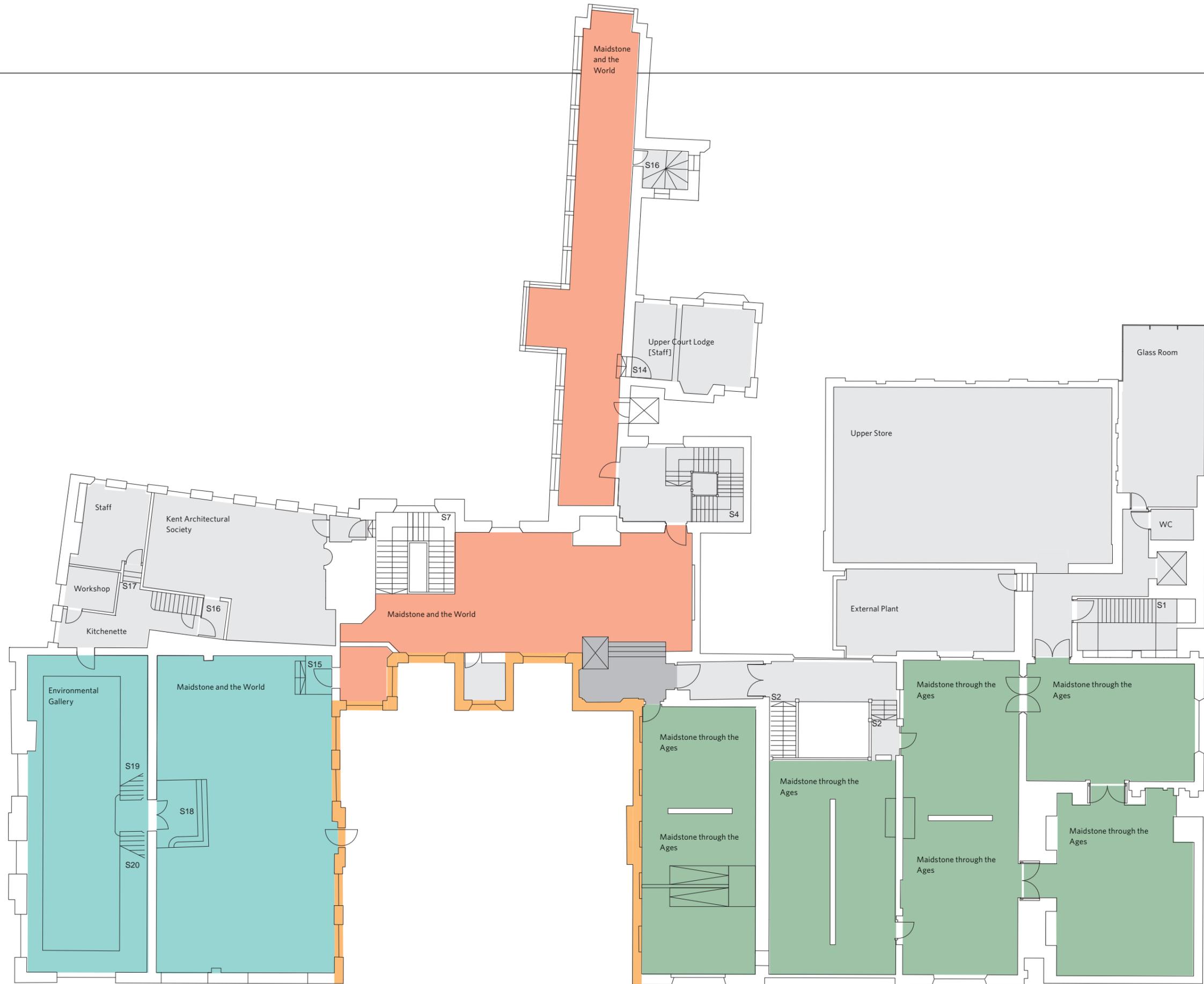
First Floor Plan
[Medium]



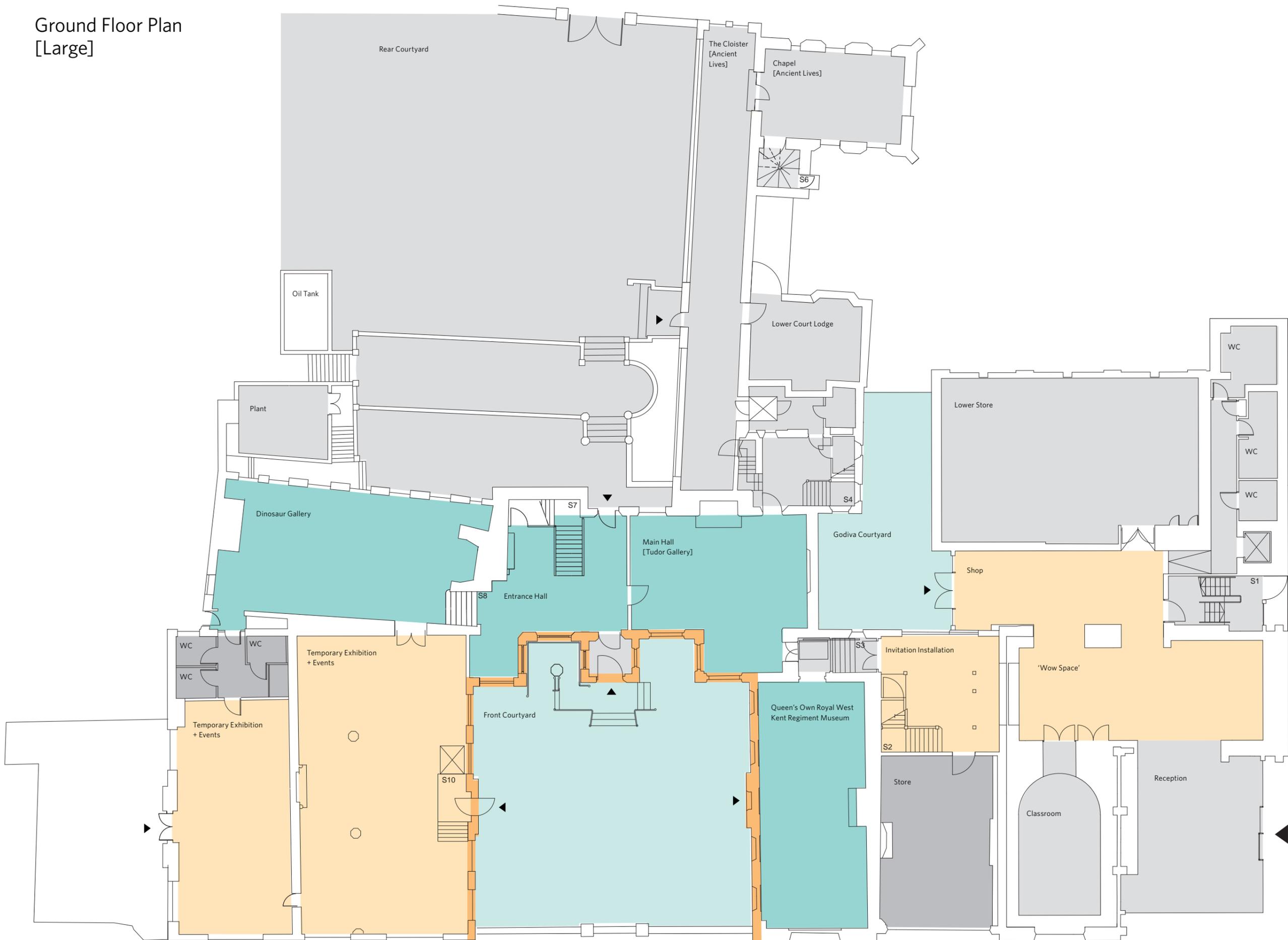
Ground Floor Plan
[Large Minus]



First Floor Plan
[Large Minus]



Ground Floor Plan
[Large]



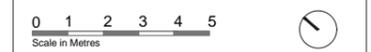
First Floor Plan
[Large]





Key

- - - Demolition
- New
- ▨ Facade Cleaning
- New Flooring
- ▭ Banner Location
- ▨ Blind Location



INNES ASSOCIATES
 ARCHITECTURE & URBAN DESIGN
 6-8 COLE STREET, LONDON SE1 4YH
 T 020 7928 6734
 WWW.INNESASSOCIATES.NET

TITLE
First Floor Plan [Existing]

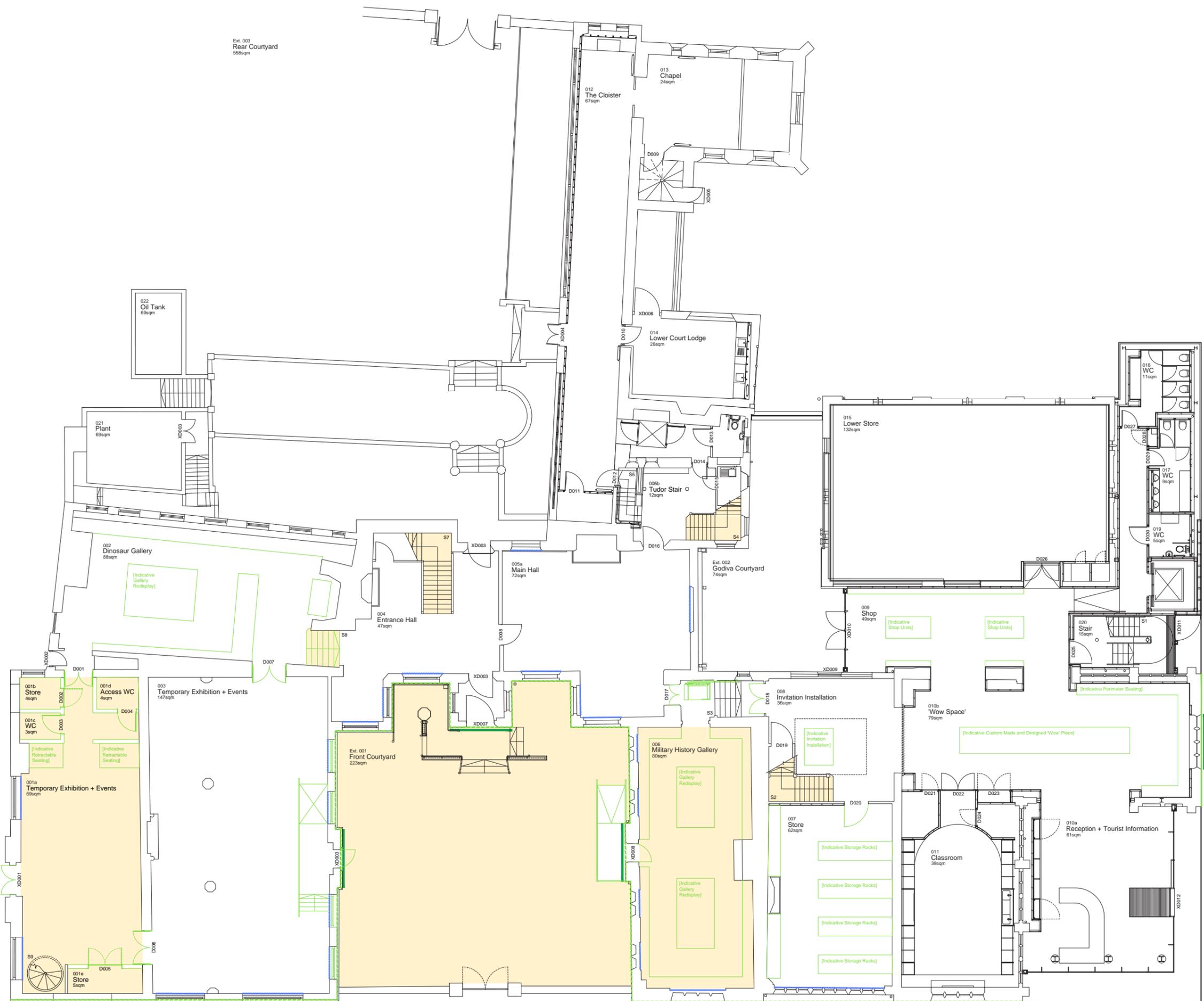
PROJECT NO	DRAWING NO	REVISION
130	02 01 EX	-

PROJECT
Maidstone Museum

CLIENT
Maidstone Museum

SCALE	SIZE	STAGE
1:100	A1	2

DATE	DRAWN BY	CHECKED BY
August 2019	CR	SI



- Key
- - - Demolition
 - New
 - Facade Cleaning
 - New Flooring
 - Banner Location
 - Blind Location



INNES ASSOCIATES
 ARCHITECTURE & URBAN DESIGN
 6-8 COLE STREET, LONDON SE1 4YH
 T 020 7928 6734
 WWW.INNESASSOCIATES.NET

TITLE
Ground Floor Plan [Proposed]

PROJECT NO	DRAWING NO	REVISION
130	02 00	-

PROJECT
Maidstone Museum

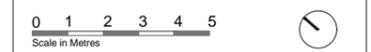
CLIENT
Maidstone Museum

SCALE	SIZE	STAGE
1:100	A1	2

DATE	DRAWN BY	CHECKED BY
August 2019	CR	SI



- Key
- - - Demolition
 - New
 - Facade Cleaning
 - New Flooring
 - Banner Location
 - Blind Location



INNES ASSOCIATES
 ARCHITECTURE & URBAN DESIGN
 6-8 COLE STREET, LONDON SE1 4YH
 T 020 7928 6734
 WWW.INNESASSOCIATES.NET

TITLE
First Floor Plan [Proposed]

PROJECT NO	DRAWING NO	REVISION
130	02 01	-

PROJECT
Maidstone Museum

CLIENT
Maidstone Museum

SCALE	SIZE	STAGE
1:100	A1	2

DATE	DRAWN BY	CHECKED BY
August 2019	CR	SI

INNES ASSOCIATES
ARCHITECTURE & URBAN DESIGN
6-8 COLE STREET, LONDON SE1 4YH