
National Railway Museum Central Hall Design Competition

Competition Conditions

Draft - for information only at this stage

Inside Cover text:

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All drawings, photographs and diagrams are for illustrative purposes only to assist in briefing of the competition and to enable the development of design concepts.

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Introduction

The *National Railway Museum Central Hall Design Competition* is seeking an outstanding integrated team to design a new centrepiece building, and propose enhancements to some of the fabric, infrastructure and organisation of the existing museum buildings.

During this second stage of the competition, shortlisted teams are asked to devise a design concept for the project, taking into account the requirements and issues outlined in the first stage document (*Search Statement*) and this *Competition Conditions* document.

There will be a site visit and briefing for the shortlisted teams and, following the submission, the competition jury will assess each of the schemes, interview the teams and recommend a winner to be ratified by the client group.

Following the competition, the winning team will work with the National Railway Museum and project stakeholders to develop their design.

The first part of this document, *The Design Challenge* – and its related appendices – focuses on the outline programmatic, design and technical requirements; the second part, *How to Enter*, includes all information necessary to submit your design proposal.

competitions.malcolmreading.com/railwaymuseum/

THE DESIGN CHALLENGE

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Anticipated Competition Programme

Stage Two Launch	Early-November 2019
Shortlist Announced	Early-November 2019
Site Visit	Mid-November 2019
Deadline for Questions	14:00 GMT Wednesday 15 January 2020
Submission Deadline	14:00 GMT Thursday 30 January 2020
Jury Interviews	Late-February 2020
Winner announced	Mid-March 2020 (earliest)

Project Aims

The National Railway Museum's new Central Hall needs to:

- Be of outstanding architectural quality – the centrepiece of the museum's wider strategic investment, *Vision 2025* – and give the museum a revitalised physical presence worthy of a national cultural institution
- Present a compelling and appealing new welcome and arrival space for the National Railway Museum to position the museum as the cultural anchor for the wider York Central regeneration project
- Be the catalyst that connects, rationalises and integrates the existing museum estate
- Present a spectacular new exhibition gallery with the aim of increasing visitor numbers and encouraging return visits (note: exhibition design is not in scope)
- Embody a national museum aesthetic (rather than railway station architecture) using warm, natural materials to reference the existing site and historic buildings and showing a sense of scale that is appropriate to agreed development parameters
- Serve the needs of existing and new communities – offer a safe space to gather, learn, play and relax; practically, integrate passer-by and local pedestrian access through the site during opening hours
- Be 'open for all' – exceeding expectations and minimum standards of access and inclusion
- Demonstrate a holistic approach to sustainability, from design and construction through to operations and use, to reduce operating costs by improving the museum's operational efficiency
- Increase income generation and visitor dwell-time through improved retail, catering and event facilities
- Take advantage of the opportunities presented by the surrounding York Central development

The National Railway Museum's strategic aims:

- Foreground innovation in the history and development of railways and tell broader stories of science, technology and engineering within the railway context
- Inspire a generation of engineers, scientists, inventors and creatives, stimulating greater industry engagement and apprenticeship learning

Context

The Site

The site area is shown on the diagram below.

The red filled shape indicates the approximate site and location for the new Central Hall building. This new intervention will combine a new entrance experience with public-facing spaces for orientation and reception, and a spectacular new gallery to showcase future acquisitions and innovative technology and introduce the world-class collection.

Following the completion of the York Central development, the museum estate will encompass an amalgamated area of circa 6.6 hectares.

National Railway Museum *Vision 2025*

The Central Hall project is a key part of the National Railway Museum's *Vision 2025* strategy (Masterplan).

Vision 2025 is a Masterplan made up of a series of projects which can be delivered independently, according to funding streams, museum priorities and the logistics of phasing works, but which together create a total transformation of the museum estate. Competitors need to be aware of other projects in the *Vision 2025* programme, which will need to be considered as part of the wider architectural and infrastructure improvements and which will require coordination and occasional collaboration across projects and teams.

The relevant projects include:

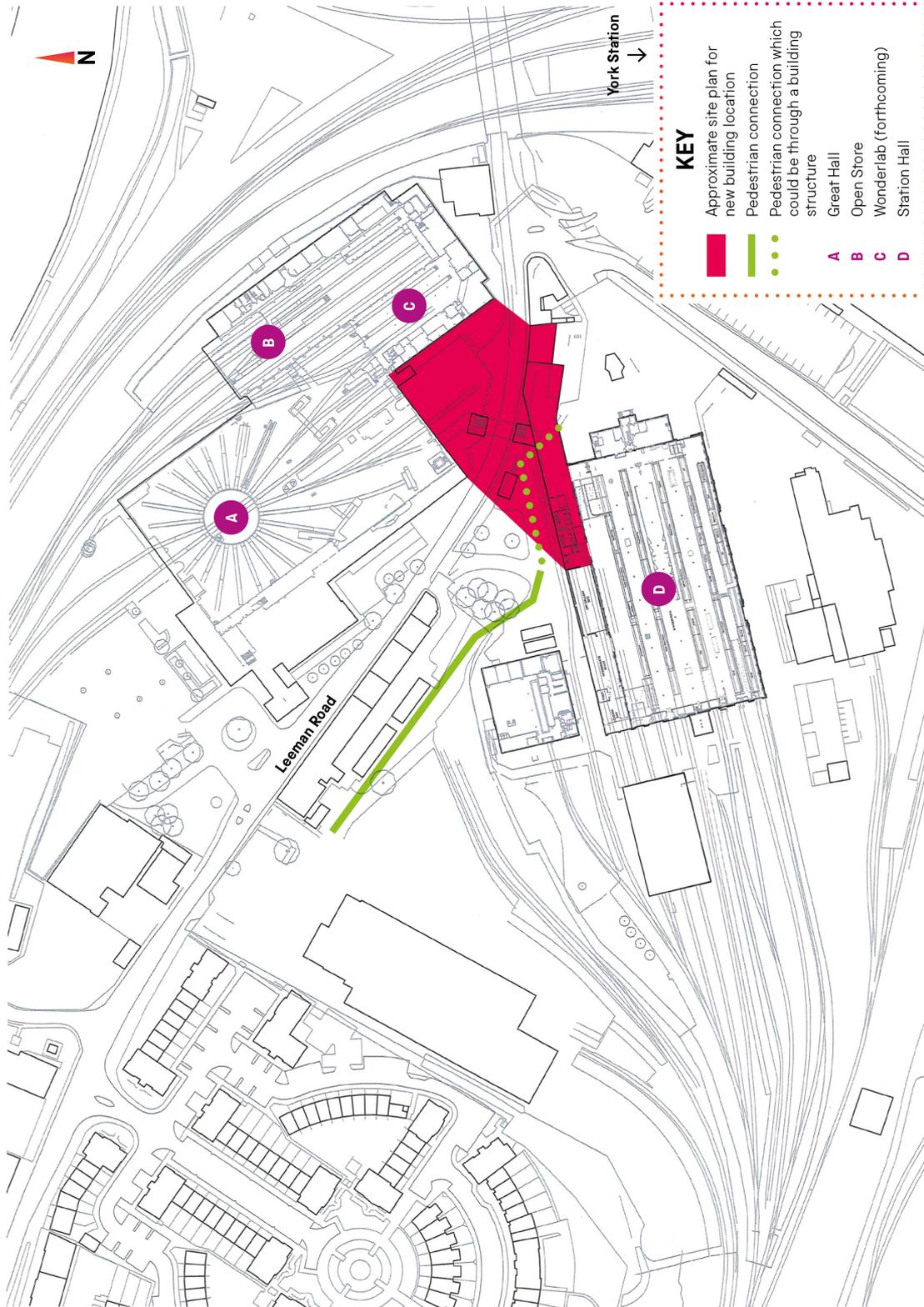
- **Wonderlab:** To be located at the ground level of North Shed where the current National Railway Museum engineering workshop is sited, to the south-east corner of Great Hall, Wonderlab will be a new engineering-focused interactive gallery designed to appeal to 7-14 year olds. Wonderlab will engage audiences with the inventiveness of engineering through experience, interactivity and play.
- **Great Hall:** The key gallery space of the current estate, the vast Great Hall will continue to present and interpret the world the railways made, but in a more engaging and immersive way so that its central story and showpiece collection items are truly brought to life.
- **Open Store:** Located in the north-east of the Great Hall, the Open Store is an object-rich environment open to the public. Intended to be retained, this space will be rationalised, decluttered and provided with better and more engaging interpretation to improve the overall visitor experience.
- **South Yard:** Intended as an active public realm, South Yard includes events and play spaces, as well as working space to run the museum's operational fleet out onto the network.

The South Yard is intended to physically and visually connect to a large swathe of green open space and public realm – the country's first *railway park* – proposed as part of the wider York Central development.

- **Engineering Workshop and Depot:** Vacating the North Shed (where Wonderlab is to be created) a new purpose-designed facility is to be located within South Yard. This facility is for the maintenance and storage of the operational vehicles in the collection.
- **Locomotion Building Two:** A new building at Shildon will increase capacity for the display of the rail vehicle collection.

The museum also intends to make improvements to Station Hall to provide a more immersive story-telling experience focused on the departure and arrival point for railway journeys, past and present. These improvements are not included within the scope of *Vision 2025*, but are an associated project and are expected to be delivered by 2022.

Further details of the museum's plans for these projects are provided in Appendix A.



York Central

The outline plans for the wider York Central development can be found on the project website – yorkcentral.info/. In October 2016, architects WilkinsonEyre were commissioned by the Science Museum Group to conduct a feasibility study for a new central gallery linking the National Railway Museum's existing buildings and to address integration with the York Central Masterplan. Although the study illustrated an architectural concept, this was specifically intended to inform the widest opportunity. The work enabled the National Railway Museum to develop the brief; test the practicalities of building on the proposed site; engage in the broader masterplan development with its partners on York Central; and refine its business plan.

Competitors should note that the designs for the National Railway Museum as depicted on the York Central website or in the Feasibility Study are no longer current and are superseded by the competition documentation.

Please see Appendix B for the Context Section of the Feasibility Study Report.

An integral part of the landscape and public realm strategy for York Central will be the creation of a new Museum Square, which will give the National Railway Museum a new forecourt and civic realm, providing a fitting entranceway to the museum and a pedestrian-friendly connection back to York Railway Station. The strategy also includes a pedestrian route which may pass through the new Central Hall, connecting York Central to the wider city (access during museum opening hours only).

Please see Appendix C for the Movement Studies information for York Central.

Landscape and public realm design are excluded from the scope of the competition. This includes Museum Square, which is being delivered as part of the York Central development, and the landscape design related to the delivery of the wider *Vision 2025*, such as for South Yard. However, competitors must provide a design solution for a defined area immediately adjacent to, and surrounding the new building, at the thresholds and entrances from both the future Museum Square and South Yard respectively.

The Brief

Introduction

The project brief is in two parts.

1. The circa 4,000-4,500 sqm Central Hall
2. Wider architectural and infrastructure improvements to the museum's physical estate

The outline area breakdown for the new Central Hall is summarised in the table on page 12 and the spaces are as described in detail on the following spatial requirements section.

The outline areas which are in scope for the architectural and infrastructure improvements are provided in Appendix A.

It should be noted that this section – including the outline area schedule and spatial, design and technical requirements – are provided for **guidance only**. They are non-prescriptive and non-exhaustive requirements, provided as a benchmark. The National Railway Museum is looking to your skills in design to review these requirements and set out your creative response to them.

Note: Please note that this document encompasses an initial brief for the project. Further details will be made available at Stage Two and/or on appointment.

Outline Area Schedule (*indicative only*)

ASSIGNED AREAS	
Space	Square metres (sqm)
Entrance, arrival and orientation space / reception / ticketing	500
Exhibition / gallery space	1,000
Retail	400
Food and Beverage (including kitchen, related stores and service spaces)	1,050
<i>SUB-TOTAL</i>	<i>2,950</i>
UNASSIGNED AREAS	
Space	Square metres (sqm)
Circulation and other unassigned areas (including lobbies, corridors, cloakrooms, lockers, WCs, and a Changing Place)	625 – 1,025
Partitions, structure, shafts	100 – 125
Plant / service rooms and spaces	325 – 400
<i>SUB-TOTAL</i>	<i>1,050 - 1,550</i>
TOTAL (assigned and unassigned areas)	4,000 – 4,500

The areas shown are in gross internal areas (GIA).

Outline Spatial Requirements – Central Hall

Entrance, arrival and orientation space

As the main entrance, arrival, orientation and visitor gathering space for the whole museum, this new area should be bright, inviting and impactful, with a generosity of scale and space.

The museum's entrance should be highly visible from York Station in the east, and legible from within the wider York Central development to the west. The entrance should announce itself through the clarity of its architecture rather than the need to rely on the addition of complex orientation and way-finding mechanisms.

Full public access, through a step-free public thoroughfare and during opening hours only, is to be provided through the Central Hall connecting the York Central development with York Station and the wider city beyond.

The arrival and orientation space should provide seamless and intuitive access to all other areas of the museum, including the Great Hall and Station Hall, and to the external spaces of Museum Square and South Yard – to provide clear visitor circulation routes, allow a programming interface between internal and external spaces, and to connect the museum into the surrounding urban fabric.

The space should be highly porous, with good levels of visual and physical legibility and connectivity, both from the outside public realm and internally within the consolidated museum. It should be an architecturally distinguished arrival statement, building a sense of excitement and intrigue, and invoking a sense of welcome and belonging; it should be a place to linger and an open invitation to explore the rest of the museum.

Key visitor facilities – such as food and beverage, the retail shop and ticketing/information – and key visitor amenities – such as cloakroom, locker room and central toilet facilities – should be either co-located within, or spatially adjacent to the arrival and orientation space. The shop should have good visibility from Museum Square.

For the museum's visitor facilities requirements please see Appendix E.

The arrival and orientation space should also be capable of supporting museum functions/events, and the team must consider a range of uses in the design.

The arrival and orientation space should have good spatial adjacency to, and appropriately connect, all publicly accessible parts of the museum, including:

- Great Hall
- Station Hall
- Museum Square (when complete)
- South Yard
- Wonderlab

- Visitor front-of-house facilities, such as food & beverage outlet(s) and the museum shop
- Visitor amenities, such as toilets, cloakroom and lockers. The provision of a fully accessible and equipped Changing Place is a specific requirement.

Both the arrival and orientation space – and the exhibition / gallery space described below – should be capable of supporting business-to-business and business-to-customer (B2B/B2C) functions and events.

Exhibition / gallery space

Intended as a spectacular new exhibition space, the interpretative focus of the exhibition/gallery space included within the new building is five-fold:

- To position the National Railway Museum as the ‘World’s Railway Museum’ by showcasing future acquisitions and innovative technology and introducing the museum’s world-class collection;
- To showcase thought leadership and future innovations in the industry, presenting the technologies that are driving the railways of today and the future;
- To highlight the railways as an integral and important part of our mobility networks;
- To be an integral part in promoting and pioneering the renaissance of the railways as a modern, sustainable mode of transport; and
- To promote the railways to be as much about York’s employment future as they have been in its past.

This space should be separated but easily seen and accessible from within the Central Hall.

Competitors should consider this gallery space as a highly flexible and technologically-enabled environment, allowing for a variety of exhibition media, with a focus on immersive and interactive interpretation, and spaces that are future-proofed and resilient to change.

The materiality of the gallery space should be from a high-quality yet robust, simple and coordinated palette, with drama provided by the galleries’ volumetric layout and the use of light. Modulated and indirect natural daylight is desired but should be capable of black-out when required. However, consideration should be made of outward views to create drama, points of interest, and places to stop and linger.

The environmental quality of the gallery should be provided by as low-mechanical means as possible, to a level appropriate for its contents and visitor comfort alike, balanced against a consideration of the energy use of the building as a whole. The Science Museum Group takes an innovative and sustainable approach to providing appropriate environmental conditions for the display of its collections, and teams should not assume that museum standard environmental conditioning is required.

Back-of-house spaces, such as AV, storage rooms and cleaners' cupboards, should be considered, and ideally provided in close proximity to, the new gallery space but these will not all necessarily be within the footprint of the new building.

Exhibition Space – Potential Objects

To illustrate the intent, the types of potential objects to be displayed in the exhibition space could include:

- Models (at a variety of scales)
- Prototypes (at 1:1 and smaller scales) including:
 - Cab mock-ups
 - Sections of locomotives, wheelbases and other rail vehicles
 - Interiors including finishes, fixtures and fittings
- Furniture and architecture (at 1:1 and smaller scales) including:
 - Station architecture such as benches and construction elements
 - Sections of bridges/civil architecture
- Testing/manufacturing equipment:
 - Test rig (circa 100m)
 - Desk top equipment, likely to be similar in scale to workshop machinery
 - Supersized equipment if relevant
- Future rail vehicles for example:
 - Hyperloop pods (1:1 scale)
 - Small autonomous vehicles
 - Robots
- Material samples
- Paper-based works – for example design drawings

Note: Whilst some of the objects are large scale, there is no requirement for the new exhibition space to accommodate rail tracks.

Retail

The shop to be included within the Central Hall is intended as the main retail unit within the museum estate. The shop should be highly visible and seamlessly incorporated within the new building.

The shop will sell Science Museum Group and National Railway Museum merchandise and promotional materials, as well as books, posters and other related publications. The shop should have an associated store/stockroom, and retail manager's office, but not necessarily within the footprint of the new building.

Food and Beverage (F&B)

A substantial area within the new building is allocated to food and beverage. This total space budget allocation may be centralised or dispersed across the Central Hall building, depending on your design concept. A total of 350 square metres of space for a large, central kitchen facility – and related catering stores – should be included. The kitchen should also act as a finishing kitchen for functions and events that might take place within the museum. It is anticipated that the F&B outlet, or outlets, in the new building – along with the central kitchen and related catering stores – will become the main facilities within the museum estate, freeing up space currently used for catering in both Great Hall and Station Hall as either reduced catering facilities or for alternative uses.

The space allocation has assumed a capacity of up to 400 internal covers, depending on the range and type of service provided. It is anticipated that the primary F&B facilities will be cafeteria style, self-service outlets with dedicated servery counters. The F&B outlet, or outlets, should present a highly social and relaxed atmosphere and is envisaged as an important meeting place within the city of York. It should take advantage of important views, and natural daylight is essential.

Unassigned Areas

The allocation of unassigned areas within the outline area schedule on page 12 includes an allowance for back-of-house facilities, as well as general circulation, internal structure and enclosure, plant and other building services spaces.

The arrangement of back-of-house facilities, to service and support building operations, is as important as the more high-profile front-of-house and visitor-focused spaces. However, these should also be considered in the context of the most efficient location across the whole site – this will not always be within the footprint of the new building.

Adequate service space for plant rooms and equipment, and vertical risers and ducts, should be provided and sited in efficient locations to service the new building and wider museum estate, if appropriate.

Wider Architectural and Infrastructure Improvements

A series of wider architectural and infrastructure improvements are to be made to the museum's physical estate as part of this project.

The Central Hall building will link the principal existing museum buildings, engaging physically with the fabric of each to varying degree, at the discretion of the competitor. A series of significant upgrades to these buildings is planned, with budgets identified for elements such as roofs, façade, demolitions, openings and services. These works are referred to as the wider architectural and infrastructure improvements and, together with the new building, will serve to upgrade and integrate the site and its buildings, clarify the visitor circulation routes, and improve the overall museum experience. In order that the final definition of scope and focus of expenditure by the museum is optimal, a proportion of these works may be undertaken by the appointed team being sought through this competition, especially where these are directly relevant to the context of the new building.

Accordingly, the scope of work for the appointed team includes a concept design report (with related drawings, surveys, options appraisal and phasing plan) to RIBA Stage 2 (Concept Design) in order to illustrate the most effective way to integrate the wider works so that, in association with the appointed team, the best implementation approach can be agreed upon.

In summary the wider architectural and infrastructure improvements include the following:

- A design approach for the integration of the existing buildings' fabric with the Central Hall
- Making better use of under-used spaces or providing new uses for spaces freed up by the development of the Central Hall
- Improving connectivity and legibility across the visitor-focused spaces of the museum's buildings
- Decluttering and rationalising gallery and other visitor-focused spaces
- Designing out level changes (where appropriate) to create a seamless visitor experience
- Ensuring visitor facilities and amenities – such as WCs – are appropriately located and dispersed throughout the museum
- Setting the design approach for the repair of the existing buildings' fabric (including in particular the Great Hall roof and façades and the Station Hall roof and its visual and physical access points)

For a full description of the wider architectural and infrastructure improvements please see Appendix A.

The full construction budget for the wider architectural and infrastructure improvements will total no more than £10 million.

Whilst some may be fundamental to the delivery of the appointed team's design of the new building and therefore eventually come under the scope of services of the team, other elements may be classed as replacement/maintenance works and can be carried out independently of the construction programme for the main contract.

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Outline Design and Technical Requirements

Space planning and operational logistics

The project involves complex spatial and operational typologies, with functions, uses and spaces for both public (general as well as museum visitors) and private (staff) access. Clarity in the arrangement of the space-planning and related adjacencies is vital to smooth operational efficiency. This includes both front-of-house and back-of-house operations, as well as the main functional spaces within the project.

The operations of the project should come across as discreet and seamless. Competitors should look to minimise conflicts and crossovers between these operations, and carefully consider such logistical issues as deliveries, public and visitor routes, staff and service paths, and vehicular circulation, where relevant.

Movement through, and orientation within, the museum should be natural and intuitive, without the need to rely on excessive signage and way-finding devices.

In organising the building, four separate movement paths are critical in the smooth operation of the building:

- Public paths: a pedestrian route needs to be maintained during museum opening hours. This route – which may pass through the new building – will need to be intuitive, unobstructed and fully accessible to users should any change in level need to be navigated.
- Museum visitor paths: the layout of the front-of-house and public spaces should be logically arranged to facilitate visitor orientation and movement and should be designed to avoid potential conflicts. The back-of-house and staff areas are off-limits to general visitors.

All visitors to the museum, including school groups, will now enter through the new Central Hall building.

- Staff paths: separate paths should be provided back-of-house for staff, and these paths should not conflict with or cross over public visitor routes.
- Service paths: secure, dedicated, uninterrupted, covered and appropriately conditioned routes for service needs within the building, including exhibition and event set-up and take-down and day-to-day deliveries, should be provided. For accepting and storing deliveries, these are staff-only spaces where deliveries will be supervised. Competitors should think carefully about how exhibition and event set-up and take-down can take place with minimal disruption to the day-to-day operations of the building.

Please see Appendix F for an outline operations plan for the National Railway Museum.

Serviceability

Maintaining serviceability, and in particular the ability to easily bring large objects into the public spaces and exhibition/gallery space and refresh displays on a reasonably regular basis, is a requirement. An exhibition operational brief will be provided on appointment, specifying object movement routes, door heights and other servicing practicalities.

It should be noted that there is no requirement for the new building to include rail track. However, within the wider architectural and infrastructure improvements for the museum site, consideration needs to be made on how large collection objects, such as rail locomotives and carriages (circa and typically 17 metres in length) can continue to be brought in and out of the wider museum with relative ease. A full operational brief will be provided on appointment.

Servicing, including day-to-day deliveries, should be considered within the building.

Accessibility and inclusion

The project should promote inclusivity throughout, including the use of universal design principles. The design should start from the premise that the experience of visiting, and working in, the museum should be open and equal for all.

Health, safety and wellbeing

The design should meet the requirements of all relevant health and safety legislation. The design should also anticipate, ensure and provide a safe working environment during construction and maintenance, as well as for staff and visitors during use, creating an environment that promotes and encourages social interaction and personal wellbeing.

Materiality and detailing

The combinations, appropriateness and sourcing of the materials chosen for the project – together with the quality of the resultant detailing of the building and its internal and external spaces – is important to the museum and seen as key to the success of the project.

The museum wants to develop a 'national museum aesthetic' for the project, rather than one focused on station architecture. That said, the quality of the existing transport and built heritage on site should be highlighted, providing a clear reference for the museum moving forward.

The museum wishes to use warm, natural materials for the project, both referencing and distinguishing itself from the existing heritage on site in equal measure. A richness of detailing is equally important, where the turning of a corner, a play of light and shadow, a change in surface or the break in the façade to accommodate an opening, is both meaningful and celebrated.

Design life

Competitors should consider an appropriate design life — the length of time when an element is supposed to function without repair and/or replacement — for the project and its components to ensure that it remains fit-for-purpose for many years to come.

The following design life guidance should be used by competitors in the preparation of their design:

- Structure and major architectural elements: in excess of 100 years
- Architectural envelope, enclosure, major interior architectural elements: in excess of 50 years
- Internal finishes and fittings to 'public', exhibition and working areas, including kitchens, WCs and plant areas: in excess of 25 years
- Equipment, including kitchen and plant areas: in excess of 15 years

Maintenance and cleaning

The Central Hall should be designed with ease-of-use, cleaning and maintenance in mind. It should be designed to minimise whole life costs, thereby providing lifetime value. The design should take into account, even at this early conceptual stage, issues relating to maintenance and cleaning, including:

- External elements (windows, façade, etc.) that are easy to access, maintain and clean;
- Finishes that are robust, stain-resistant and easily cleaned;
- Finishes that deter ground and airborne pests;
- Fittings that have a long-life expectancy, but are easily replaceable; and
- Adequate space to facilitate service equipment maintenance and future replacement.

The ease, safety and cost of future maintenance must be carefully considered within the design.

Security

A high, yet unobtrusive and discreet, level of security should be provided that befits a national museum and visitor attraction. This should be provided by a mix of staffed, designed and technological solutions and fully integrated with the rest of the museum. An operational and performance specification will be provided by the museum on appointment.

Floor loadings

The Central Hall contains a number of activities that have varying floor loading requirements. Generally, the Central Hall should have a floor loading capacity of 4kN/sqm uniform distributed load (UDL). This is deemed sufficient to cater for the typical loading needs for the movement and congregating of people within the Central Hall, as well as the needs for accommodating furniture, fittings and equipment for museum amenities, such as in the retail and food and beverage spaces.

Around 20-25% of the Central Hall's floor area is associated with exhibition spaces, and as such the floor should be capable of accommodating the display of a range of objects and materials from the collection (please see page 15 for details of potential objects that may be displayed within the Central Hall).

Existing Services

A number of existing services and utilities run beneath Leeman Road and in the public realm adjacent to the museum's current entrance. These services are being relocated and re-routed as part of the York Central development.

For the existing services please see the survey drawing in Appendix G.

Service provisions within the Central Hall

Service provisions and infrastructure – including power, IT, data, systems and heating – need to be carefully considered in the Central Hall. As well as complying with current and relevant British Standards, guidance documents, and CIBSE guidelines, these service provisions should comply with Science Museum Group standards, being appropriately integrated into the existing systems of the wider museum estate.

For details on the Science Museum Group Standards for service provisions please see Appendix H.

Lighting

Lighting — both natural and daylight, and ambient and task lighting — is important to the quality of the design and the functionality of the spaces. The primary emphasis should be on maximising the use of daylight.

Competitors, even at this formative design concept stage, should consider the quality of lighting within their designs, to help to create an appealing atmosphere and working environment, whilst also looking to minimise the potential for glare and light pollution. All lighting must be low-energy, using standard fittings that are easily sourced and maintained.

Please note that external lighting should be incorporated in the design.

Fire

The design should meet, and even look to exceed, all regulatory requirements in terms of fire detection and suppression, and provision of means of escape and firefighting capabilities and access in case of fire. The fire systems must be fully integrated with the wider museum systems, to the performance specifications provided by the museum on appointment.

Sustainability and energy performance

The project should innovatively embrace sustainable design, conservation, construction and practices with a commitment to low energy, low or non-mechanical systems, and alternative energy strategies. Therefore, the design should aim to reduce the environmental and health impact of the project by:

- Minimising waste in both construction and building use and maximising recycling;
- Innovation and sustainable choices of materials;
- Maximising energy efficiency and minimising running costs; lifecycle costings will be required and will form part of the formal approval stages;
- Minimising the energy demand for cooling, heating and lighting;
- Maximising use of renewables and alternative forms of energy;
- Saving water for indoor use and irrigation;
- Careful sourcing and use of materials;
- Preventing light and noise pollution; and
- Employing passive solutions and alternative technologies where possible.

The project will aim to deliver a carbon-neutral building and seek to maximise opportunities for recycling, re-use and reduction of waste and wastewater, low energy use and running costs. This includes opportunities for increasing, or providing for, biodiversity, and the provision of a building that promotes and supports wellbeing. Building and other materials will be sourced from sustainable sources. Resilience against climate change impacts should be built into the design, as well as low- and zero-carbon technologies, with exemplary energy and water management. The ambition is for the project to consider a holistic approach to sustainability, rather than aim for a certain level of BREEAM certification at this formative stage of the project. The approach to sustainability will be fundamental to the proposed design, and the successful team will be required to report on all measures and performance at the formal approval stages of the design.

The following is the Science Museum Group's Sustainability Statement for the museum:

The Science Museum Group is committed to finding long-term, sustainable solutions to developing the estate. The new building at the National Railway Museum should seek to be an exemplar for sustainable development, and integration into the museum estate. Considering the lifespan of the built environment involves anticipating what will be regarded as good practice in the future and exceeding current minimum design standards. For this project, we expect the design team to explore methods to create a stable environment through building design, selection of building and finishing materials and use of low-energy lighting, for example. The specific sustainability brief and targets will be further established in dialogue with the successful design team.

Project Details

Design Team Form of Contract

The contract for the design team is included in Appendix I.

Design Team Scope of Services

The multi-disciplinary integrated design team is to provide the scope of services as described and included in the Schedules to the draft agreements (see Appendix J – Schedule of Services for details).

In summary, the scope of services is in two parts, associated with the two primary aspects of the brief:

1. Central Hall: it is the intention that the winning team will be engaged to undertake full integrated design team services for the project throughout all RIBA Work Stages 0-7.
2. Wider Architectural and Infrastructure Improvements: it is the intention that the winning team will be engaged to undertake full integrated design team services for the project up to completion of RIBA Work Stage 2 (Concept Design) with an option to extend for further Work Stages 3-7 as required. Those works considered fundamental to the delivery of the appointed team's design of the new building may eventually come under the scope of services of the team. Other elements may be classed as replacement/maintenance works and may be carried out independently of the construction programme for the main contract.

The Pricing Matrix – set up on the above basis – is included in Appendix K and the Tender Response Template is in Appendix L. Together these documents form Part H of the submission requirements and these should be completed as part of your submission.

Competitors should note that the tender offer must be inclusive of all of the disciplines noted in the Design Team section on page 26 and to cover the Schedule of Services for all RIBA Work Stages as noted in Appendix J.

Design Team Fees

Fee budgets of £1.65 million and £195,000 have been allocated for the Central Hall project and the wider architectural and infrastructure improvements (to RIBA Work Stage 2 only) respectively (based on the core multi-disciplinary team as sought through this procurement).

Design Team

For the purposes of this procurement process, the 'Design Team' shall refer to the following core disciplines:

- Lead Consultant
- Architect
- Principal Designer (under the Construction and Design Management [CDM] Regulations 2015)
- Structural and Civil Engineer
- MEP (Services) Engineer

These disciplines should be included in your response to this procurement process, including all relevant submittals. Some or all of the disciplines noted above may be provided by one company and are not required to be proposed by individual companies. The design team should be structured under a Lead Consultant, who should be an Architect. Principal Designer Services may be provided by the Lead Consultant or by a separate service provider, dependent on the composition of your design team.

Please note: *landscape architecture, cost consultancy, project management, exhibition design, employer's agent and planning consultancy services (if appropriate) related to this project will be procured separately by the client and do not form part of this procurement process.*

Internationally-based competitors may be required to propose a UK-based executive architect.

Note: Parallel Procurement Processes

Parallel procurement processes will be undertaken by the National Railway Museum for a framework for professional services covering other aspects of delivery of the *Vision 2025* programme of works – namely cost consultancy, project management, structural and civil engineering and MEP engineering. For clarity, the scope of this competition is excluded from these independent procurement processes.

Project Procurement

The construction will be tendered and undertaken using a traditional method of procurement and form of contract (such as a Joint Contracts Tribunal [JCT] Lump Sum Form of Contract, or similar).

Budget Breakdown

The overall construction budget for the Central Hall is £16.5 million.

The construction budget for the wider architectural and infrastructure improvements will be subject to the outcome of surveys and options appraisals to establish scope and phasing of the overall programme and will total no more than £10 million.

The budget figures exclude VAT, contingency, inflation, professional fees, exhibition, café and shop fit out, museum decant costs, security, visitor impact and site management and disruption to operations during build.

The budget covers the following:

- a) Site clearance, levelling and demolitions
- b) Building construction costs
- c) Project site works including hard and soft landscaping and external features associated with the thresholds and entrances to the new Central Hall
- d) On-site infrastructure associated with the works.

Project Programme

The objective is that the project will be complete and open to the public in time to celebrate the museum's 50th anniversary in 2025. The outline programme for the project is as follows:

- | | |
|--|----------------|
| - Design Team Appointment | April 2020 |
| - Completion of RIBA Plan of Work Stage 1 | July 2020 |
| - Completion of RIBA Stage 2 | December 2020 |
| - Completion of RIBA Stage 3 | May 2021 |
| - Statutory Applications submitted | Mid-2021 |
| - Completion of RIBA Stage 4 | September 2021 |
| - Completion of RIBA Stage 5 | January 2022 |
| - Enabling works/site demolitions commencement | January 2022 |
| - Main contract procurement | February 2022 |

**National Railway Museum Central Hall Design Competition:
Competition Conditions**

- Main contract appointment September 2022
- Commencement on site End-2022
- Completion on site Mid-2024
- Testing, commissioning and handover Mid-2024
- Fit-out and installations End-2024
- Opening to the public Early to Mid-2025

Note: The programme for the architectural and infrastructure improvements will be subject to phasing not yet agreed. It is dependent on funding and sequencing for other projects; however, the RIBA Stage 2 concept design report should be completed no later than December 2020.

HOW TO ENTER

DRAFT

Competition Details

The Client

The ultimate client for the project will be the Board of Trustees of the Science Museum Group, the corporate body of the Science Museum Group of which the National Railway Museum is a constituent element.

Design Competition

This competition is being run under the Restricted Procedure in accordance with EU procurement guidelines and the Public Contracts Regulations 2015. This competition has been advertised in the Official Journal of the European Union (OJEU).

The design competition is being funded and directed by the National Railway Museum.

All costs incurred by competitors in the competition must be borne by the competitors. Malcolm Reading Consultants (MRC) and the National Railway Museum accept no liability for any costs incurred irrespective of the outcome of the competition or if the competition is postponed or cancelled.

Competition Management

The National Railway Museum has appointed MRC, an independent expert organiser of design competitions with over twenty years' experience, to lead and manage the competition on its behalf.

Deadline for Submissions

Tender submissions will be received up to **14:00 GMT on Thursday 30 January 2020**.

Please ensure that your response is submitted no later than the appointed time. The National Railway Museum may not consider your submission if it is received after the deadline.

Queries and Correspondence

All enquiries relating to the competition should be addressed to MRC, the independent competition organisers appointed to manage the process.

During the competition, no contact should be made with the National Railway Museum, the wider Science Museum Group, or members of the competition jury, in respect of this competition. Failure to comply with this restriction may compromise your position within the competition.

Questions should be emailed to: railwaymuseum@malcolmreading.com.

A question and answer log will be compiled and circulated to the designated team contact each week.

Questions received before 14:00 GMT on a Wednesday will be addressed in the Q&A log circulated on a Friday.

Please note that telephone enquiries will not be accepted, and the latest date for submitting enquiries is **14:00 GMT Wednesday 15 January 2020**.

Financial data

Any financial data provided must be submitted in, or converted into, pounds sterling. Where official documents include financial data in a foreign currency, a sterling equivalent must be provided.

Language

The official language of the competition is English. All entries must be in English.

Insurance

The National Railway Museum and MRC will take reasonable steps to protect and care for entries, but neither organisation will insure the proposals at any time. Competitors are urged to maintain a complete record of their full entries and be able to make this available at any time should adverse circumstances require this.

Deviations

Only submissions that meet the mandatory requirements as outlined in this document will be considered. Additional information or supplementary material, unless specifically called for in subsequent communication, will not be considered by the assessors.

Competition Conditions Clarifications

The National Railway Museum may, at any time prior to the submission date, issue notifications to clarify points made in this *Competition Conditions* document (including its appendices). MRC shall notify all competitors of any such clarifications. If MRC issues any such clarifications to competitors during the second stage of the competition to clarify the interpretation to be placed on part of the documents, or to make any minor changes to them, such clarifications will form part of the *Competition Conditions*. The Q&A responses will also form clarifications to the *Competition Conditions* and should be considered by all competitors. Accordingly, all competitors will be deemed to have taken account of these in preparing their submission.

Site Visits, Photos and Drawings

A formal site visit is scheduled for mid-November 2019. Further details will be issued to shortlisted competitors in due course.

Conflict of Interest

Competitors are under a continued obligation during Stage Two of the competition to declare any actual, perceived or potential conflict of interest concerning the commercial, financial or other interests of National Railway Museum, the wider Science Museum Group, or members of the competition jury which may compromise the conduct of this procurement exercise and/or the performance of the contract.

The National Railway Museum reserves the right to reject responses from applicants where a conflict of interest is viewed as affecting either or both of the conduct of this procurement and the performance of the contract. Competitors are under a continuing obligation to notify the competition organisers, MRC, if circumstances change during this procurement process and any statements given during this procurement process become untrue.

Return of Competition Materials

All material which is submitted as part of your Stage Two response will be retained by the National Railway Museum and will not be returned to participants.

Honorarium

An honorarium of £30,000 (excluding VAT) will be provided to each shortlisted team who submits a bona fide entry and attends an interview. No other payment of any kind will be made in respect of any costs associated with, or incurred in, the preparation and submission of any tender returns or as part of the tendering process.

Jury Interviews

The jury interviews are scheduled for late February 2020. The interviews will be held in York. Further details will be issued to shortlisted competitors at the appropriate time.

Competition Publicity and Exhibition

MRC and the National Railway Museum will be responsible for promoting the competition in relation to: a public exhibition (physical and online) of entries at Stage Two; any public and community engagement programme relating to the competition; the announcement of winners; and any other promotional activity deemed necessary or desirable as part of the competition.

Competitors are not to release information or designs to the public by any means, including social media, without prior consent from MRC.

The National Railway Museum and MRC reserve the right to make use of all presentation materials submitted (at both stages of the competition) in any future publication about the competition.

Any use will be properly credited to the competitor and the competitor warrants that the material submitted comprises solely their own work or that of any member of a team submitting a response.

By submitting a tender, the competitors hereby grant an irrevocable, non-exclusive, royalty free licence to MRC and the National Railway Museum to publish, copy and use the tender submission or any part thereof (including, without prejudice to the foregoing, any submission materials) for any purpose except seeking consents and construction.

This licence shall survive the competitor's exit from the tendering process, and is royalty-free. The ownership of copyright will be in accordance with the Copyright, Designs and Patents Act 1988.

Competition Documentation

None of the information in the *Search Statement* or in these *Competition Conditions* shall, pending formal execution of a contract, constitute a contract or part of a contract between the National Railway Museum and any competitor. No legal relationship or other obligation shall arise between any competitor and the National Railway Museum unless and until a contract has been formally executed in writing by the National Railway Museum and the winning competitor and any conditions precedent to the effectiveness of such documents have been fulfilled.

No Liability

The National Railway Museum and MRC, and members of the competition jury have no liability arising from these *Competition Conditions* or other competition materials, including (to the extent permitted by law) in relation to:

- rights of the competitor or any associate regarding any alleged misrepresentation in the provision of information as part of the competition; and
- any competitor information, including proprietary or confidential information, designs or other entry material during its submission or at any time while in the possession of the competition organisers.

Entry Details

Submissions should be made both digitally and physically. Details are outlined below.

Digital Submission

All parts of the submission, excluding Part D – Physical Model, must be submitted digitally. Please submit by email to: railwaymuseum@malcolmreading.com, including a link to a file-transfer website.

Digital files must be received on or before **14:00 GMT Thursday 30 January 2020**.

Physical Submission

The A1 design boards, narrative booklet and appendices, and physical model should also be submitted physically.

Physical submissions must be delivered by hand, post or courier to the National Railway Museum in York, postmarked no later than **14:00 GMT Thursday 30 January 2020**, and must arrive in York no later than **17:00 GMT Thursday 6 February 2020**. No alternative arrangements will be accepted. The delivery address will be supplied to the shortlisted competitors at the appropriate time.

The sender, including the company, should be clearly identified on the package. Competitors are responsible for ensuring their submission package clears customs and arrives on time. If sending internationally, competitors are advised to assign a low monetary value to their submission to ensure it clears customs in a timely manner. It will not be possible for MRC or the National Railway Museum to pay to release items in customs.

Submission Requirements

Each competitor is required to make their submission in a series of presentation boards, an accompanying narrative booklet and appendices, a physical model and related presentation and media materials.

You should address the questions below and overleaf in your response. Please answer all the questions and provide all the supplementary details required. Responses should be submitted in the format identified below. No other form of submission will be acceptable. Any or all of the submission materials may be used for publicity purposes.

Details regarding how to submit can be found on page 34. Please refer to the Evaluation Criteria section of this document for how the submissions will be evaluated and the scoring approach to be used.

Where a competitor departs from the requirements or is ambiguous, the National Railway Museum may, at its discretion seek clarification and/or further information from a competitor in relation to its submission; and/or reject a submission due to a failure to provide sufficient detail or adequate explanation.

The submission requirements are in **eight** parts.

Part A: Presentation Boards

2 x printed copies

1 x digital copy

All six presentation boards should be submitted in A1 landscape format mounted on 5mm foam-board (or equivalent). Each of the six boards should be given the specific titles noted below, and cover the information requested.

1. Summary – Overall Design Concept

Your understanding of the aims, aspirations and requirements of this project. An illustration of your conceptual response to the context, sense of place, the site and its surroundings. Your strategy and approach to the project brief, and included within this document, the Central Hall's spatial requirements and the museum's operations. This board should include a 150-word statement on your design concept.

The exact composition of Board 1 is at the discretion of the competitor.

Your design concept summary for the project.

2. Placemaking

Set out your analysis and response to setting and context. Highlight your understanding of the project's aims (as set out on page 6), and how this has translated into your approach to placemaking, identity and overall design quality.

Show and summarise how your design sits within its urban and civic context; from arrival at York Station to its integration with the current plans for the York Central development. Present your design solution for a defined area immediately adjacent to and surrounding the new building, at its thresholds and entrances.

How is your design intended to work from a placemaking perspective, including, but not limited to, its character, legibility, porosity, massing and form, active frontages, signage and wayfinding, and lighting? Include how your design presents a distinctive physical identity for the museum moving forward.

The exact composition of Board 2 is at the discretion of the competitor. A selection of images is provided in Appendix M for competitors' use.

Your response to the wider context, sense of place and site. Your design vision for the museum estate, how it fits into its context and how it is experienced on arrival and departure.

3. & 4. Architectural Quality

Highlight your understanding of the projects aims and how this translates at the architectural scale in the design quality of the new building and its related spaces, as well as your plans for the wider architectural and infrastructure improvements of the museum site.

Use these boards to describe the quality, both internally and externally, of your architectural response to the brief. Set out your design proposal for the new building and the wider architectural and infrastructure improvements, presenting how the design proposal is experienced and used, and how it sits within its immediate context.

Use these boards to present the following:

- The view, or views of the design from an appropriate vantage point in the surrounding urban realm;
- The arrival experience including inside/outside connectivity and the relationship with the surrounding urban realm, and its immediate public realm;
- The entrance and gathering/welcome space within the new building;
- The design of the main social amenities in the space, including the food and beverage and retail outlets; and
- The key proposals for the wider architectural and infrastructure improvements.

Ensure that you highlight the material quality of your design and the related richness of its detailing.

The exact composition of Boards 3 and 4 is at the discretion of the competitor. A selection of images is provided in Appendix M for competitors' use.

Your proposal for the project and how it is experienced: appearance, scale and vision.

5. Usability

Your spatial layout, and related functional adjacencies for the project. Your analysis of, and response to, the operational and logistical requirements of the museum, including how the new Central Hall building improves connectivity and legibility throughout the whole museum. This includes, but is not limited to, entry, access, circulation flows, servicing and deliveries, security and maintenance. How do your overall architectural and infrastructure improvements for the museum enhance the visitor experience, and wider museum operations and logistics?

Your proposal for how the buildings and spaces are laid out, their spatial adjacencies and how the buildings and spaces would operate and function.

6. Performance and Feasibility

Describe your approach to sustainability – in design, construction and use – and highlight the anticipated environmental and energy performance of your proposal.

Set out your proposed construction methodology for the project. Illustrate the materiality and the finishes proposed.

The mechanics of the building's design. Your approach to how the design would be constructed, and how it would perform once in operation.

Part B: Narrative Booklet

12 x printed copies

1 x digital copy

A Narrative Booklet in A3 (landscape) format should be submitted. The Narrative Booklet should supplement the information contained on Boards 1 to 6.

The Narrative Booklet should be limited to 30 sides and should be divided into six sections as follows (and responding to the specific questions set out, where appropriate):

- 1. Placemaking**
- 2. Architectural Quality**
- 3. Usability**
- 4. Performance**

You should cover the following questions within your response to this section:

- A. Set out your approach to sustainability, including environmental control and performance. How will the project embrace sustainability, in its architectural and landscape design, construction and use?
- B. How will your design look to maximise energy performance and minimise running costs?

5. Feasibility

You should cover the following questions within your response to this section:

- A. Outline your approach to construction and project delivery, including construction logistics and sequencing, given the particular constraints of the site and its context.
- B. Describe your design philosophy towards materiality, detailing and finishes.
- C. Demonstrate how your design concept can be delivered within the allocated budget.

6. Design Team

You should cover the following questions within your response to this section:

- A. Please provide a project organogram, highlighting the key individuals and organisations within each discipline proposed. Highlight the lead consultancy, and whether the relationships within the team (and to the client) change at any stage within the project (including how the executive team is integral to, and fully integrated into, the team and process, if appropriate). Please note where roles and responsibilities may change as the project proceeds.

Under this question also set out, in narrative, how the Design Team's input to the project will be managed and delivered throughout all the project stages. Please illustrate an outline project programme from inception through to completion, highlighting the project stages, as part of your answer to this question.

Describe how you will ensure that communications within the team, and with the client and its stakeholders and other consultants, will be effectively managed throughout the project.

Please confirm that the individuals as noted in your response to this question will be committed to the project from inception through to completion, as illustrated in your organogram above.

Notes: *This tender is for the procurement of multi-disciplinary design services (as noted on page 26).*

The team specified within your response to Question 6 should be committed to the project for the contract duration should you be successful in this competition.

- B. Describe your approach to statutory applications, including consultation with local planning authorities and other statutory bodies and engagement with other key project stakeholders.
- C. Cost control is essential to the success of the project. Describe how you will work to ensure that the evolving and completed design is affordable and within the available budget. What processes and procedures will you adopt to ensure that project costs are continually monitored and managed?
- D. From your understanding of the brief please highlight five key risks and explain how you plan to manage and mitigate the effect of these risks throughout the design and construction process.

Sections 1 to 5 should cover the first 20 pages of the Narrative Booklet; Section 6 the final 10 pages.

For the evaluation criteria please see pages 42-45.

Part C: Appendices to the Booklet

1 x digital copy only (individual files should not exceed 2 MB in size)

An appendix to the Narrative Booklet should be provided, including the following:

1. Completed area schedule (in A3 format) for your design proposal, highlighting new build and refurbishment elements in separate itemised columns.
2. A3 drawings of the following at recognisable (and noted) scales:
 - Key plans, sections and elevations for the museum, highlighting new build and refurbishment elements (the wider architectural and infrastructure improvements).

These drawings should include summary annotation of key notes, dimensions and a schedule of the materials and finishes proposed, where applicable.

Part D: Physical Model

The model will be freestanding and will not be dropped into a wider site model.

The model should encompass the area shown in Appendix N – Model Parameters Diagram. It should show the design at an appropriate level of detail that the scale dictates, highlighting materiality and texture where appropriate. It should show the mass and form of the surrounding existing buildings and urban fabric only.

Please note there will be no Perspex cover provided by the National Railway Museum for the model. The model will be exhibited, and used for a wide range of consultation purposes, so you should provide a Perspex cover. No power will be made available to the model.

Part E: Video Presentation

1 x digital copy

A short video presentation should be provided. The recording should focus on your design team, design concept, approach to the project and thoughts on the project in general.

The video should be up to two minutes in length, submitted in .mp4 or .mov format, and be a maximum of 75 MB. It will be shown on a continuous loop for the purposes of the exhibition. This should be a simple video recording (e.g. recorded on a mobile device) without extensive design editing, graphics, images or flythrough animation.

Please note: Videos longer than two minutes will not be accepted. They will be returned, and you will be asked to edit it down to the required running time.

Part F: Jury Presentation

1 x digital copy

Presentations should be compatible with a Windows laptop. Please provide both a high-res and low-res (max 15 MB) version.

Please prepare a 20-minute presentation (limited to 25 slides) demonstrating your approach to the project and resultant design concept. Your presentation should focus on your response and approach to the quality aspects of the submission, as set out on the presentation boards and in the Narrative Booklet.

This presentation will be used during your interview. No new information should be presented during the interviews, which are for the purpose of clarifying your design and working approach.

Part G: Media Summary and Images

1 x digital copy

Please provide a 150-word summary of your design concept proposal that can be used for press purposes. This should focus on the key aspects of your design concept and not your practice and/or team.

This should be included as an appendix to your bound report. This summary will be used for both media purposes and to introduce your design proposal in the public exhibition.

Please also include four landscape .jpeg images at 300dpi, 1600px wide by 1200px high that best exemplify your design proposal.

Please also include four photographs of your physical model. Other images may also be extracted from the presentation boards for media purposes, if required.

Please note that the summary may be edited, and the images cropped, for media purposes without the prior agreement of the competitor. To clarify, this will be done for editorial purposes only.

Part H: Fee Proposal

1 x digital copy

The Fee Proposal consists of the Pricing Matrix and Tender Response Template. Please complete the Tender Response Template based on the information you provide in your Pricing Matrix.

Please note that under the Restricted Procedure tender returns are non-negotiable; your submission represents your final tender offer.

Pricing Matrix: Please complete the Pricing Matrix template as included in Appendix K.

Tender Response Template: Please complete the provided Tender Response Template, as included in Appendix L.

Evaluation Criteria

Tender submissions will be assessed by the jury, with advice taken from the Technical Review Panel. Details of these two groups are outlined below.

Technical Review Panel

At this stage of the competition the jury will be advised by the Technical Review Panel. The panel will be comprised of internal and external stakeholders and advisers to the National Railway Museum. The panel will conduct a technical and peer review of the Stage Two submissions, encapsulated in the Technical Review Panel Report.

The purpose of the panel is to review each of the submissions and provide a comparative analysis of the potential of each scheme to be developed into a realisable project.

Parts A-C of the submittal will be reviewed by the client's appointed cost consultant within the Technical Review Panel.

The design concepts will be reviewed and analysed against the benchmark cost estimate for the project, highlighting levels of risk against the budget across the design concepts. This will feed into the jury's qualitative evaluation of both Performance and Feasibility – and in particular 'designing to budget'.

Part H (the Pricing Matrix) will be reviewed by the cost consultant, and a comparative analysis produced and provided as part of the Technical Review Panel Report. The fee submission is assessed as set out on page 43 of this document.

Note: *The high-level cost estimate analysis by the Technical Review Panel cost consultant will be provided to the competitors one week before the jury interviews.*

Note: *The Technical Review Panel Report is not a public document. Its circulation is limited to members of the jury and the client group only.*

Jury

The jury will assess the Stage Two submissions. The jury will receive the competitors' submissions covering the requirements outlined on pages 35-41, as well as this *Competition Conditions* document and the Technical Review Panel Report in their jury packs.

The jury will assess the submissions based on the criteria set out under 'Assessment Breakdown' below. The jury will make a recommendation to the National Railway Museum, who will ratify the decision.

MRC will act as the competition secretariat and advisers to the jury.

Assessment Breakdown

Tender submissions will be assessed on the Most Economically Advantageous Tender (MEAT) basis, which accounts for both quality and cost criteria as defined below.

The jury interviews will be used for competitors to articulate their design approach through a presentation of their design concept and integrated design team, and to clarify aspects of the submission.

The submissions will be assessed and scored by the jury after the conclusion of the interviews, using the criteria noted in this document. There is no specific score assigned to performance at interview.

Please see the Quality Breakdown assessment matrix below.

Fee submission (15%)

The cost submission will be assessed on the basis of the Tender Response Template and the Pricing Matrix (see Appendices K and L for details).

The fee will be assessed as follows:

Pass/Fail: Fee budgets of £1.65 million and £195,000 have been allocated for the Central Hall project and the wider architectural and infrastructure improvements (to RIBA Work Stage 2 only) respectively (based on the core multi-disciplinary team as sought through this procurement). A fee submission which is £350,000 and £50,000 or more above these figures respectively will be deemed non-compliant and the entire tender submission will be eliminated from the procurement process. All other fee submissions will be awarded a preliminary pass, moving on to the next round of assessment.

Comparative formula: The remaining fee proposals will then be assessed comparatively using the following formula:

Lowest price (divided by) price tendered (multiplied by) weighting.

Finally, any fee proposals remaining that are above the allocated figures of £1.65 million and £195,000 respectively, but below the threshold for exclusion noted above, will be deducted a point for every £75,000 and £10,000 respectively they are above the allocated figures.

As noted above the fee proposal is apportioned 15% of the overall weighting.

Quality submission (85%)

The quality submission will be assessed, based on the **design team's approach** to the project aims (as set out on page 6) as demonstrated through their quality submission, under the following three headings:

1. Design Concept (45%)*Including placemaking and architectural quality***2. Technical Design (30%)***Including usability, performance (including sustainability) and feasibility***3. Design Team (10%)**

Each of these headings will be assessed taking into account the competitors' understanding, their approach and methodology and the resultant design proposal.

The jury will collectively score each heading out of ten marks on the balanced Jury Scorecard (see page 45 for the scoring approach). Marks will then be computed on a scorecard to a weighted score, as noted in the quality breakdown below.

As noted above the quality submission is apportioned 85% of the overall weighting.

Quality Breakdown

SUBMISSION		SCORE AVAILABLE*	WEIGHTING (%)	
Design Quality	Design Concept	Placemaking (Boards 1 & 2, included within Narrative Booklet pages 1-20 and physical model)	10	45%
		Architectural Quality (Boards 1, 3 & 4, included within Narrative Booklet pages 1-20 and physical model)		
	Technical Design	Technical Design	Usability (Boards 1 & 5 and included within Narrative Booklet pages 1-20)	10
Performance (Boards 1 & 6 and included within Narrative Booklet pages 1-20)				
Feasibility (Boards 1 & 6 and included within Narrative Booklet pages 1-20)				
Design Team (Narrative Booklet pages 21-30)		10	10%	

*Scored in accordance with the Scoring Approach on page 45.

Scoring Approach

Score	Classification of response	Reason for classification
0	Major Concerns	<p>The Jury had major concerns that the team's approach as demonstrated in the submission represented an unacceptable level of risk in this category that the proposal could not be developed by the team into a realisable scheme.</p> <p>Very significant gaps or lack of justification/evidence in response where required; responses given are very generic and not relevant in whole or part; fails to demonstrate considerable understanding of the requirements.</p>
1-2	Significant Concerns	<p>The Jury had significant concerns that the team's approach as demonstrated in the submission represented a high level of risk in this category that the proposal could not be developed by the team into a realisable scheme.</p> <p>A lack of content or explanation in one or more aspects of the response; significant gaps or lack of justification/evidence in response where required; responses given are generic and not relevant in whole or part; a degree of failure to demonstrate understanding of the requirements.</p>
3-4	Minor Concerns	<p>The Jury had minor concerns that the team's approach as demonstrated in the submission represented a medium level of risk in this category that the proposal could not be developed by the team into a realisable scheme.</p> <p>The response is satisfactory overall for this category, but minor concerns remain; some key aspects within the response lack sufficient detail or explanation.</p>
5	Sufficient Confidence with some concerns	<p>The Jury was more confident than not that the team's approach as demonstrated in the submission in this category could be developed by the team into a realisable scheme. However, some concerns do exist that constitute a low level of risk in this category.</p> <p>The response is satisfactory overall for this category, but some aspects lack sufficient detail and some concerns exist.</p>
6-7	Sufficient Confidence with minor concerns	<p>The Jury was more confident than not that the team's approach as demonstrated in the submission in this category could be developed by the team into a realisable scheme. However, some minor concerns do exist that constitute a minor risk in this category.</p> <p>The response is good for the most part in this category, and in some areas is clear and well-justified.</p>
8-9	Good Confidence	<p>The Jury was confident that the team's approach as demonstrated in the submission for this category represented minimal risk and could be developed by the team into a realisable scheme.</p> <p>The response is good in this category, and in most areas is clear and well-justified.</p>
10	Excellent Confidence	<p>The Jury was confident that the team's approach as demonstrated in the proposal represented no risk in this category and could be developed by the team into a realisable scheme.</p> <p>The response demonstrates an excellent response that meets all requirements.</p>

Appendices

- A. National Railway Museum *Vision 2025* Projects Summary
- B. Context Section, Feasibility Study, February 2017 (*provided at Stage Two*)
- C. York Central Movement Studies Information (*provided at Stage Two*)
- D. *There is no Appendix D*
- E. National Railway Museum Visitor Facilities Requirements (*provided at Stage Two*)
- F. Outline operations plan (*provided at Stage Two*)
- G. Services survey plan (*provided at Stage Two*)
- H. National Railway Museum Standards for Service Provisions (*provided at Stage Two*)
- I. Draft Contract
- J. Schedule of Services
- K. Pricing Matrix (*provided at Stage Two*)
- L. Tender Response Template (*provided at Stage Two*)
- M. Selected Images (*provided at Stage Two*)
- N. Model Parameters Diagram (*provided at Stage Two*)
- O. CAD Plans (*provided at Stage Two*)
- P. Conservation Plan (*provided at Stage Two*)
- Q. Museum Site Map (current) (*provided at Stage Two*)