



TENDER SPECIFICATION TO SUPPORT THE INVITATION TO TENDER - RA-0137

For

Design Consultancy

For the

Royal Armouries

'Wayfinder' Project

At

Royal Armouries Museum in Leeds

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PART ONE

PART 1. SECTION 1

PROJECT INTRODUCTION AND BACKGROUND

The main avenue through Royal Armouries' Leeds Museum, from the entrance leading up to the Hall of Steel and upstairs to the five main galleries, is known internally as 'The Street'. 'The Street' is currently an open public space that has very little within it to hint at the treasures of the national collection that lie beyond, or to encourage and enable visitors to access the galleries. This leads visitors to become easily confused and, according to our audience research, sometimes intimidated by such a large space with very little welcome or direction. In addition to this, the current entrance to the Museum contributes to fluctuations of temperature and relative humidity within the Museum. This is causing some concern regarding collection objects that are on open display throughout the building.

The Wayfinder project seeks to tackle these issues by enhancing the presentation and layout of 'The Street' to create an improved welcome as a springboard for exploration of the exciting treasures held within our collections.

This new welcome offer will be accompanied by new orientation at the reception point and wayfinding throughout the museum supported by a range of trails to help visitors find our most significant objects. It is anticipated that through improved placement and visitor flow in The Street, the project will also provide a boost to visitor donations and secondary spend.

In addition the project seeks to build on the investment in 'The Street' and widen out the focus on up to 20 'treasured' items on display across in the Leeds Museum. This strand of activity will be dedicated to the significant pieces held within the collections. These treasures of the collection will be reinterpreted to enhance visitors' enjoyment and engagement.

The project will address some of the barriers identified by our visitor research and ensure maximum engagement with our three priority segments: Engaged Learners, Tech Loving Enthusiasts and Creative Leisure Explorers in line with the Public Engagement Strategy and the Corporate Plan. The project will also seek to address areas raised in the 2016 Access Audit that fall within the scope of this project.

Project Aims & Objectives:

To improve and enhance the visitor welcome and orientation in The Street.

To make it clear to visitors that they are visiting the national museum of arms and armour by amongst other methods, including representation of the collections in The Street.

To upgrade the design of the entrance door in the Leeds museum to tackle some of the contributing factors that result in poor environmental conditions in the galleries. This might be achieved by the installation of a 'lid' or equivalent to the doorway 'airlock' space at the Leeds Museum by February 2018 that results in the removal of drafts in 'The Street' area.

To drive secondary spend by alerting visitors to donation opportunities and commercial offers within the Leeds museum site.

To upgrade and improve wayfinding and entrances to galleries throughout the museum to

reflect the organisation's brand positioning and corporate identity.

To reinterpret and improve the presentation of up to 20 objects across the museum as the 'Treasures' of the Leeds museum's collections.

To widen access to our collections by identifying and implementing changes highlighted in the 2016 Access Audit where covered by the scope of this project.

Royal Armouries

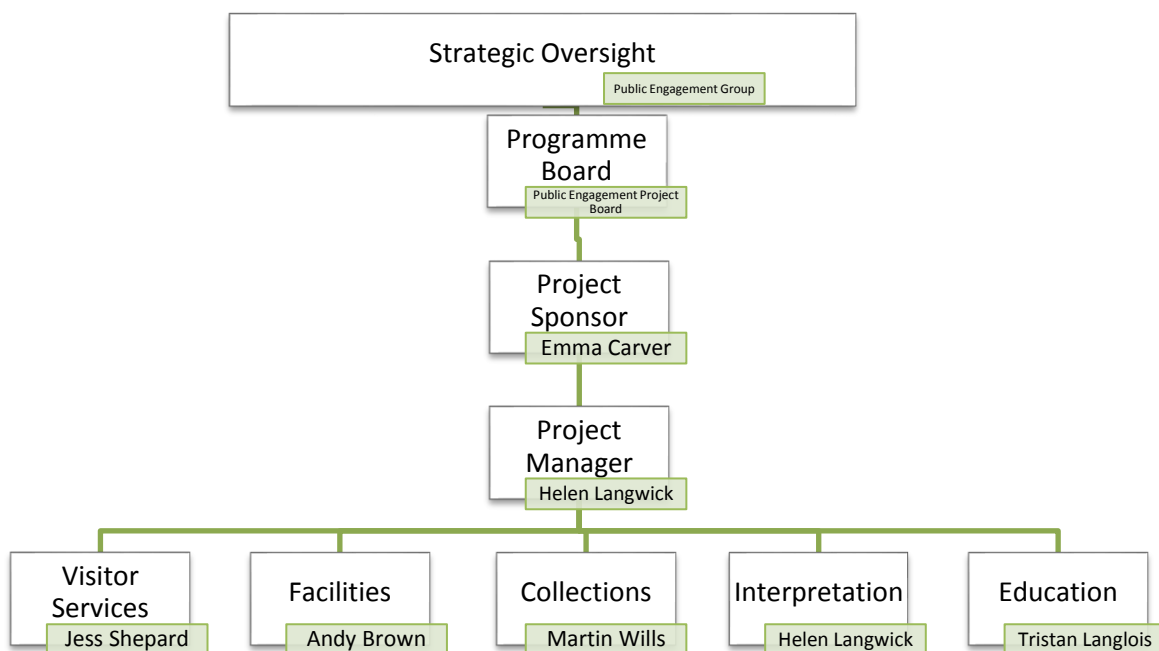
The Royal Armouries is the United Kingdom's national museum of arms and armour, and one of the most important museums of its type in the world. Its origins lie in the Middle Ages: its celebrated core collection originating in the nation's working arsenal, assembled over many centuries at the Tower of London. In the reign of Elizabeth I, selected items began to be arranged for display to visitors, making the Royal Armouries heir to one of the oldest deliberately created visitor attractions in the country.

The collection of about 75,000 items is displayed and housed not only in the **Tower of London** but also at our purpose-built museum in **Leeds**, and at **Fort Nelson** near Portsmouth. The Royal Armouries was established in its present form by the National Heritage Act (1983) and is a Non-Departmental Public Body (NDPB) sponsored by the Department for Culture, Media and Sport.

Project governance

The project will be delivered by a project team led by the Head of Interpretation at Royal Armouries, this team will be supported by a wider project team to encompass the needs of the many departments.

The project will be monitored by the Public Engagement Project Board chaired by the Director of Public Engagement.



Project Manager

Helen Langwick

Facilities
Andy Brown

Interpretation
Helen Langwick

**Visitor
Services**
Jess Shepard

Education
Tristan Langlois

Collections
Martin Wills

**Health and
Safety**
TBC

IT
Majid Mater

Publications
Martyn Lawrence

Digital
Stuart Carrington

Commercial
Adam Lumb

Development
Abi Cattley

Procurement
Katia Giovannini

**Marketing and
Communications**
Siona
Mackelworth

**Registrars /
Technicians**
Laura Bell

Conservation
Suzanne Kitto

AV
James Brown

Partners and stakeholders

As the project relates to the main entrance to the site, there are a number of stakeholders both internal to the Royal Armouries and external.

The majority of the internal stakeholders are departments across the museum that are represented in the project team. In addition to these departments, the Royal Armouries Executive Board and the Board of Trustees are key stakeholders.

In addition to visitors to the museum the key external stakeholder on this project is Royal Armouries International which shares the museum building and runs events and conferences as well as the site's two cafes.

PART 1, SECTION 2

FIT OUT BUDGET

The designer should design to a budget of approximately **£180,000** and should account for variation of up to 25% either side of this figure.

PART 1, SECTION 3

KEY DELIVERABLES

STAGE I

In addition to the tender deliverables listed in our ITT document (Page 8, SECTION 2 – DOCUMENTS TO BE RETURNED WITH YOUR TENDER) the following key deliverables will have to be included within your response:

1. Your understanding of the project and response to the master project programme and cost parameters
2. An approach and methodology for the design process, this should include:
 - a. approach to designing the space and infrastructure
 - b. approach to leading the design and working with the interpretation lead on the Project team
 - c. management of sub-consultants
3. A programme for the delivery of the design
4. The CVs of the proposed personnel that will make up the design team.
5. Three illustrated examples of projects from the last three years demonstrating previous experience of museum entrances, wayfinding schemes and visitor flow management infrastructure. Where possible this should include examples of projects completed by the Lead Designer and the proposed sub-consultants.

STAGE II

6. The five contractors scoring most highly at Stage I will be invited to submit a creative response to one element of the design brief. The response should be supported by visuals such as mood boards, rough plans etc and submitted in print in triplicate to the Royal Armouries' Procurement Department. The full team will be expected to present the creative response at the 'Designer Presentations' w/c 29 May.

PART 1, SECTION 4
TENDER TIME TABLE AND EVALUATION

The dates below are only for guidance purposes. Royal Armouries reserves the right to change these accordingly.

Tender advert	31 st March 2017
EOI	by 14 th April 2017
Site Visit	19 th April 2017
Submit tender queries	by 24 th April 2017
Respond to tender queries	28 th April 2017
Tender return	by 12 th May 2017
Tenders circulated to team by RA procurement	16 th May 2017
1 st evaluation to shortlist top 5 suppliers	by 21 st May 2017
Inform successful / unsuccessful candidates	w/c 21 st May 2017
Presentation top 5 suppliers	w/c 29 May 2017
2 nd evaluation and award	w/c 5 th June 2017

For more detailed information re the project timeframe please see **project programme Part 1, Section 6**

Assessment process and Evaluation Weighting

Each of the requirements below will be considered fundamental in the selection of a supplier. In scoring your response the Royal Armouries will use the following weightings:

Cost	25%
Understanding of the aims of the project	10%
Approach & methodology to the design process (incl. developing the spatial design, integrated way finding, trails and redisplay of treasures, programme for the delivery of the design)	20%
Relevant experience to include previous examples of similar work that clearly demonstrate an understanding of the basics and a flair for creativity	20%
Creative response presentation	25%
TOTAL	100%

The assessment process will be in two stages. The first stage will assess the written response based on cost, understanding of the aims of the project, approach & methodology and relevant experience including creativity.

Based on the assessment of scores the top five tenderers will be invited to the second evaluation stage which will consist of a creative response presentation in relation to this project.

PART 1, SECTION 5
PRICING INFORMATION

You should provide full details of costs to enable us to make an assessment of your financial submission.

The tenderer should return

1) Lump Sum Fee for Lead Design Services

The lump sum fee is a fixed price for the provision of all Lead Design Services up to completion of the Defects Liability Period (1 year) and the issue of the Final Certificate.

The lump sum fee should also be shown in a clear breakdown of costs against RIBA 2013 Design Stages.

The fee is to account for all printing costs, travel costs, accommodation, disbursements and all other expenses and costs required in the provision of the Services. The fee should exclude VAT.

During the delivery of the contract any additional spend not itemised within your tender pricing schedule must be agreed in writing prior to work commencement.

Tender Pricing Document against RIBA Stages

	Concept +/- Developed Design	Technical Design	Construction	Handover & Close Out	In Use (sign off defects & final
	Stage 2/3	Stage 4	Stage 5	Stage 6	Stage 7
Designer (list all resource required to provide a full design service as per the design brief & the scope of service)					
Cost per Stage					
Lump Sum (Total)					

2) Resource Schedule

A Completed Resource Schedule indicating anticipated working days spent on the project by each resource.

3) A proposed invoicing schedule

Provide a proposed schedule of fee invoicing

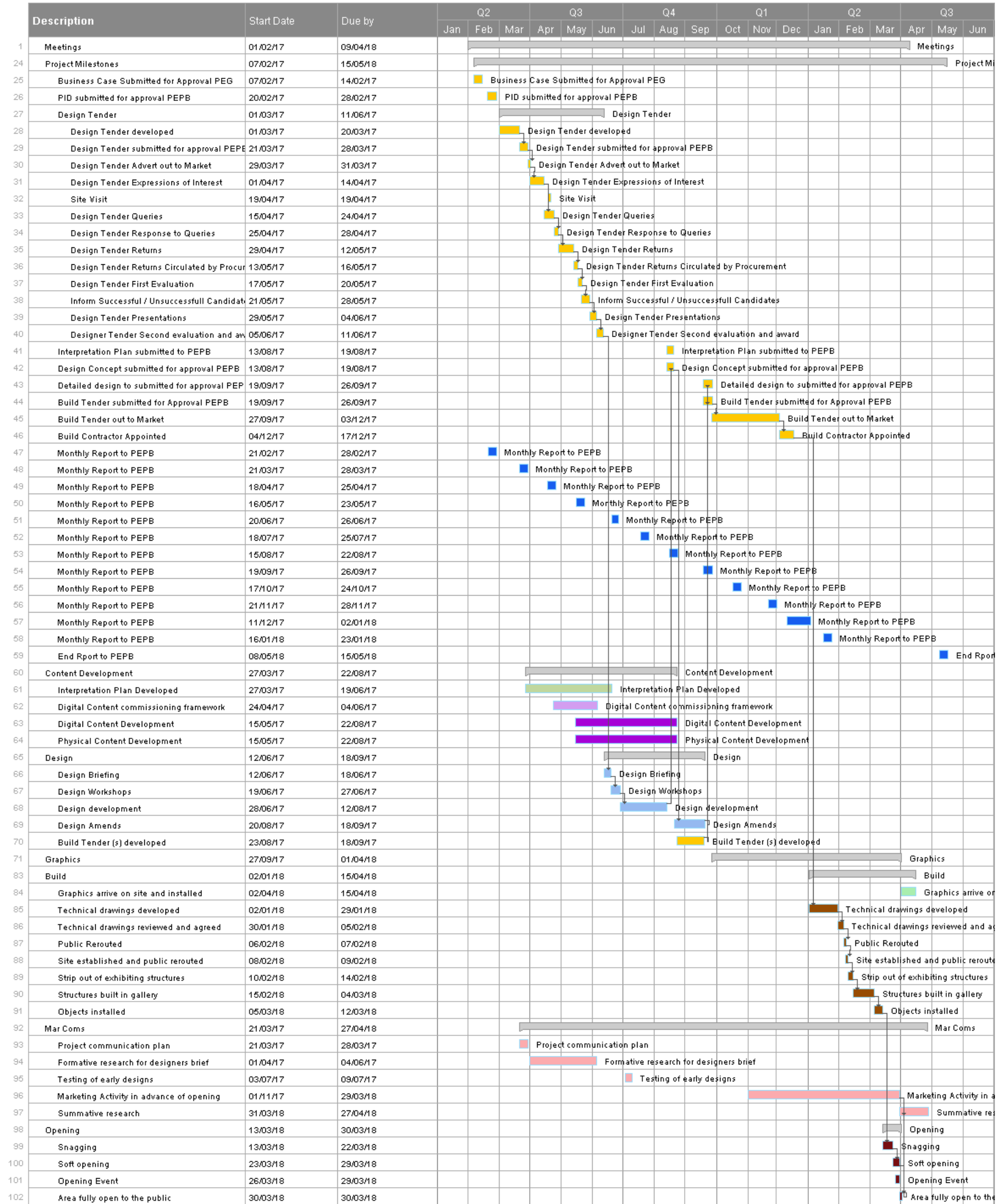
4) Time charges

An hourly rate, day rate and weekly rate to support each category of personnel should be provided.

Time Charge	£ Per Hour	£ Per Day	£ Per Week
Partner or Director			
Senior Graphic Designer			
Graphic Designer			
Graphic Artworker			
Other			

PART 1, SECTION 6
PROGRAMME

Draft Overview of Programme



Please note this project must be completed for 31st March 2018.

PART TWO

PART 2. SECTION 1

SCOPE OF SERVICES

The Royal Armouries wishes to establish an Agreement for the provision of Lead Design Consultancy for 'Wayfinder' Project at the Royal Armouries' Museum Leeds.

The Lead Designer and sub-consultants will be appointed to complete RIBA stages 2+/3-7 and a 12 month defects period.

Design scope and exclusions by Project Aim:

This project is primarily concerned with making changes in 'The Street' and through the central spine of the museum with routes into the main displays with an additional element that seeks to redisplay up to 20 key items from the collections across the museum. This project is not intended to be a major redevelopment but an enhancement of what is currently in place. This project will need to comply with the guidelines produced in the new 'brand positioning', available in summer 2017.

The Design scope encompasses the following, broken down by project aim with some suggested strategies for delivery:

To make it clear to visitors that they are visiting the national museum of arms and armour.

- A 'wow factor' in the street area. This could be an appropriate collection object, artistic or digital creation that will make a clear connection to the collections and sense of place for visitors upon their entry.
- Front entrance welcome and visual displays – A new 'welcome/ orientation' information zone. This is likely to start in the entrance way 'Airlock' and may take the form of screens or large image(s). This display may feature a combination of films / images presenting arms and armour visually, providing impact and a sense of place to visitors upon immediate entrance. The visual displays will also be used to provide information on the daily programme of events, talks, demonstrations in the galleries and tiltyard, opportunities to donate, special offers in the shop, rooms in use by corporate clients and will complement the wayfinding graphics essential to ensuring a positive visitor experience.
- This this project will aim to represent key objects identified as 'treasures' within the collection.
 - The project will ensure that the highlights of the collection at Leeds are well displayed, newly and accurately interpreted, highly visible and accessible. The number of 'treasures' will not exceed 20 objects and may be less.
- The Treasures will form the basis of 'treasure' trails available upon entry. These will be available in several formats to ensure accessibility, provision for early years and the three core segments (Engaged Learner, Tech Loving Enthusiast, Creative Leisure Explorers).

To widen access to our collections

- In response to a recent access audit (this will be provided to the successful designers) carried out across all three sites, this project will aim to tackle as many of the issues highlighted as can be covered within the scope of this project this will include:
 - Horizontal and vertical circulation
 - Wayfinding and orientation
 - Reception / Welcome area
 - Communication and communication systems
 - Staff training around some galleries or activity areas

To improve and enhance the visitor welcome in The Street and throughout the museum include the visitor giving offer and to encourage visitors to leave via the shop

- An improved welcome for visitors. This is likely to encompass both physical assets and a change in staff culture. Supported through training.
- The physical assets may include a new welcome desk / station / zone – this will be the main point of information for visitors in a variety of formats and could include interactive screens that can highlight the daily programme of talks, tours, shows, and upcoming events and opportunities. An audio loop or similar could be installed to ensure the any welcome facility is fully accessible to all visitors. New donations facilities will also feature as part of the new arrangements to encourage visitor giving and to complement our visitor giving strategy.

To improve orientation, navigation and wayfinding throughout the museum

- Orientation zone – the orientation zone will be a space where visitors can plan their exploration of the galleries and form part of the new welcome. It is likely the project would seek to add Wi-Fi access to this area so that visitors can download trails and tours of the Museum onto their personal devices. In addition to the potential of a digital element in this space, an aim of the project is to begin the process of improving wayfinding experience from this area perhaps with a large-scale map of the galleries.
- Graphics – a new wayfinding graphic scheme will be installed starting in at the entranceway and continuing in the lifts and entrances to the galleries. There are multiple entrances to each gallery from the central 'Street' space, which can make accessing certain areas of the collection more challenging. To address this, once visitors have decided on their path, the lifts will take them to the correct floor of the Museum with colour-coded visual graphics leading them to the best entrance to the gallery of their choice.
- Access guides – this project will create access guides in new formats such as in Braille, large print, audio etc. These guides will describe the layout of the Museum, how to access the galleries and mezzanine areas by the lifts and will show where the accessible toilet facilities can be found in addition to other relevant information.
- Routing of visitors – this project will seek to better manage visitor flow in the entrance of the Leeds Museum and throughout the space of the museum. This will support counting and tracking of visitors and will provide opportunities to direct visitors towards key events and

commercial opportunities across the site.

- This project will ensure that visitors can still access the national collection during the build and installation of the new facilities. This may be achievable by opening an alternative entranceway on the south side of the Museum, with signage and hoarding to ensure that their experience is not hampered by the project works while maintaining safety for all users.

To upgrade the design of the entrance door in the Leeds museum to tackle some of the contributing factors that result in poor environmental conditions in the galleries.

- Installation of a 'lid' or similar control at the entranceway 'airlock' to keep the environment within the Museum more consistent by eliminating drafts.

To drive secondary spend by alerting visitors to commercial offers within the Leeds museum site.

- Visitor flow will be directed to the crossbow gallery, paid for 'sharpshooter' interactives and through the gift shop. The intention is to increase secondary spend. This may form part of a directed visitor flow on exiting the museum and targeted wayfinding around the museum with a focus on the lift that travels to the fifth floor.

Exclusions

- This project only deals with the Leeds museum and does not cover the other sites
- This project does not intend to cover any back of house wayfinding including the offices spaces. It will also be limited to the museum interior and will not deal with wayfinding to the site itself. Any external wayfinding that follows on from this project should stick to precedents set within this project.
- This project will not cover any refurbishments or rebrands of commercial areas. Discreet changes to the 'sharpshooter' presentation may be included but major software or hardware upgrades will be outside the scope for this project.
- This project will contribute to the improvement of environmental conditions within the galleries but will not be able to address all of the environmental issues within the galleries. A new humidification solution to the plant is being addressed in a separate project by the facilities team.
- This project will address only those priority items on the access audit as are covered by 'the Street' refresh and 'Treasures' reinterpretation.
- This project will not redisplay any collections items beyond those identified as 'treasures' or those impacted by any works in 'The Street'. Additional wayfinding will not be developed for objects that fall beyond the scope of the gallery trails.
- This Project will not seek to install any new visitor tracking or counting systems.

Design scope by duties:

In order to deliver the above project aims the successful contractor is expected to act as the Lead Designer for design duties including the co-ordination, integration and management of all sub-parties.

This will include but is not limited to the following duties:

1. 3D design of 'The Street' area including collections item(s) that will feature in the space and any significant structures required throughout this space and the spine of the building eg welcome desk
2. Visitor Flow analysis in the street and integration of findings into design
3. A wayfinding audit to identify the appropriate wayfinding required across the museum (some internal audit results can be shared)
4. Graphic design and art working including a new Wayfinding scheme for 'the Street' and spine of the museum to include new introductory graphics for each gallery in the Museum
5. 3D case layout and graphic design for the redisplay of up to 20 'Treasure' objects across the Leeds Museum; scope and specification will vary from object to object but the approach to be tailored to the budget available
6. The design and specification for production of a treasures trail and a trail for children to be outputted in a number of formats including 2D printed and digital if appropriate
7. Any additional graphics such as those that may be required by the fundraising team eg promotional material such as a poster or a brochure. These would be in-keeping with the graphic treatment of The Street
8. Specialist lighting design where required across all above elements
9. Audio-visual consultancy and design where required particularly in relation to orientation, wayfinding and the trails.
10. Act as the Principal Designer and perform the functions and services of a principal designer as required under CDM Regulations 2015, if applicable
11. Co-ordinate testing of any elements as required
12. Relinquish all Intellectual Property Rights to Royal Armouries in line with the terms and conditions (Appendix 4)
13. Other duties to be defined

General Services and Responsibilities

1. In consultation with the Project Manager, ensure there are no gaps or duplication in the Scope of Services
2. Review the Project Initiation Document
3. Establish contracts with sub-consultants as required
4. Provide all necessary information in sufficient time for the making or obtaining of decisions
5. Assist in the identification of surveys, inspections or specialist investigations required
6. Develop the Design Programme
7. Agree and deliver the list of deliverables at the end of each of the work stages
8. Ensure the design is compliant with the building constraints and Royal Armouries' policies
9. Take into account the Client's requirements relating to the security and

preservation of collections objects on display

10. Obtain the Client's approval before commencing to the next stage of work
11. Act as the Principal Designer and ensure that the design requirements are met under Construction Design and Management Regulations 2015 if applicable
12. Participate fully in Risk Management workshops
13. Provide regular liaison with the Royal Armouries' project team and other stakeholders
14. When designing the 3D approach to the spaces give general advice on operation and maintenance of the displays ensuring that the exhibits are easily and inexpensively maintained
15. Ensure all materials are sustainably sourced where possible
16. Demonstrate a willingness to reduce impact on the environment through sustainable design solutions and use of materials
17. Provide designs to support a flexible build and installation process capable of being constructed, installed and dismantled within the specified timescales referred to in this tender document
18. Designs to be compatible with access constraints to the museum and shall include an obligation that required building activities can take place primarily off-site to limit disruption to access and egress to the museum
19. Provide designs that are robust and hardwearing and suitable for the well-trodden and exposed public spaces in which they will be installed. This applies to construction and graphic solutions as well as audio-visual installations or other media.

Communication

1. Communicate directly with the Client and Contractor(s) (once appointed) in relation to the design process. Always copy the Project Manager into electronic communication and where conversations are had on the telephone a summary e-mail should be circulated.
2. Organise, chair and minute all creative / curatorial design meetings and presentations. The Designer will highlight any shortfall in design information and take any action necessary to correct any deficiencies.
3. Ensure all actions for the Design team are resolved in a timely manner.
4. Provide monthly progress reports to the Project Manager showing the progress made against the agreed design programme. Identify those matters which require client approval and give the client sufficient notice of all approvals, decisions or other matters which require action. Where appropriate make recommendations
5. Attend and participate in monthly project team update meetings in Leeds or other locations as agreed
6. Liaise with the core Client team, especially those who have responsibility for the running and maintenance of the building
7. Prepare and make occasional presentations to Client Board meetings and consultants as required

Programme

1. Provide a design programme of work for incorporation into the master project programme
2. Produce work in line with the programme dates taking into account the Royal Armouries approval process

3. Monitor progress of the works against programme until project completion and report to the Project Manager in the monthly report

Financial

1. Ensure that the project is designed to budget
2. Provide costs for all designs prior to the completion of each design stage presentation. The Designer will meet with the Client in advance of each design stage presentation to run through the design and associated design costs which the Project Manager will need to review and include in the master project cost plan
3. Provide a full design pricing schedule based on the Designer's specification and production information ready for inclusion in the Main Contractor tender
4. Provide technical advice on the valuation of Main Contractor works for interim payments, final accounts
5. In conjunction with the Project Manager, participate in change control procedures to monitor the production of design information produced by members of the Project Team, in order that any shortcomings are immediately highlighted and rectified. Continue to implement the monitoring procedure until completion of the Project. Where difficulties are encountered, which cannot be satisfactorily resolved, inform the Client of those difficulties and make recommendations
6. Undertake any value engineering exercises in conjunction with the appointed contractors and the Client

Detailed Scope of Services against the Design Stages

CONCEPT + / DEVELOPED DESIGN

1. Visit the Site and carry out initial appraisal
2. Develop and confirm the Brief with the Royal Armouries and other stakeholders, to include an agreed cost limit
3. Develop and deliver a number of design workshops
4. Develop an analysis of visitor flow in 'The Street'
5. Provide an audit and recommendations for a new wayfinding scheme through the museum space and entrances to galleries
6. Prepare a design programme by which the works will be designed and ensure it is co-ordinated with the Project Manager and the master programme
7. Prepare a concept + / developed design for the graphic elements that fit with the Royal Armouries' wider corporate identity and graphic styling, consisting of examples, statutory signs, information / way finding signs sufficient to indicate integration with the 3D design, type size, colour, contrast, production materials and appearance
8. Define and produce outline schedule of finishes to include samples
9. Produce any preliminary multimedia / digital briefs in conjunction with the Client identifying likely communication aims, duration, style, format, replay system needs, any audio or soundtrack proposals, including voice overs. Indicate likely new production or existing library footage elements along with method of replay with consideration to image quality
10. Make recommendations to the Client on the need for specialist contractors to design and execute any section of the Works, or for

- specialist suppliers to provide any materials or equipment
11. Co-ordinate the production of all design work and ensure that the designs are fully integrated and tested throughout the design phase against cost targets. Ensure that the designs fully comply with all Statutory requirements or Regulations including, but not confined to requirements concerning Health and Safety, Planning, Fire, Equality etc. Take any action necessary to rectify deficiencies
 12. Provide the Project Cost Manager with all exhibition design costs to enable the preparation of a detailed cost plan by them. Undertake any value engineering exercises in conjunction with the Project Manager
 13. Supply Client with 2 hard copies (including a digital copy) of scheme design drawings, schedules and other information required for approval
 14. Present to Client and submit detailed proposal document for approval to include, but should not be limited to:
 - o Fixed layouts at 1:50/1:25
 - o Final visitor flow diagrams and dwell times
 - o Updated floor plans
 - o Elevations and sections drawings
 - o Dimensioned drawings of display areas
 - o Wireframes for any AV / Digital components
 - o Models/fly-throughs at 1:50 (for internal use only) for key areas to aid consultation and testing of proposals
 - o 3D visuals for key viewing angles
 - o Developed object placement, identifying key objects and collection volumes
 - o Interpretation hierarchy, identifying key messages and delivery
 - o Coordinated mechanical and electrical interface drawings
 - o Graphic schematics and schedule
 - o Worked up proposals for AV and interactive elements, as required
 - o Confirm any results/feedback from prototype work (if needed) carried out during the design period
 - o Confirm any prototyping or specific research and development required
 - o Confirm any mechanical or electrical and cabling works required to be carried out
 - o AV equipment specifications and cable schedules
 - o Lighting schematic and layout and visualisations to identify lux levels in each area and confirmation of the look and feel in each level
 - o Outline specification identifying materials and finishes for each area
 - o Report on issues and assumptions
 15. The Lead Designer and their team must be available on the Client's behalf to participate in presentations of the design proposals and to discuss aspects of the designs relative to any funding requirement. They should also assist with the production of any brochures or posters the fundraising department may require. It should be noted that any of the aforementioned would be in keeping with the 'Wayfinder' graphic treatment.

COMPILATION OF BUILD / PRODUCTION CONTRACTOR(S) TENDER(S) INFORMATION

1. Prepare production drawing packages, specifications and other

documents including graphics production and specifications etc., in sufficient detail to enable bona fide invitations to tender to be prepared by others. Obtain Client's approval of same. Ensure that all drawings, specifications, schedules, pricing schedules or other documents necessary for the obtaining of tenders are completed, fully co-ordinated and are in accordance with the brief approved by the Client and are available on the programmed date

2. Agree materials and construction specifications with the Client. Ensure that the specifications prepared for the Works specifically exclude the use of specific 'branded' materials. All specified materials must comply with requirements dictated by Royal Armouries' requirements
3. Provide the Project Manager with all drawing documentation, schedules, pricing schedules etc. for inclusion in tender documentation.

BUILD / PRODUCTION CONTRACTOR(S) TENDER ACTION(S)

1. Provide responses on all enquiries from contractors during the tendering period as co-ordinated by the Royal Armouries Procurement Manager
2. Assist the Project Manager and Royal Armouries Procurement Manager in analysing the tenders, reviewing the quality of responses, pricing, method statements and programmes received
3. Attend clarification meetings for all tenderers in collaboration with the Project Manager and the Client team
4. Co-ordinate tender appraisals from the other members of the Project Team and submit comments to the Royal Armouries procurement department to enable a completed, co-ordinated report, with clear recommendations. If the preferred tender(s) obtained is/are higher than the approved cost for the Works, obtain whatever advice is necessary from other consultants (and Contractors if appropriate) in order to make recommendations to the Employer. Arrange to implement the Employer's instructions
5. If required, assist the Project Manager to negotiate a price with the Contractor and revise production information to adjusted tender sum
6. Assist the Project Manager in co-ordinating the collection of documents from other members of the Project Team and Contractor(s) to enable the Client to enter into contract with the contractor(s)
7. Discuss and agree the procedures for release of the information during the progress of the contracts with the Project Manager and contractor(s)

TECHNICAL DESIGN

1. Present to Client and submit detailed Technical Design proposal document for approval to include, but not limited to:
 - o Fixed layouts at 1:50
 - o Elevations and sections drawings
 - o Dimensioned drawings of exhibition areas
 - o 3D visuals for key viewing angles across the gallery
 - o Final visitor flow diagram
 - o Detailed object placement, subject matter grouping, identifying key objects, showcase and collection volumes if applicable
 - o Finalised interpretation hierarchy, identifying key messages and delivery

- Detailed components design
 - Coordinated mechanical and electrical interface drawings
 - Graphic elevations
 - Graphics schedule
 - Final AV and interactive briefs
 - Detailed AV equipment specs and cable schedules
 - Detailed lighting design and layout and visualisations to identify lux levels in each area and confirmation of the look feel in each level
 - Luminaires schedule
 - Detailed outline of materials and finishes for each area
 - Mount making systems and design
 - Updated pricing schedule
2. Final approval of Technical Design by the Client. Obtain the Clients's approval to proceed
 3. Attend preferred Contractor workshops with Project Manager and Client Team and undertake value engineering exercises as required once cost clarifications by the Project Manager have taken place

CONTRACTOR MOBILISATION

1. Agree design changes with Client or Main Contractor - and contractor if required and produce for construction drawings
2. Agree dates for outstanding information
3. Cross check information from all parties, including design sub-consultants, client sub-consultants and the client's stakeholders
4. Provide production information as required by the contractor and sign off any production information and drawings provided by them
5. Undertake value engineering in conjunction with the appointed Project Manager, Client and contractor(s)
6. Check and approve drawings prepared by the contractor, whilst coordinating responses from all sub-consultants. Advise the Project team of any revision or alteration, with particular attention to security feature or object mounting proposal. Obtain the Clients's approval accordingly
7. Produce all finalised print ready graphic artwork and obtain Client's approval prior to production
8. Visit the contractor's workshops to inspect and approve the quality of the fabrication and assembly of materials, components and workmanship before delivery to the site
9. Whilst the Project is under construction, undertake the full range of duties imposed on the designer by the Works contract including on- and off-site supervision as required. This must be in accordance with the timescales therein, including but not limited to all activities in connection with the adjudication of disputes between the Employer and Contractor
10. Consider and advise the Client on variations and input as necessary to documentation required by the Project Manager for the issue of instructions
11. In collaboration with the Project Manager and the Royal Armouries procurement department recommend valuations for payments
12. Ensure that quality management procedures are implemented throughout the construction phase
13. Participate in change/cost control procedures as managed by the Project Manager
14. Arrange for any special inspections/tests necessary to ensure that proper

- and adequate standards of construction are maintained and that all Works are constructed in accordance with the contract documents
15. Ensure that your sub-consultants observe the provisions of their Appointment regarding change/cost control procedures and the procedures for obtaining the Client's approval to introduce variations
 16. Inspect and advise on the compliance of work delivered to site in accordance with the contract and quality required. Responding to site queries as reasonably required for construction
 17. Co-ordinate site visits of consultants and ensure that the frequency of those visits is satisfactory
 18. Ensure that lists of snags and defects are issued at the appropriate time under the Works contract
 19. Complying with the requirements of the Handover Strategy including agreement of information required for commissioning, training, handover, asset management, future monitoring and maintenance and on-going compilation of "As Constructed Information"

HANDOVER AND CLOSE OUT

1. Ensure that all remedial work is reviewed and approved within a reasonable and agreed timescale
2. Assist the Project Manager in the production of Final Accounts
3. Assist the Client in dealing with any outstanding insurance claims
4. In the event of any arbitration or litigation resulting from the project, prepare any necessary documentation and reports and, if required by the Employer, attend any hearings acting if necessary, as a witness

Graphics' Scope of Service

The process described below is indicative only of the stage by stage graphic development process through finalised production.

Design Brief / Concept Design

At the end of concept design phase the Graphic designers should be able to identify each graphic panel type including text hierarchy, colour palette

1.	Content Outline and Scripting – the Project Team will produce a content outline for each content element.	Project Team
2.	Text lengths / volume - It is essential in the early stages of the project that the Project Team provide a sample or indication of text volume to the graphic designer based on worst case scenario i.e. label with extra-long tombstone information etc. Images – Throughout the script development, images that support the narrative are to be sourced by the Project Team with 3D design input. To find images that fit with the text and can be afforded from the copyright budget can be a long process, and often continues to the very end of the Detailed Design period.	Project Team

3.	Programme – Project Team should confirm the programme of script delivery	Project Team
	Style – Client / Designer teams will set the style / text guidelines such as size, spacing, contrast, colour palette and position of texts. The text hierarchy should be set at this stage and guide dimensions for each panel type should be agreed	Project Team / Designers
4.	Access guidelines – should be considered and incorporated into the design as early as possible.	Client / Designer
5.	Translations – should be considered at concept stage as this will affect the size and style of each panel. It could also affect which way the text should be read from and therefore where they can be positioned in the gallery space.	Client / Designer
6.	Graphic Schedule – should be produced at this stage to identify the number of graphics panels, guide dimensions, guide production information.	2D Designer
7.	Concept Approval – the designer should provide a colour PDF of each graphic panel type, with clear annotations. The client should mark comments on the PDF's and confirm approval status.	Client / Designer
8.	Concept Amends – PDF's should be revised as necessary and each revision requires a new sign off until all PDF's are approved.	Client / Designer

Developed Design

At the end of the developed design the designers should provide worked up designs from concept, now including sample text, more accurate dimensions with production methods outlined

1	Print methodology - The print methodology and substrates should be clearly identified on the 2D elevation.	2D Designer
2	Developed Design Approval - Developed Design should be signed off with PDF's of each area / panel as is best applicable.	Client / Curator
3	Developed Design Amends – PDF's should be revised as necessary and each revision requires a new sign off until all PDF's are approved.	2D Designer

Technical Design

At the end of Technical Design the 2D designer should provide visuals for every graphic, including final text, low resolution images, accurate dimensions and a final specification for production

1	Low Resolution Images supplied – After Developed Design, the final draft texts and low resolution images that are available are inserted into the Technical Design.	2D Designer
2	Text and Image changes – Changes by the Curator / Consultant teams on the text and images at Detailed design stage should be minimal, often related to spatial sizing.	Project Team

3	Print specification – print methodology and substrates now need to be confirmed after conversations with a Contractor as required.	2D Designer
4	Detailed Design Approval – The 2D Graphic designers should produce graphic elevations of every graphic panel and label as necessary the graphics in relation to surrounding graphics, including a scale and any other useful annotations. These should be produced as PDF's.	2D Designer
5	Detailed Design Amends – Changes should be inputted by the Graphic designers, and further PDF's should be produced for sign off. This process should continue until each panel has a curator's signature in the corner.	2D Designer / Project Team

Procurement / Production Information

The 2D designer will need to prepare design information for the graphics contactor tender production information for the tender. This includes an updated graphic schedule for inclusion the Lead Designer's pricing schedule, graphic elevations and specification. It is assumed that other information will be provided by the 3D designer to accompany this information

1	Tender Documents- the graphics designer should prepare the design and	2D Designer /
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Art Working

The 2D Designer will prepare the graphic design ready for printing

1	Co-ordination between 3D build – The 2D designer should review all 3D construction drawings before completing artwork which forms an integral part to the build.	2D Designer
2	Artwork Production – the graphics are artworked ready for fabrication. This includes setting up printing, cropping, the panels, setting bleed distance and dropping high resolution images into the graphics.	2D Designer
3	Handover of Artwork – The disc is then passed to the graphic production company for printing. Supporting information such as 2D elevations with accurate dimensions should be provided.	2D Designer

Production

The 2D designer will work with the fabricator to ensure the samples are approved and overcome any practical issues throughout the production.

1	The fabricator will produce samples for each type of graphic, once these have been approved by the 2D designer production will commence.	2D Designer / Fabricator
2	The 2D designer will approve all graphic panels, a selection off site and then all panels once they have been installed.	2D Designer / Fabricator

PART 2, SECTION 2

DESIGN BRIEF

Design Approach

We seek a highly appealing, attractive and clear design approach. The design should take the following into account:

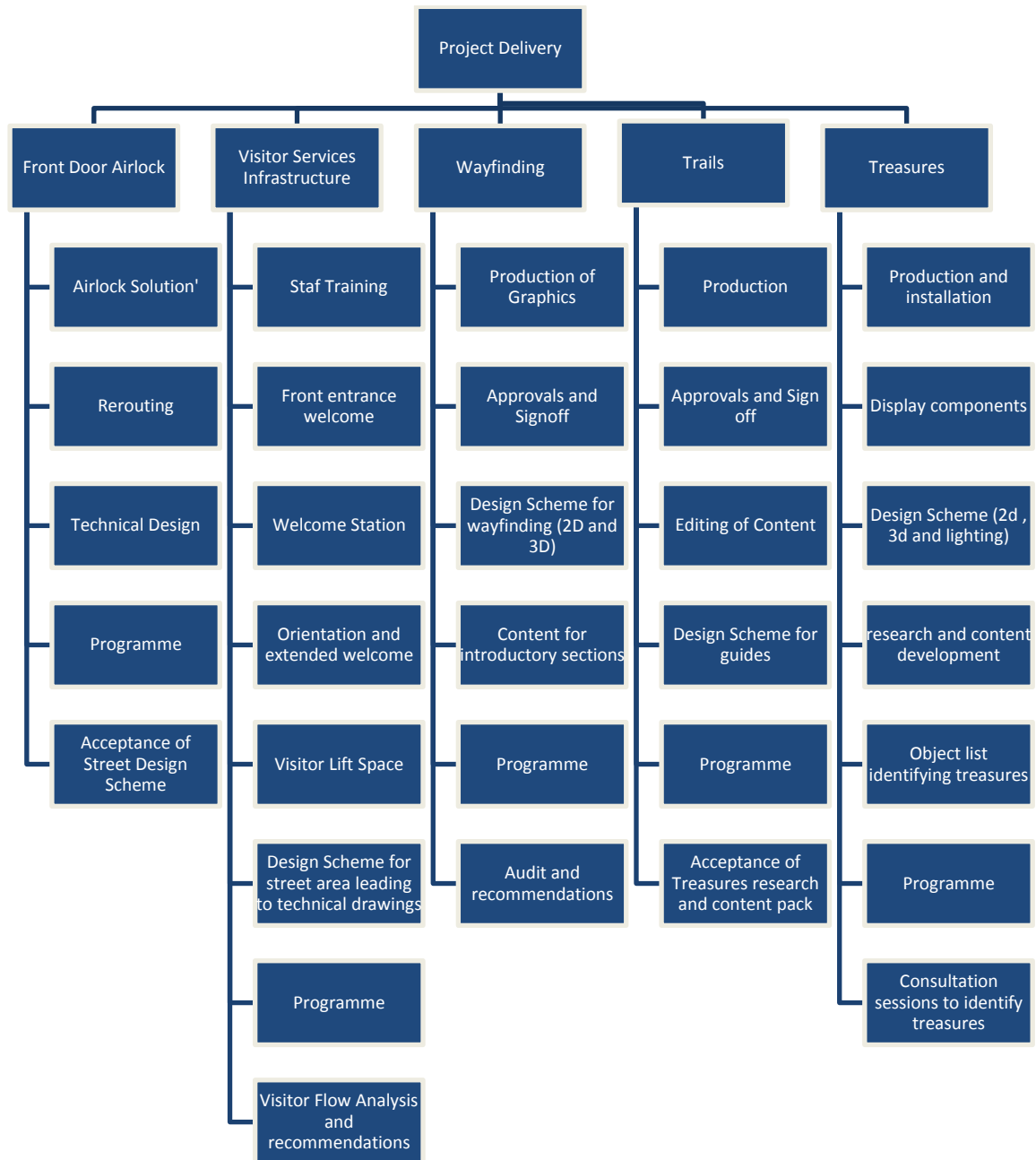
- the design should be highly visual and appealing to our three core segments but not excluding other segments
- the experience should follow a clear and simple narrative both visually and through words and their delivery
- a hierarchical approach and highly illustrative approach should be taken to the graphics
- the design should draw on the principles expressed in the other Royal Armouries galleries so that it feels part of the same scheme but fits within new brand positioning guidelines
- in order to allow maximum access the design should use images and intuitive experiences as its core language
- all new structures and components must be thoroughly tested before installation, robust with a life span of up to 10 years and easily maintained
- the layout must accommodate visitors of all access requirements
- consideration should be given to access issues in respect of ease of movement through the museum, seating opportunities and highly legible text and imagery

Project Delivery

The Project seeks to answer the above objectives to the described brief. In order to ensure success the major components have been broken down in to four major product packages as follows:

1. Visitor Services Infrastructure
2. Visitor Trails including access guides
3. Wayfinding through the spine of the museum and introduction to Galleries
4. Treasures Redisplay

These are described in more detail in product overviews which will be available on appointment and represented in draft in the below product diagram:



Conservation Issues

The design and fit-out will need to adhere to both the Royal Armouries guidelines and The Government Indemnity Scheme: Guidelines for National Institutions (July 2012) in respect of security, environment and display requirements for the display of our own collection and to meet Government Indemnity for borrowed objects. Key requirements are highlighted below.

All materials used in construction that are in close proximity to collections items must be from the Oddy tested list or of equivalent conservation standards.

Any lighting that impacts on collections objects must fall within Lux levels guidance provided by Royal Armouries' Conservation department.

Access issues

The Leeds site has no major access restraints as older building such as the Tower will have but has a number of things that need to be tackled within this project to meet the recommendations of the 2016 Access Audit (available to the successful designer).

There are four lifts that open out on to floors Ground to Four with one of these lifts going to the Fifth floor. There is a goods lift that open out on to the East half of the museum. Access is level to the ground floor and includes a loading bay at that level.

Visitors to the Leeds

The Leeds museum received approximately 220,000 visitors in 2016/17. This year we are focusing on three audience segments: Engaged Learners, Tech Loving Enthusiasts and Creative Leisure Explorers. More information of these target segments can be found in Appendix 2.

PART 2 SECTION 3
DRAWINGS & PHOTOGRAPHS OF THE SPACE

- General arrangement plans of the museum (Appendix 4)
- Photographs of the space



