

## APPENDIX H: MUSEUM DESIGN AND ACCESS STATEMENT

# Southend-on-Sea Cliff Stabilisation and New Museum



Design & Access Statement  
Prepared November 2010  
Revised September 2011  
Revised February 2012

### Analysis

The site is currently valued public open space with a prominent seafront location. Cliff Gardens are a recognised destination in Southend-on-Sea with a strong visual link to the Pier and seafront.

The site is gifted with clear and precise attributes. At the northern end, Clifftown Parade marks a significant, rectilinear urban grain with strong built form connecting to Southend Town Centre. At the southern edge, nothing but the openness of the Thames Estuary that sits beyond the Western Esplanade.

In essence, the key attributes of the site (developable boundary) as a location for the new Museum are;

- Its recognition as a destination in Southend-on-Sea.
- Its connection to the Town Centre.
- Its strong relationship with the Estuary.
- Its location, directly south of Prittlewell Square.
- The potential to exploit and reinforce the relationship of the Gardens to both Town and Estuary.
- The elevated nature of the site along Clifftown Parade to capitalise on Estuary views.
- The site providing (viewed from the Thames and the Pier) an opportunity to create a landmark development that will enhance the Gardens and contribute to Southend-on-Sea as an "entrance" to the Thames Gateway.
- The location and how it addresses both Town and Estuary lying on key desire lines between both.
- The potential to strengthen two key pedestrian links between the Town Centre and Estuary.
- The potential to support the circuits, landmarks and integration strategies promoted in Renaissance Southend's Central Masterplan.
- The potential to create a route through the site that will connect Royal Terrace and Clifftown Parade with the Western Esplanade.





# The Brief

As with any architectural or urban design exercise on a site of this complexity, the brief is partly defined by the client and partly by the Local Authority (primarily through its role as Local Planning Authority). Our aim as architects has been to incorporate both aspects of the brief into our design proposals and to make sure that they are acceptable to all parties.

## The Local Authority Brief

Within the East of England Plan the Essex Thames Gateway, Southend-on-Sea, is identified as a "sub-area of national and regional priority for regeneration". A key aim of the East of England Plan is to give the sub-region area a more positive and attractive image. To achieve this, Southend-on-Sea is identified as a "key area for development and change" and the East of England Plan encourages Southend-on-Sea Borough Council to achieve an urban renaissance of the town centre by establishing it as a focus for cultural activities.

Policies C1 and C2 of the East of England Plan recognises the contribution that can be made by the cultural sectors in promoting urban regeneration and renaissance and encourages the provision of facilities for cultural and art use. Strategic objectives of the Core Strategy promote the regeneration of Southend-on-Sea as a cultural (as well as an educational) hub. The Central Area Masterplan identifies the cliff slip area of Cliff Gardens as an opportunity to rectifying the slips, enhancing the landscape and introducing a new cultural centre.

Policy C11 of the Local Plan requires that any new building will be designed to create a satisfactory relationship with their surroundings in respect of form, massing, height, elevation design and materials. Where appropriate they should contribute to and enhance public and pedestrian areas and open spaces. Consideration should be given to protecting residential amenity, important vistas and the character of the Clifftown Conservation Area. The application site is designated as Public Open Space and presumes against the approval of development proposals involving the complete or partial loss of public parks and gardens and trees and planted areas which contribute to the townscape of an area.

The Design and Townscape Guide requires developers to demonstrate how proposals have been informed by and compliment local character. Development should be integrated with the existing built form except whether they are intended to be landmark buildings. They should ensure that strategic views are preserved and may also offer the possibility of opening up views and vistas.

The site has been identified in the Southend-on-Sea Local Framework Development, Seafront Area Action Plan, as a Strategic Development Opportunity and promotes its development as a major cultural centre housing the Saxon "princely burial" finds, museum services, relocation of the Beecroft Art Gallery, restaurant and parking, replacement bandstand and associated cliff stabilisation.

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## The Client Brief

Our clients' brief for the new Museum in Southend-on-Sea can be summarised as follows;

- The New Museum will be a national quality visitor destination.
- It will be a history museum with an unrivalled collection, a spiritual home and meeting place for the local community.
- The new Museum will create a sense of place.
- It will be a democratic intervention between the hard urban edge of the Clifftown Conservation Area and the open, expansive foreshore of the Thames estuary and, as such, will provide a platform and an arena for presenting and debating all aspects of Southend's rich history.
- The new visitor destination will be of international quality but will have its heart rooted in the local community.
- The importance of the site and the project objectives are to be reflected in the high quality of the architecture.

Our clients' objective in developing the site can be summarised as follows;

- Quality - Our clients are committed to achieving Southend-on-Sea Borough Councils primary objective of quality..... "Quality of concept, quality of design and quality of implementation".
- Viability - Our clients need to ensure that the design proposals are economically viable – but not at the expense of design quality.
- For the Town - Our clients have requested a design that stands out as a distinct, high quality piece of architecture and that makes a positive contribution to the regeneration strategy of the town outlined within Renaissance Southend's Central Area Masterplan.
- For the People - Our clients aim has been to rectify the land slip, enhance the landscape and introduce a new cultural centre to the development site - to add interest, excitement and to instil a new spirit and confidence to this historic location.
- For the Environment – Our client is committed to reduce the effects of global warming and requires the building to achieve a BREEAM rating of Excellent.

museum	▼	cultural centre
object rich	▼	experiential
archaeology	▼	all embracing
iconic building	▼	multiple sites
sea front	▼	town centre
national profile	▼	local profile
inform	▼	educate
Southend	▼	wider context
seasonal	▼	all year
part of something	▼	stand alone
destination	▼	part of a wider visit
imaginative	▼	tried and tested
locals	▼	tourists
collection-lead	▼	story-lead
multi sensory	▼	text based



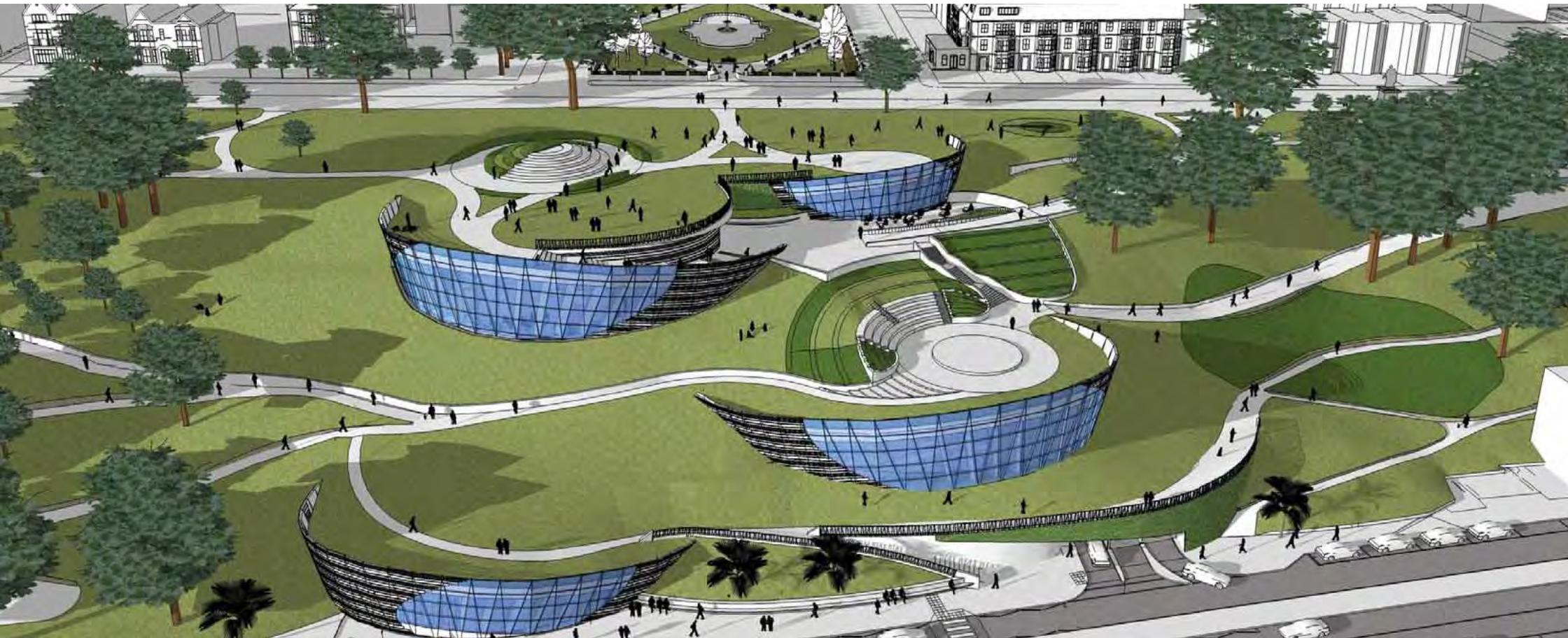
# Design Philosophy

## Design Concept & Principles

Our approach has been to create a building that is as much a part of the landscape as it is a container (for historic artefacts) and this concept for the new Museum has been firmly based upon our client's functional requirements and the very specific characteristics of the Cliff Gardens site and the immediate context.

The Cliff Gardens have been around since 1889 and have never been developed. Our ambition as designers is to retain public access to this specific area of the gardens regardless of the new Museum building being placed within.

The Gardens sit between quite significant changes of urban character, grain and scale and our design concept demonstrates a clear understanding of how the Cliff Gardens hold the surrounding urban fabric and community together. Our building design is appropriately sited to deliver a positive connection between the town centre and the seafront and we demonstrate within this section of the Design and Access Statement how "place-making" has been prioritised within our approach.



The construction of a new building within this site presents a unique opportunity to form a beautiful and coherent architectural and urban ensemble. The building and the surrounding gardens, when reintroduced to a series of publically accessible routes connecting the town centre to the seafront will become a major showcase for Southend-on-Sea.

The gardens are an invaluable part of the character of Southend and the selected site is highly visible from the seafront and the pier head and our proposal creates a focal point which condenses Southend-on-Sea's identity and community life.

By responding to many pedestrian routes that originally passed through the site, the architecture embraces the flow of people thus providing a balance between containment and porosity to facilitate openness and accessibility. The new Museum has been designed to be open to the public realm and to become an integral event space for the town. Our principle has been to design a building that will enhance the Cliff Gardens and not compete with them.

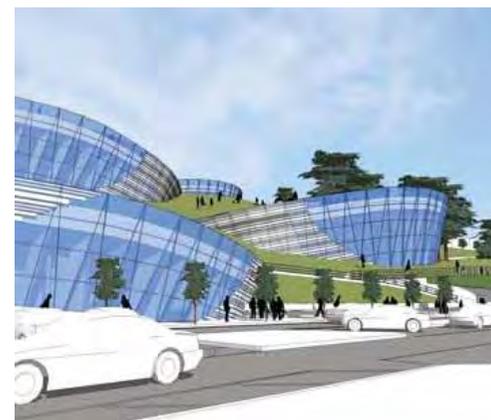
The scheme presented for Full Planning submission demonstrates how the form of the proposed new Museum opens up to the surrounding landscape and topography; a basic condition for a very public building to interact with a very public space - with the local community.

Aware of the prominent context, our proposal for the new Museum ensures a clear landmark on the Southend Seafront. The topography and orientation of the Cliff Gardens site calls for a very unique and site specific form however, as with any building, the visual properties of the new Museum are affected by the conditions under which they are viewed;

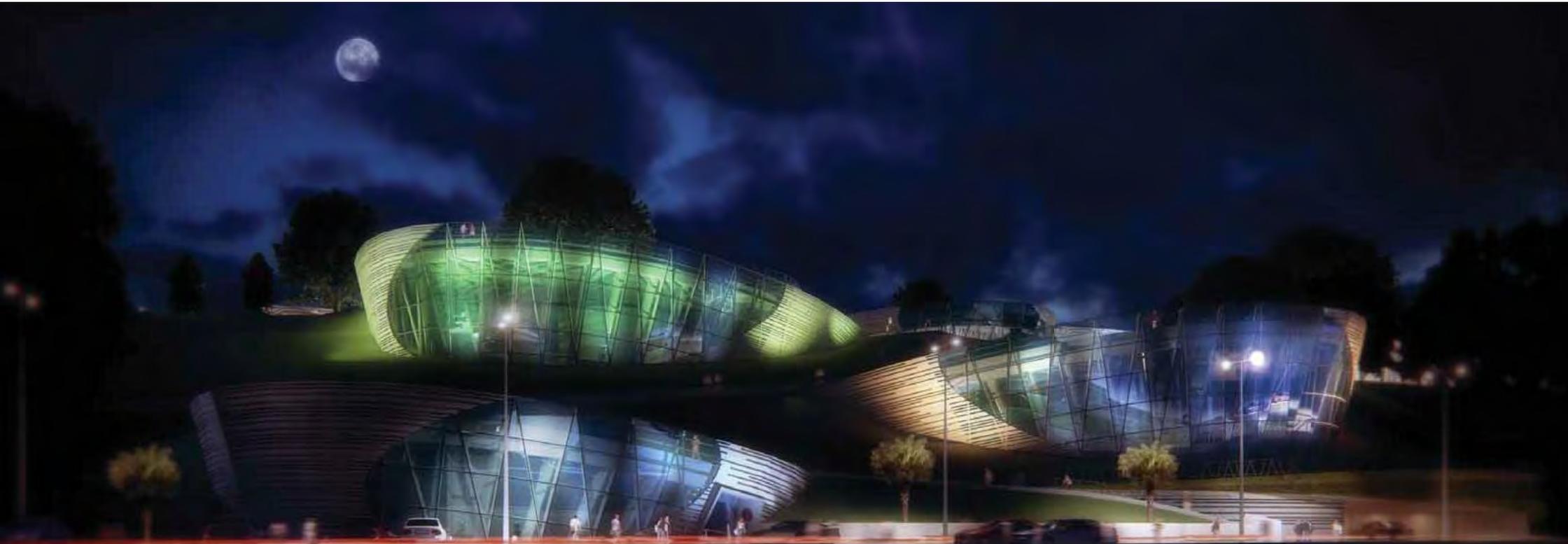
- The perspective or viewing angle – the proposed building takes on a different form from Clifftown Parade, the Gardens or from Western Esplanade.
- The distance from the building – the building can be viewed from the end of Southend Pier approx. 1.3 miles long and a significant distance East and West along the Western esplanade.
- Lighting conditions – the building will have a very different architecture during the day that it will at night as the visual field surrounding the Museum will change significantly.

Our concept is to ensure that we do not have any side or rear elevations to the Museum building and we have referred to the overall form earlier in this Design and Access Statement as an "eye-lid". Our analogy here has been taken from the overall form of an eye-lid dormer window within a pitched roof – the sloping gardens being likened to a pitched roof.

Whilst the interior platforms serve as exhibition space and supporting accommodation, the external envelope provides an external performance space and informal panoramic viewing platforms of the surrounding context.



# The Scheme



### Use & Content

The operational and financial objectives set out for this project require that the new museum can be successfully operated without significantly increasing the revenue support given to the SSBC Museums Service and that the new Museum facility is financially sustainable in the longer term.

Against that background, the project brief takes into consideration the longer term business operation which incorporates a partnership between the new Museum and appropriate commercial accommodation. It is intended that the delivery of these key elements of the building's activities will reduce the client's exposure to staff costs and management.

The new Museum proposal incorporates the following uses;

- Museum (Class D1) (including permanent collections from the Central Museum and Beecroft Gallery, temporary exhibitions, storage etc).
- Planetarium (Class D1) and multi-function space.
- Restaurant (Class A3).
- Cafe (Class A3).
- Museum shop (Class A1).
- Multi-storey car park – for use by visitors to museum and seafront.

### Education

Our clients recognise the value of Museum and Gallery education as it is now embedded in both Primary and Secondary School National strategies. The brief has identified the need for good quality education facilities at the new Museum in order to support and encourage school visits and Level Two of the Museum building offers the education provision. Located adjacent to the main exhibition space(s) and Beecroft Art Gallery, we have incorporated space for school visitors to eat their lunch and store their coats and bags. We have also designed separate toilet facilities for this particular user group. This approach has proved successful in various Museum and Art Gallery spaces.

Having engaged with potential users of the new Museum, this accommodation encourages teachers to bring pupils to the museum and therefore successfully engage with Museum and Art Gallery partners for education purposes. AEW and our consultant team have met with people with disabilities, with groups who use the existing service (Central Museum and Beecroft Art Gallery) and with those who do not.

The education facilities have been designed with maximum flexibility in mind. The Seminar space and Learning and Activity space have simple rectangular layouts and are separated from the main circulation space. Inclusion of storage and running water allows different options for use of these spaces whether it is for art, creative or messy activities or not. Separate dining is envisaged within these spaces and the rooms will conform to the relevant Environmental Health requirements.

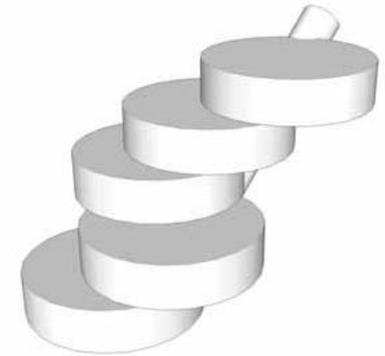
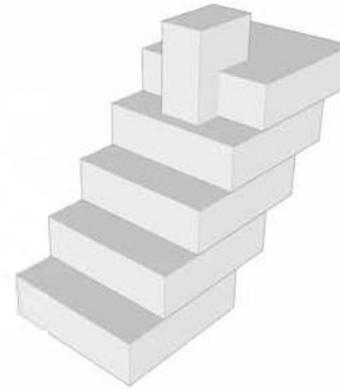
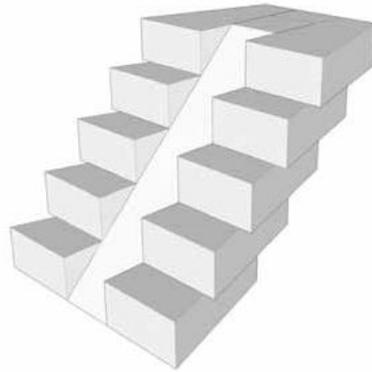
The overall education space offer is not only aimed at pupils. Trainee teachers will also gain far more than just 'how to use a museum'. Southend-on-Sea Borough Council envisages local teachers becoming more confident, experimental and creative in the classroom as teachers from various regional education facilities will be actively encouraged to engage with the cultural sector through initiatives such as Learning Outside the Classroom (LOtC).



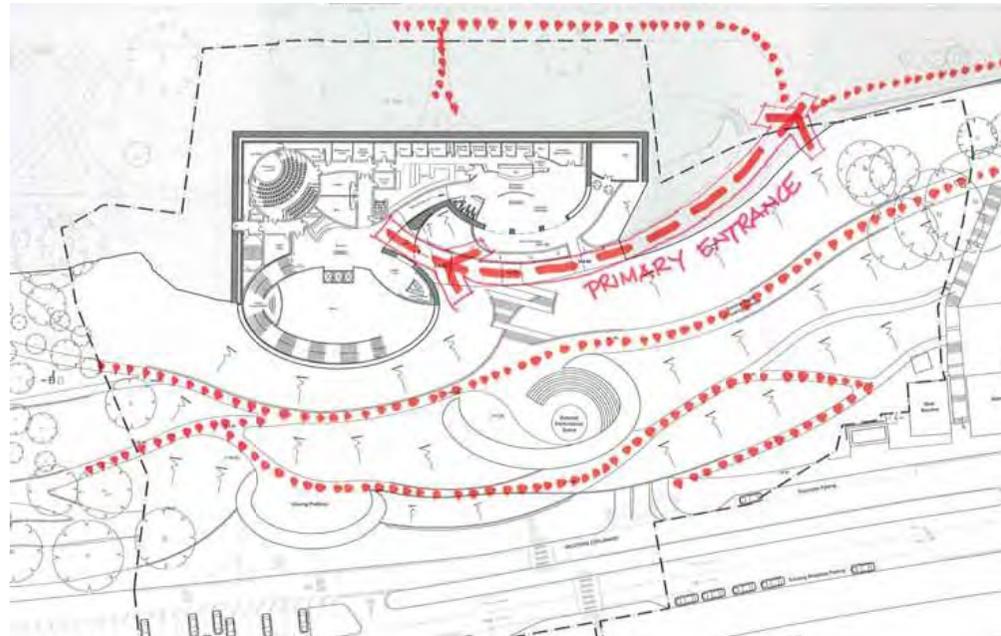
### Layout & Form

A large number of architectural strategies and ideas were discussed and tested in order to ensure the best possible response to Southend-on-Sea Borough Council's brief, site context, land stability, ecological constraints and sustainability issues.

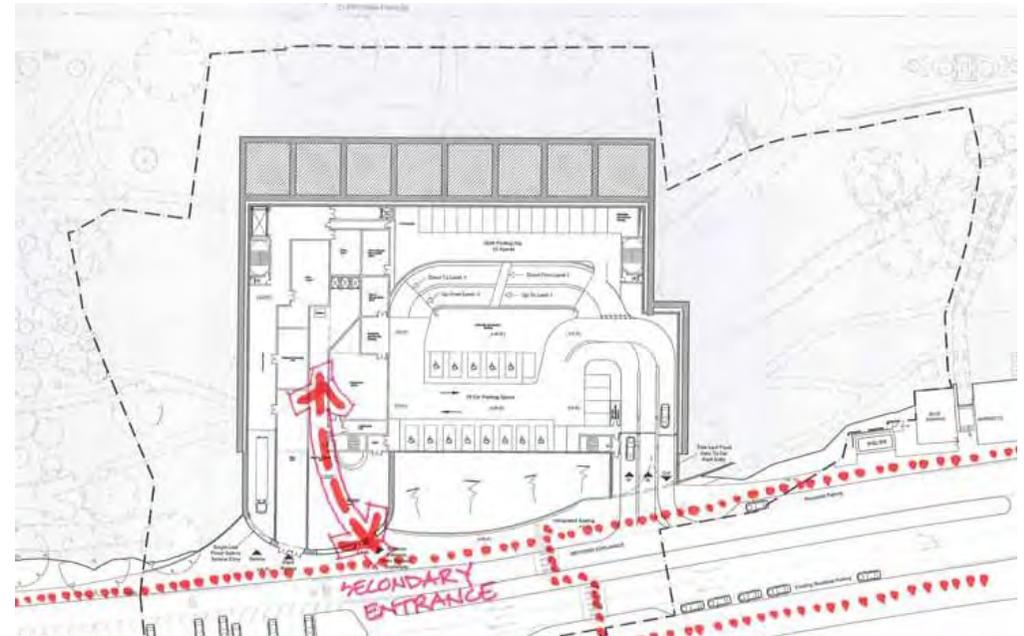
Various building layouts – rectangular, circular, symmetrical, organic and dynamic were tested, presented and discussed with our client project board.



We have designed different ways of approaching and entering the building. From Clifftown Parade, the approach to the new Museum is through Cliff Gardens. Prior to entering the interior, a gently sloping, curved path prolongs the sequence of the approach. This takes pedestrians past the restaurant enhancing the three dimensional form of the building facades (the "eyelids").

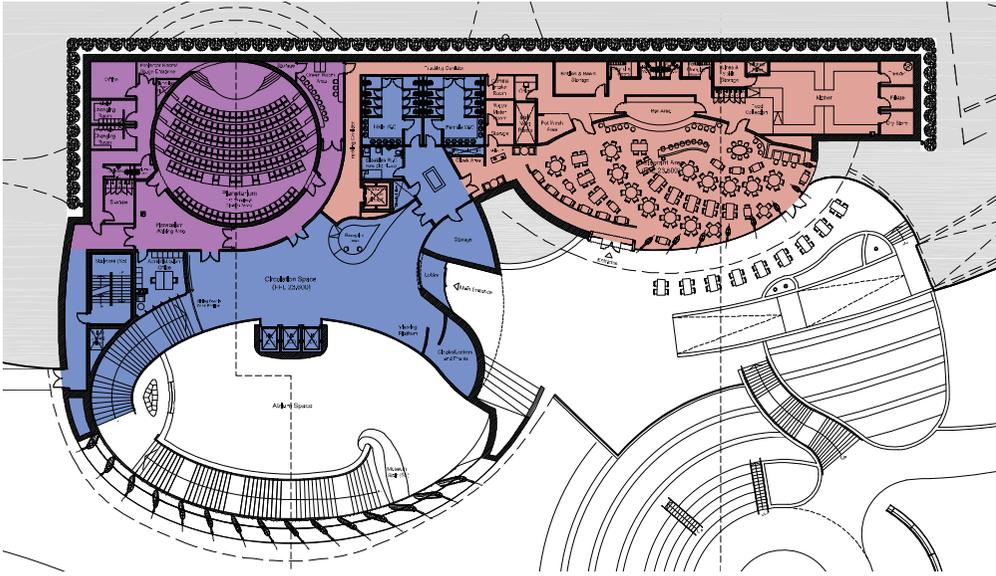


By contrast, the secondary entrance to the new Museum from the Western Esplanade has a more direct approach from the seafront. We have used the entire Retail (active frontage) element of the building and incorporated our additional pedestrian entrance within it. The entire circulation arrangement culminates at the heart of the building – the central atrium positioned on the same level as the exhibition spaces, art gallery and cafe.

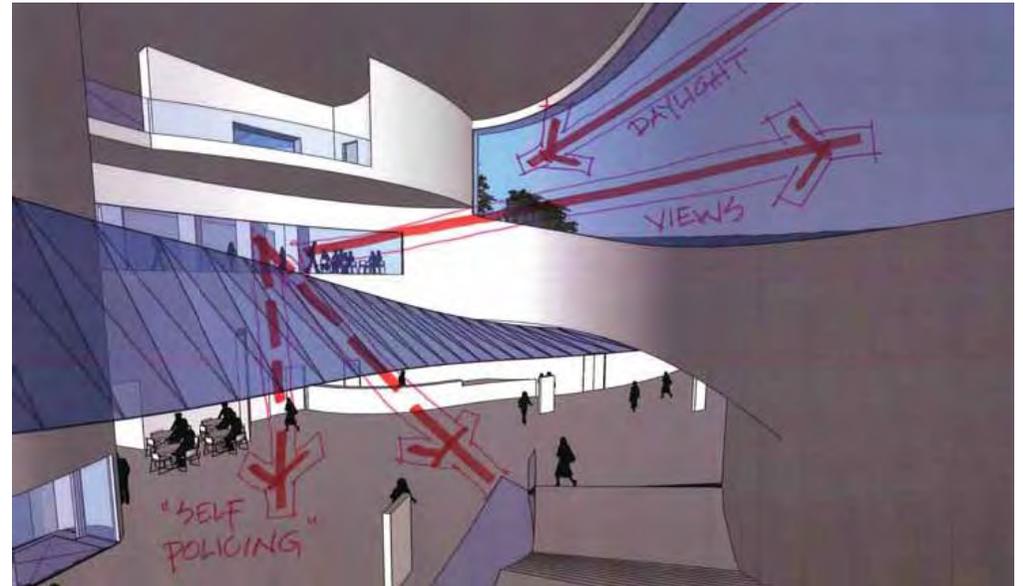
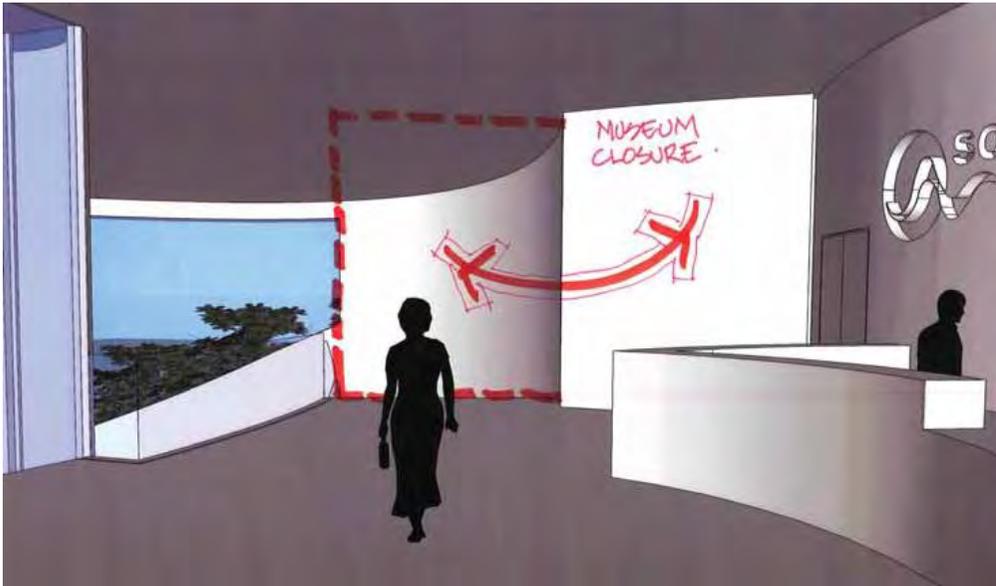
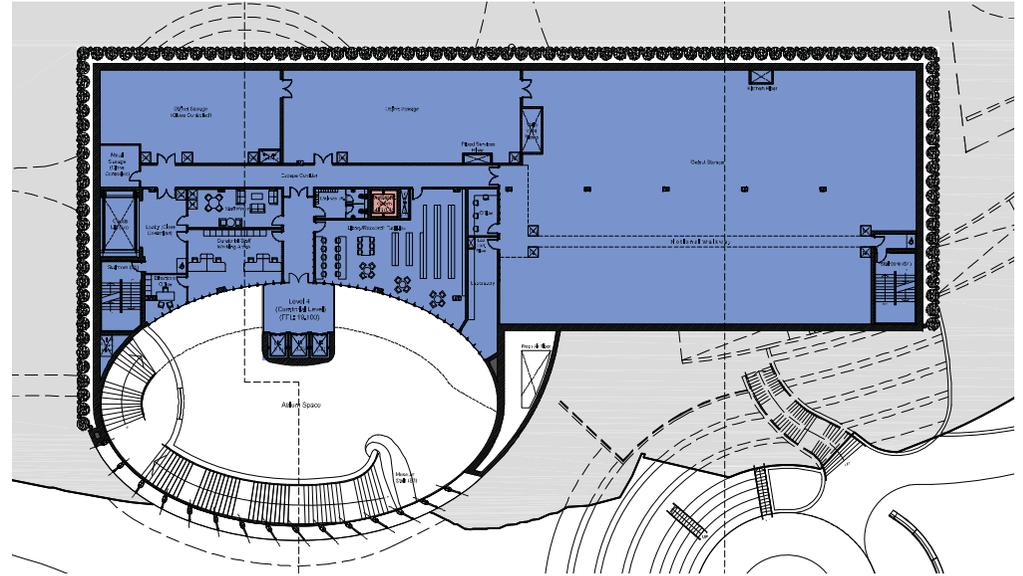


The accommodation is split over six levels (seven including technical floor and plant room level) and it has been positioned to ensure that the building sits within the landscape, gradually exposing itself in a series of dynamic shapes ("eye-lids") producing a sculptural, iconic piece of architecture.

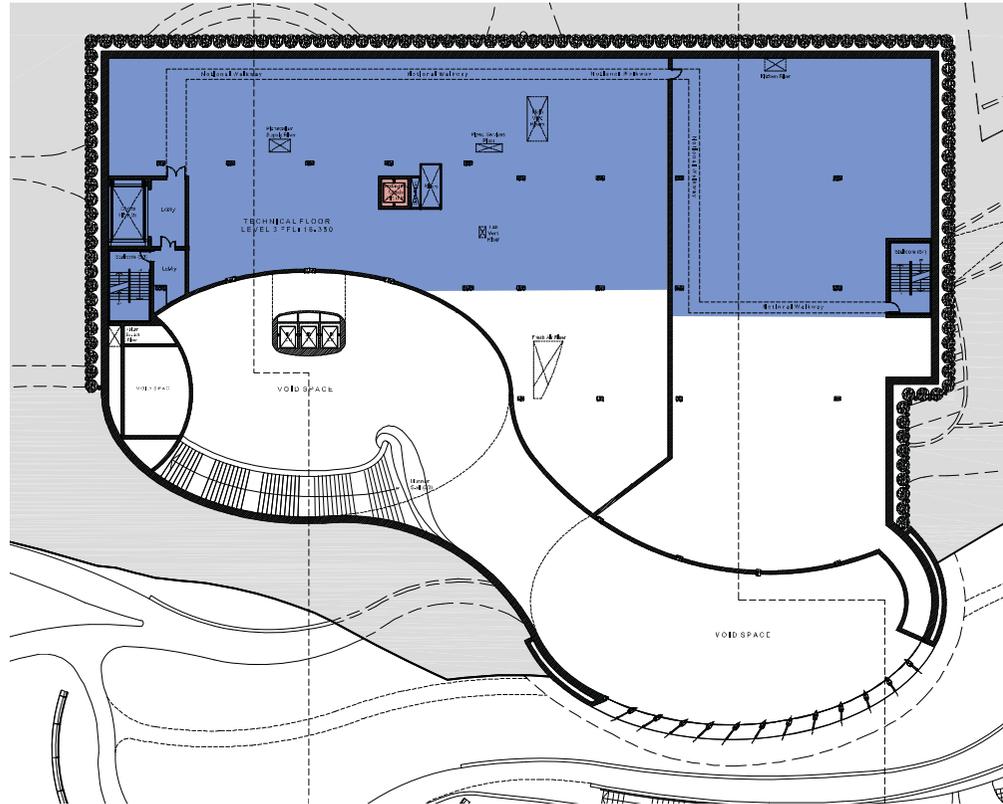
The upper most level (Level five) incorporates the main entrance to the Museum, the Planetarium and the Restaurant. AEW's layout and form of the building ensures that our clients have a flexible approach to the building's uses enabling sectional closure of the Museum at different times of the day/night allowing the latter accommodation to be used outside of normal working hours of the Museum.



Level four incorporates the working areas of the new Museum. Object storage, laboratory and research facilities, library and curatorial/staff accommodation is located at this level. These spaces have been positioned to maximise potential for borrowed light from the main atrium space, thus reducing energy demands. This also enables "self policing" of the atrium and Museum circulation space (the main stair) and also provides views from these working areas over the Thames Estuary.

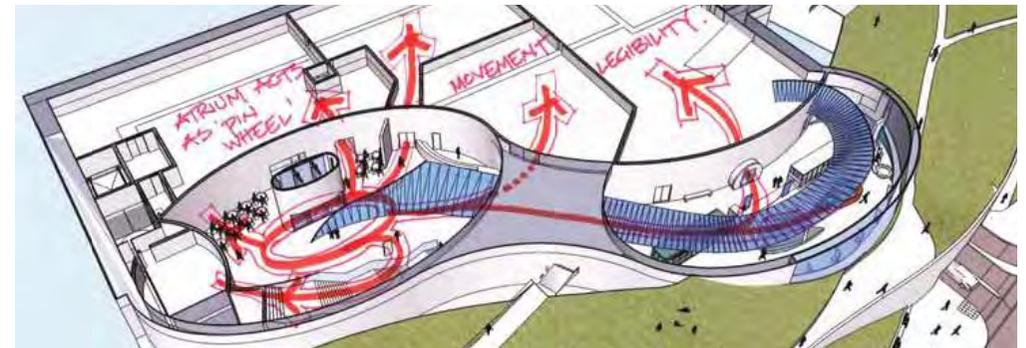
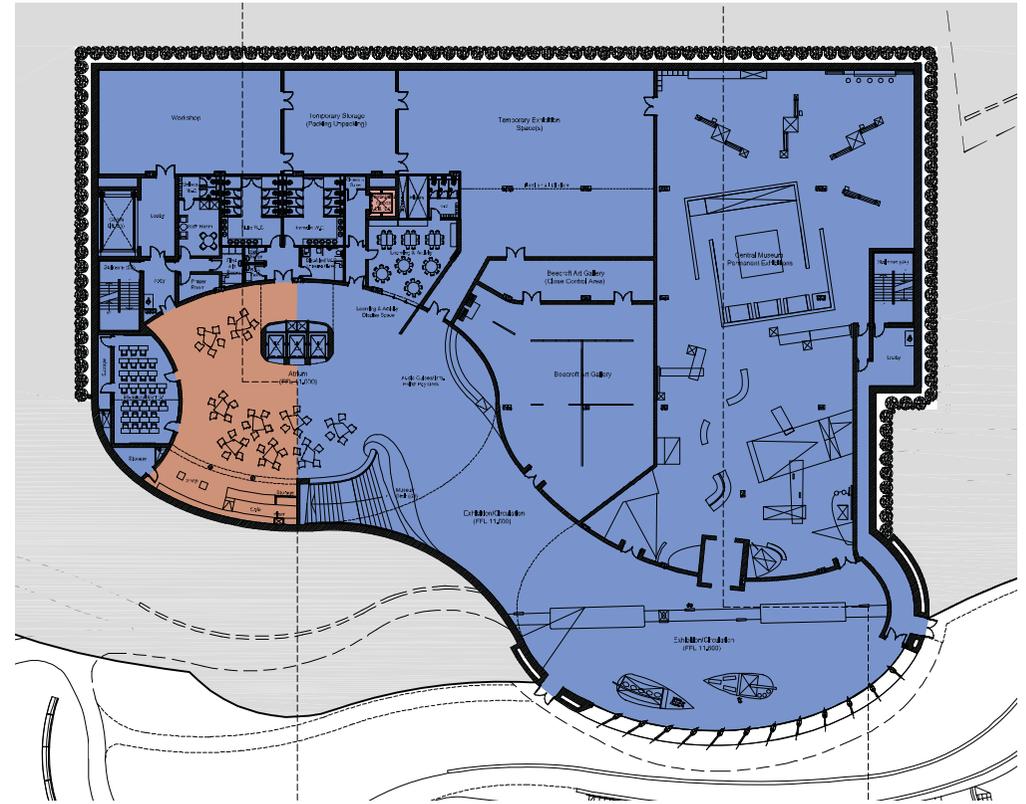


Level three is entirely dedicated to the technical floor and plant room areas of the building.

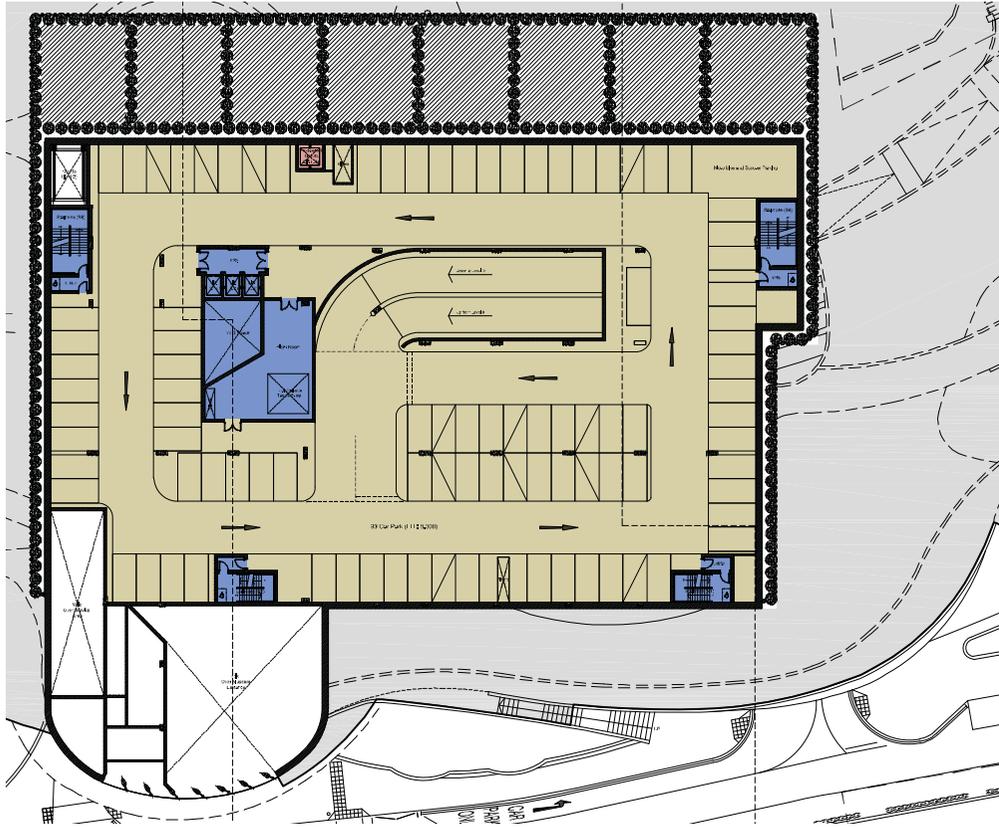


Level two is dedicated to the Museum floor and includes workshop and temporary storage space, the permanent and temporary exhibition space, the Beecroft Art Gallery, WC provision, Kitchen and staff areas, Cafe, Education / Seminar space, Learning and Activity space and general circulation space.

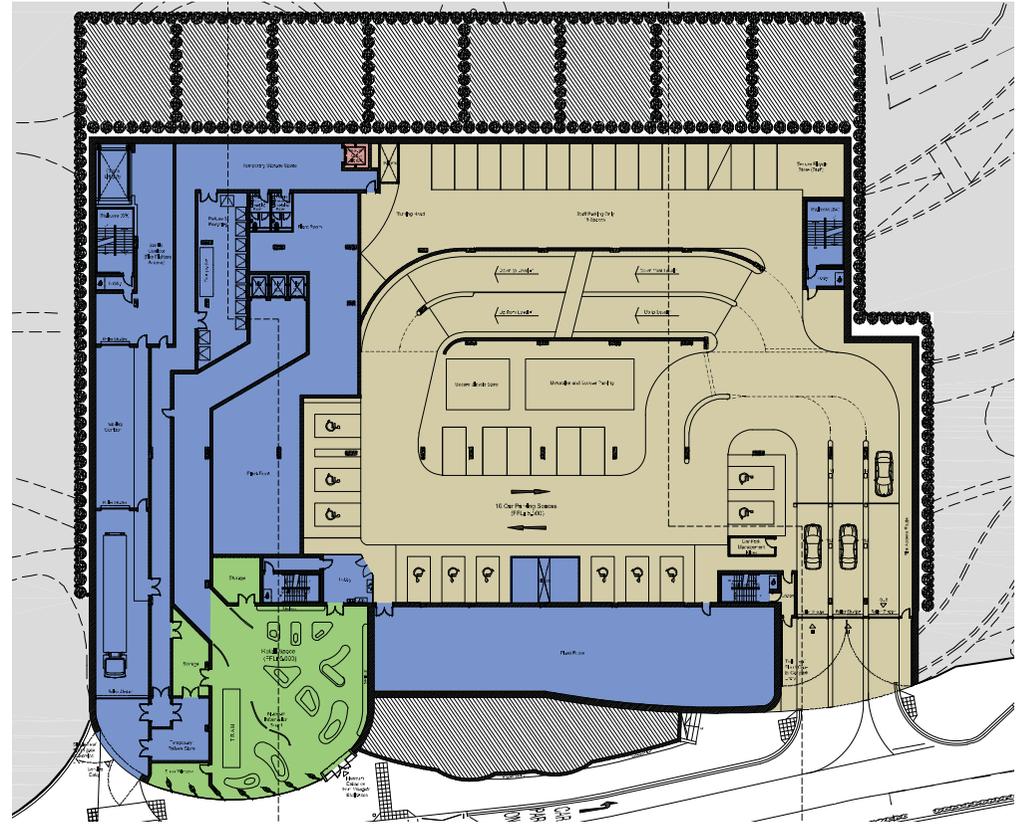
The use of a central atrium provides the essential connection to the exhibition spaces and helps to orientate visitors within the museum. The organising principle of the galleries around this central atrium allows a high level of flexibility to mix and expand the range of exhibitions and activities on offer within the new Museum.



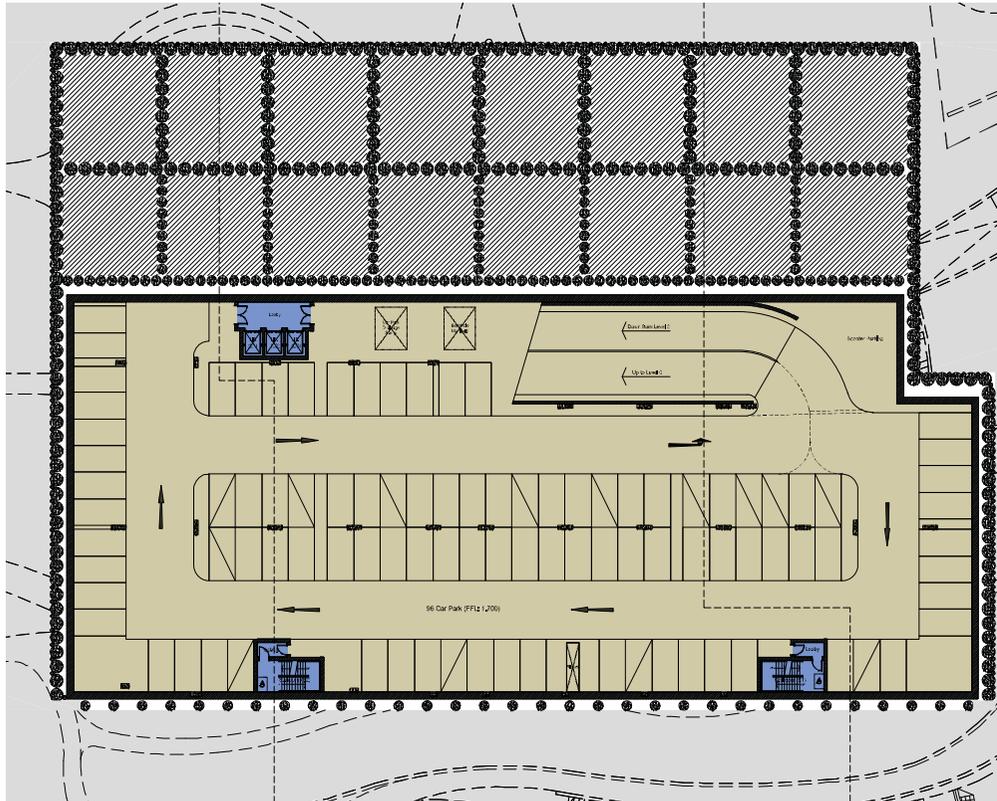
Level one is dedicated to the Museum (and public) car park. The vertical circulation core can be accessed from this level.



Level zero is dedicated to a number of functions. Firstly, the additional pedestrian entrance and Retail space are located at grade to Western Esplanade. The Museum (and public) car park and general service arrangements also take place from the Western Esplanade. Adjoining this use, we have a significant amount of plant room space and areas dedicated to refuse and recycling storage.



Level minus one is entirely dedicated to the Museum (and public) car park. The vertical circulation core can be accessed from this level. All the car parking and building service arrangements are placed behind active frontage in order to preserve a high quality streetscape to the seafront.



### Height, Scale & Mass

AEW have carried out extensive studies of form to ensure all volumetric options have been tested. To develop a full understanding of the height, scale and mass of our proposal, we have worked up our ideas in two dimensions (section and plan drawings) and these have been tested "to scale" in a virtual 3D model.

AEW architects acknowledge that scale is defined as: the height, width and length of each building in relation to its surroundings. We have engaged with Southend-on-Sea Borough Council's Planning department to discuss issues relating to the "scale" of our proposals. It has been acknowledged that the actual height, scale and mass of the new Museum is dependent upon many factors other than architectural design including mechanical & electrical requirements, ventilation requirements, geotechnical, structural and site constraints. Nonetheless, the upper and lower limits for height, width and length of each building within the site boundary, we believe, demonstrate and define the appropriate scale for the new Museum building. We have not tried to imitate the impressive neighbouring buildings of Clifftown Parade, rather develop a scheme that demonstrates the "magic of contrast" in terms of height, scale and mass.



### Public Art

We include within our Design and Access Statement areas within our scheme proposals that offer an opportunity to introduce public art as a tool to reflect and promote local identity.

Having a significant audience (visitors and local community), we have suggested that the art should be sited permanently as part of the external envelope of the Museum and we believe that a 'Condition' could be placed upon any future approval to ensure the involvement of artists and further contribute to the overall design.

In addition to a wide range of art forms including mosaics, landscape design, glasswork, video installation(s) and ceramics, there is also an opportunity for performance art within the Gardens themselves. The introduction of public art will have a significant impact on the local environment and will encourage regeneration, enhance and complement the immediate Museum environment, bring the local community together, offer social and educational opportunities and promote tourism.

We would encourage the 'Condition' to call for locally based artists for the Museum commission to contribute their conceptual and practical skills to develop the newly created public space and place.



**Public Realm**

The Cliff Gardens site in Southend-on-Sea has a unique gift of surrounding buildings and open spaces that combine to create an unrivalled concentration of public realm. This heritage has evolved well over a hundred years and is fundamental to the very being of the place. This precious public realm, with stunning views of the estuary, is an essential component in making it such a successful town for living, working and visiting. Our design proposals strike the right balance between preservation of the character of the gardens, the adjoining Conservation Area and the demands of a modern, progressive seaside town.

Cliff town Parade is the crucial interface between the new Museum proposal and the Conservation Area. Our Planning Application seeks to create appropriate siting of public art, lighting, signage, street furniture and surface treatment. The appearance and functions of these elements, whilst of aesthetic value in their own right, are ordered to be in the background so they do not dominate the area directly South of Prittlewell Square. Careful control of these fundamentals ensures that the implementation of the new development has minimal impact upon the Conservation Area.

Western Esplanade is the key interface between the new Museum and the seafront. Our Planning Application seeks to create appropriate siting of the building to ensure an active frontage to pavement level. To ensure that the streetscape at the lower level is not undermined by Museum car parking, our approach has been to place all cars and the building servicing arrangement behind this active frontage.

Our overall approach to the enhancement of the public realm is based upon a profound understanding of the complexity and uniqueness of the place and the way it works and local planning policy.



**Landscape**

We have previously described within this statement that our concept for the new Museum is to create a building that is as much a part of the landscape as it is a container. The construction of a new building within the Cliff Gardens site presents a unique opportunity to form a beautiful and coherent architectural and urban ensemble. The building and the surrounding gardens, when reintroduced to a series of publically accessible routes connecting the town centre to the seafront will become a major showcase for Southend-on-Sea.

Our design intent is to ensure that we do not encourage areas within the gardens to be ignored or treated as awkward "leftovers". The surrounding landscape becomes an integral part of the building design and as such, the gardens become an asset. Our structure landscape scheme reinforces the pedestrian sense of arrival to the Museum. It encourages movement and becomes a "gateway", inviting day tipplers, holiday makers and local residents to visit this new cultural destination.

We have identified multiple uses of external space as part of this Planning Application, including a viewing platform areas and an external performance space and whilst we do not know the exact detail of how a Landscape architect would bring these spaces together (detail landscaped proposals will be dealt with via a 'Condition'), we would predict a collage of high quality elements, including sloping lawns; materials such as stone, limestone, granite, steel or glass; well stocked planting to some areas; bold forms of public art and outdoor dining areas. The movement of people through this space is of paramount importance and this is expressed through our dynamic composition. The boldest line of movement runs diagonally through the site from Cliffton Terrace to the main entrance of the new Museum building. Our overall ambition has been to offer a series of spaces that can be quiet, yet dynamic, at times serene, at times vivacious, extending urban activities for visitors of Southend-on-Sea and the local community.

As the proposed Museum is so strongly connected to the site it is vital that there is coherence in the use of hard and soft landscaping. The future strategy will be (with a Landscape architect as sub-consultant) to design the landscape with materials to mediate and compliment the immediate environment. This will include the retention of all significant trees alongside Clifftown Parade.



Formal planting

Formal hard landscaping

Box hedges

Grass

**Exhibition Design**

Southend-on-Sea Borough Council commissioned Redman Design to work alongside AEW architects and our sub-consultant design team to develop the exhibition design for the new Southend-on-Sea Museum to RIBA Stage C. They have helped provide an interpretive plan for the creation of an exciting new museum that enhances the quality and depth of exhibitions and displays of Southend's collections.

The new Museum will provide increased opportunities for enjoyment and learning for both local people and visitors to Southend-on-Sea and the exhibition design has been developed to reflect the client's ambition to create a world class museum. The exhibition will not only describe the civic, economic and social history of Southend-on-Sea but will also celebrate the significance of its art collection and the international significance of its archaeological collections, in particular those relating to the discovery, in 2003, of a Saxon 'princely burial'. This supports our client's aspiration to elevate their collections and their interpretation for an international audience, whilst reflecting a sense of place and engendering pride for local people.

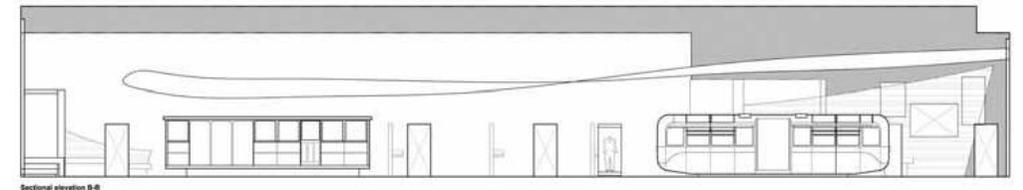
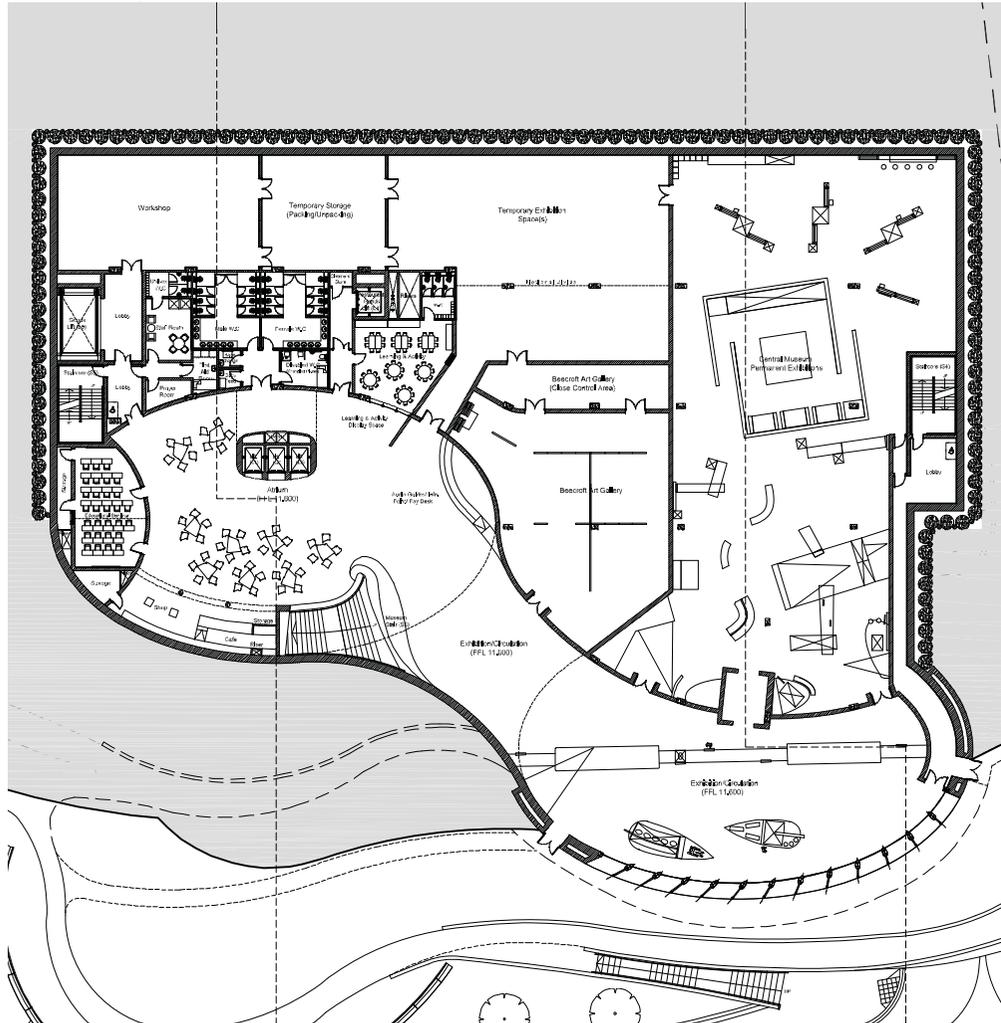
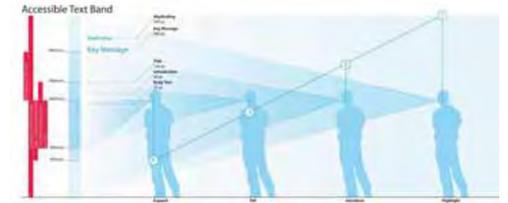


Redman Design has worked very closely with the client team, curatorial team, council members, AEW architects and the design team. The exhibition content and layout concept is the culmination of the first stage in the development of the internal vision for the new museum to help ensure that Southend-on-Sea becomes a destination attraction for leisure and culture regionally and nationally, creating a hub for heritage and learning where local people can discover and participate in the history of Southend and South East Essex.

The museum space is currently divided between areas exploring particular themes and chronological blocks including areas for further research of themes and collections. Rather than a single museum narrative, in each case the visitor is invited to fill in the gaps of their understanding. The museum interpretation will encourage visitors to test assumptions, investigate and research; gather evidence and draw their own conclusions. Visitors will be able to interact with people's stories, explore aspects of Southend-on-Sea's communities, research collections in depth and discover links with other heritage resources in the town, borough and region.

This approach creates an attractive learning environment in which people can participate at their own speed and in their own way. Avoiding a strict chronology and offering linking themes provides a system for navigation and interpretation that enables visitors to reach similar learning outcomes from different starting points, through different routes and journeys using different styles of learning.

Since the completion of the work by Redman Design, Southend-on-Sea Borough Council have commissioned Haley Sharpe to work alongside AEW architects and our sub-consultant design team to develop the exhibition design for the new Southend-on-Sea Museum to RIBA Stage C+.



### Active Frontage

Our detailed proposals demonstrated the importance we have placed on adding interest, life and vivacity to the newly created frontage to the Western Esplanade. We have included a secondary entrance to the Museum development and this is accessed directly at grade adjoining the public realm. This secondary entrance is located within the Retail accommodation which in turn provides opportunities for glazing at pavement level.

The part glazed "eye-lid" at this lower level helps provide lively internal uses become visible from the seafront and beach helping to present a warm, welcoming feel to the visitors of Southend-on-Sea.

### Crime & Security

Planning Policy Statement note 3 (PPS3) calls upon all Local Authorities to;

"promote design layouts which are safe and take account of public health, crime prevention and community safety considerations"

AEW architects have engaged with John Hills, architectural liaison officer for Essex Police. We have agreed that crime and security are of paramount importance for this project, both in terms of people and also the highly important collections held by the Service.

We demonstrate within our Planning Application how the building is accessed and how the inter-departmental relationships work and how they in turn relate to access and egress positions. High standard, physical security measures (based on best practice at UK National Museums) have been assessed and our plans identify the significant security measures we have taken.

### Lighting

The brief for the new Museum calls for an iconic piece of architecture and AEW are aware that lighting can be used to enhance and bring to life buildings at night-time with either striking or subtle external lighting design. The detail of lighting design will be 'conditioned' as part of any future approval however, at this stage, consideration to the appropriate choice of external lighting has already been given top priority to the new Museum project. As well as the aesthetic quality, the choice of light source and its positioning will take into account;

- The colour and reflectivity of the building surface (and adjoining surfaces).
- The desired colour rendering and their effects (operating temperature) on the building materials.
- Security.
- Light pollution of the adjoining Clifftown Conservation Area.
- Maintenance.

The public circulation spaces within the new Museum will incorporate an innovative use of reflection to help define the form and character of exhibition spaces.

We do not believe there will be a need for attention grabbing spotlighting. Warm, coloured lamps may be used to achieve the perfect atmosphere, according to each of the exhibition's requirements.

The majority of the new Museum curatorial accommodation is subterranean. We envisage the use of white back-lit wall panels during the day to help make a suggestion of windows and daylight. These will help provide plenty of light to create a welcoming, airy feel to these well used spaces.

### Acoustics

Our client, Southend-on-Sea Borough Council have appointed 24 Acoustics to carry out a Noise Impact Assessment and a copy of the report is attached with this Full Planning Application.



### External Appearance/Facade

The Cliff Gardens are a fantastic example of English seaside resort gardens and remains one of the best loved features of Southend-on-Sea today. In 2001 the Council was awarded a grant from the Heritage Lottery Fund to restore the gardens, the work being completed in 2006.

As the new Museum is located so prominently within the gardens, it has been necessary to consider both the preservation of the gardens and the surrounding historical environment whilst conceiving the external appearance of the Museum.

It was clear from the outset, that the exterior boundary defined by the building form would provide AEW and our consultant team a great opportunity to maximise performance, efficiency and occupant experience. The triangular faceted form of the 'eye-lids' are derived from the juxtaposition of an innovative double-skin facade and the internal supporting structure and this geometry produces various 'tilting', producing downward-looking reflections of the Cliff gardens, the Western Esplanade and the Thames beyond and also upward-looking reflections of the sky above.

The supporting steel frame leans out towards the Thames Estuary allowing a natural 'overhang' of the slab above providing a degree of passive solar shading. In addition, these columns are both shaped and positioned to further enhance the solar shading potential (acting as vertical louvers) and help direct views out of the building towards the South East and South West.

The glazed skin of the building is 'wrapped' in part by horizontal stone bands (the selection of natural stone paying homage to the adjoining Clifftown Conservation Area). Positioned approximately 150mm in front of the glass and set out in 100mm coursing, the stone banding has occasional 'set backs' not only to deliver added interest to the facade but also to perform a functional service by allowing the integration of coloured, anodized eyetech mesh.

The stone has been placed to deliberately accentuate the curvaceous nature of the 'eye-lids' and a curved (part elliptical) pattern is created on each facade giving the building a truly unique and individual presence within the site context. As much as it seeks to fit in, it naturally creates its own sense of place aiming to toy with onlooker's perception of the buildings' regular, manmade forms.

The 3-dimensional eyetech mesh material has a dual personality. Opaque when viewed from one direction, transparent when viewed from the other, and it is this quality combined with the colours achieved through the anodizing process that is the key to further enhancement of the external appearance.

The ventilation of the building is achieved via the perforations within eyetech mesh (allowing the building to breathe) but with the introduction of various colours, we aim to make a further connection to the flora and fauna within the Cliff Gardens.

Together with the internal structural support system, the double skin glass facade, the natural stone banding and the coloured eyetech mesh provide a simple but powerful building. We believe that this easily identifiable, site specific, iconic structure will establish itself as one of the most important in the town's history.



**Materials**

Our thoughts have been specifically to select high quality materials that subtly blend contemporary, innovative architecture into the context of the adjoining Conservation Area and also ensure a robust, durable and easily maintained public building. Longevity needs to be achieved in the context of this coastal environment and amongst our consideration are the effects of rain, wind, salt and freeze-thaw action in winter months. The palette of materials proposed will be locally sourced wherever possible and the high quality finishes to both the external and internal environment will be aimed to improve activity levels.

- External** Horizontal smooth faced Jura Limestone.
- Walls** Anodised, coloured 'Eyeteck' aluminium mesh.  
Green / living wall.
- Roof** Hard landscaping - granite paving for steps and ramps. Self binding, coloured and decorative gravels.  
Soft landscaping - vegetation / grass over a waterproof membrane.
- Windows** Double glazed, single and double skin high specification structural glass system.
- Entrance Doors** Double glazed, clear glass doors with marine grade (code 316) stainless steel frames and fixings.
- Service Doors** Marine grade (code 316) stainless steel doors, frame and fixing clad with Jura limestone 'slips' to match external walls.
- Balustrades** Toughened / structural glass infill, supported with marine grade (code 316) stainless steel support, frame and fixings.



### Sustainability

AEW have prepared a Sustainability Appraisal and Energy Statement in support of our Full Planning Application for the proposed new Museum and this is included within our Design and Access Statement. This element of our report demonstrates how our proposal considers the following relevant issues:

- Orientation / Passive Design
- Carbon Efficiency: Renewable Energy and Part L
- Cooling
- Heating
- Ventilation
- Lighting
- BREEAM
- Water Management
- Construction Management

### Waste Management & Recycling Strategy

At this stage, we do not have detailed information relating to the volume of refuse/recycling likely to be produced within the new Museum or the ancillary restaurant, café, planetarium and education space. We have indicated space/provision for its storage as part of our detailed design proposals however, full details of the waste management and recycling requirements for this building, including the volume of refuse/recycling produced and the provision made for its storage and collection, will be dealt with as a 'condition' to any future approval.

This provision is considered sufficient for the amount of refuse to be generated although exact volumes are not known at present.

The Museum service will employ the services of either Southend-on-Sea Borough Council and/or an independent Waste Management Company to deal with the collection of refuse and recycling produced at the new Museum. Southend-on-Sea Borough Council are increasingly aware of the importance of segregating and recycling their waste. As such, in addition to their own requirements for recycling paper, glass and cans, the new Museum service will consider an Environmental Management System that covers the segregation of other waste streams including cardboard, light fittings, electrical goods, printer consumables, batteries and plastic bottles. Garden waste will be dealt with by the relevant "park authority". Consideration of the recycling of the various waste streams shall be based on analysis of the environmental impact of the various items and the viability of their re-use / recycling.

### Car Park Ventilation Strategy

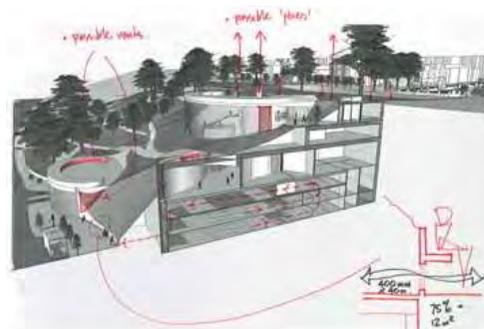
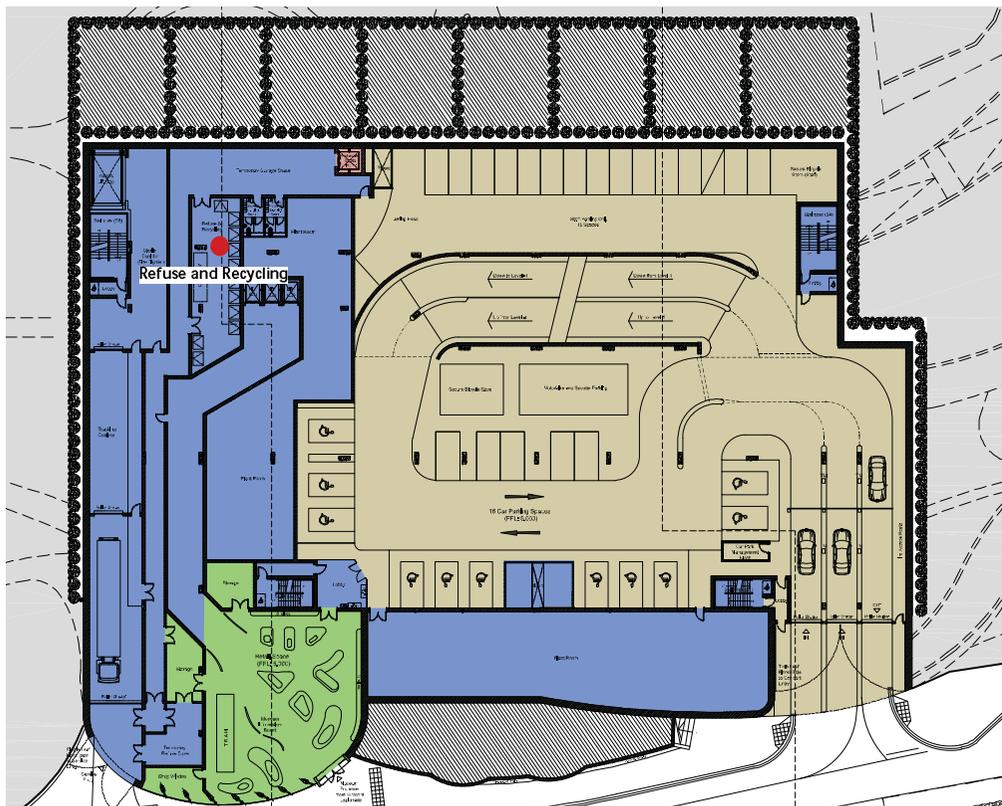
Our current strategy is for the car park to be ventilated by an impulse system, which uses a number of free-blowing ductless ceiling mounted fans to move contaminated air towards an extract point on each floor. Extract will be by attenuated axial fans that will discharge contaminated air through a louvre directly to the outside. The number and location of impulse fans will be determined by a CFD analysis as the scheme moves beyond the outline stage. Air make-up will be provided through the open car park entrance.

The system will be designed to deliver at least 6 air changes per hour in normal operation mode, however, air volume will be varied according to CO concentration so that ventilation is only provided when required. All of the fans will be fire rated to allow the system to function in a heat and smoke clearance mode, during which the air change rate can be boosted to at least 10 ACH.

### Window Cleaning Strategy

The window cleaning strategy envisaged for the new Museum facility is two-fold. Firstly, the restaurant and retail space does not have a double skin wall and therefore safe and adequate internal and external cleaning of the glass and frame is possible. Secondly, for the Atrium and Museum circulation 'eye-lids' where the double glass façades are proposed the large expanse of external glazing will be cleaned via a "reach and wash" system. This will be supplemented with mobile access platforms to be used for high-level perimeter cleaning and maintenance. Hard standing and/or an access zone will be provided to the entire building ("eye-lid") perimeter to facilitate cleaning (and maintenance) and pedestrian safety during the works will be managed.

The actual system and/or operator is not known at this time however the system employed will be as light and ergonomically easy-to-use as possible. Reach and wash systems can easily reach up to 21m in height and therefore ideal for this particular building and its location. The internal areas of glazing will be cleaned via a mobile access platform.



### Transport Assessment

Our Detailed Planning Application is supported by a Transport Assessment (TA) Report and a combined Draft Staff & Visitor Travel Plan (SVTP) and copies of these full reports are appended to our submission.

The scope for the TA report has been formally discussed and agreed with Southend-on-Sea Borough Council (SSBC) Highways. The TA Report is accompanied by a Car Park Management Strategy (CPMS) document and the Draft SVTP. Both documents are intended as 'living' standalone documents which will continue to be revised and refreshed throughout the life of the proposed development.

Given the site's location close to Southend-on-Sea town centre, it benefits from a good level of public transport accessibility. The proposed development can draw on existing levels of bus and rail provision at the town centre. The site benefits from excellent accessibility to local and strategic cycle networks. Locally, cyclists can travel to the A127 Southend Arterial Road using a combination of off-road cycle lanes and informal suggested cycle routes. The Western Esplanade is part of the National Cycle Network (NCN) Route 16. Cycle improvements have recently been made to the Western Esplanade which now contains a dedicated cycle lane on its southern side. The TA Report includes the results of an on-street car parking occupancy survey carried out on both a weekday and weekend day on Clifftown Parade and surrounding residential streets. A parking accumulation assessment of an August peak weekend day has also been carried out; which concluded that the proposed multi-storey car park (MSCP) can adequately accommodate the expected level of car parking demand generated by the proposed new Museum.

It is proposed that two coach spaces for pick-up / drop-off activity will be located on-street on the northern side of the Western Esplanade, to the south-east of the site. This arrangement has been discussed and agreed in principle with SSBC Highways.

It is proposed that all vehicles (including cars, motorcycles and pedal cycles) accessing the proposed MSCP will do so via the Western Esplanade. The proposed development includes a 'two-lane entry / one-lane exit' 'left-in / left-out' arrangement, which has been discussed and agreed in principle with SSBC Highways. It is proposed that all vehicles requiring access to the MSCP will approach from the west and will use a dedicated 'left-turn' lane in the carriageway to access the car park. It is proposed that the central lane at the access / egress to / from the car park will provide access only during normal operation, in order to maintain the 'two-lane entry / one-lane exit' arrangement. However, should the exit barrier fail then the central lane will be able to act as a temporary exit lane, providing a temporary 'one-lane entry / one-lane exit' solution.

Pedestrians will be able to use a separate access to the museum directly from the Western Esplanade. The proposed development's shop and café are located close to the museum's main pedestrian access to capture maximum footfall. The restaurant will be located on the top floor (Level Five) and will be accessible via lift or staircase from the museum / gallery. The restaurant will also be open during the evening independently of the museum; pedestrians will be able to use a separate entrance that leads directly from the south of the restaurant through to a pedestrian ramp that connects directly to Clifftown Parade. This offers the most convenient means for accessing the town centre on-foot.

Due to the landslip that occurred in November 2002, and the subsequent closure of the site and footway immediately to the south, there is currently no pedestrian footway on the northern side of the Western Esplanade directly in front of the site. It is proposed that the footway to the immediate south of the site will be reinstated as part of the proposed development and will be widened to provide an overall improvement to the public realm and to create a suitable space for pedestrians to gather and congregate outside the proposed museum entrance. It is noted that on-street parking bays on the southern side of the Western Esplanade will remain in place. The TA Report recognises that there is the potential for providing improvement pedestrian crossing facilities across the Western Esplanade. With the provision of two coach pick-up / drop-off spaces on the northern side of the road, it will be necessary to provide a formal crossing point so that coach visitors can safely and conveniently access the proposed development. It is therefore proposed that a zebra crossing will be provided which will improve pedestrian connectivity to / from the site. This has been discussed and agreed in principle with SSBC Highways.

As discussed and agreed in principle with SSBC Highways, it is proposed that all servicing (including deliveries and refuse/recyclables collections) will take place from an on-site location, with vehicles reversing from the Western Esplanade into the site and egressing in forward gear. The proposed development includes a dedicated servicing bay to the south-west of the site; therefore servicing vehicles (including refuse/recyclables collection vehicles) will have a separate access to the site and will not interact with the MSCP entrance / exit.

As part of the TA work, a multi-modal trip generation assessment has been carried out from a 'first principles' approach using a range of data sources (including the draft business plan, existing Southend Museum visitor numbers and the TRICS® trip rate database) as discussed and agreed with SSBC Highways. The trip assessment identifies that, on a neutral weekday, approximately 500 (503) two-way person trips are expected to/from the proposed development over a typical daily period. This includes 369 two-way pupil/student trips (184 people) expected to attend the proposed development by coach. On an August peak weekend day, approximately 2,500 (2,475) two-way person trips are expected over the daily period (including 254 one-way car driver trips), all of which are 'private' rather than school / student trips. During the evening period, the restaurant is expected to generate approximately 246 two-way person trips, including 42 one-way car driver trips.



### Construction Management Plan

JMP has prepared an outline Construction Management Plan (CMP) included within the TA Report. It is proposed that the construction activity at the site will be supported by a CMP, secured by planning condition. The CMP will be prepared in order to manage construction vehicle movements generated at the site and on the surrounding road network with an emphasis on reducing the potential for conflict with pedestrians, cyclists and other vehicles. It is necessary for the CMP to show how the physical constraints of the site, such as turning spaces, loading bays and queuing facilities, have been considered. In addition, any potential highway impact, such as the need for temporary traffic lights, route diversions, parking bay suspension etc, should be included.

### Car Park Management Strategy

The requirement and scope of the strategy has been discussed and agreed with SSBC Highways. It is proposed that the site's MSCP, which will benefit the public as well as visitors to the site, will be managed by either the operator of the proposed development, a department of SSBC, or a third party car park operator. It is proposed that the car park will be included within SSBC's Variable Message Signage strategy in the town centre to advise motorists of the parking availability before they reach the car park. It is also proposed that car parking charges for the MSCP will be the same as those for the Western Esplanade with potential to offer parking discounts for visitors to special events, such as events or conferences held at the museum. The Car Park Management Strategy will be outlined in a 'living' document which will be looked after by the operator of the proposed development. The Car Park Management Strategy will be revised and refreshed as and when required.

### Staff & Visitor Travel Plan

The requirement and scope has been formally discussed and agreed with SSBC Highways. The Draft SVTP document sets out staff and visitor travel targets, a robust monitoring strategy and an action plan, which sets out key roles and responsibilities for delivering the SVTP. The SVTP will also be a living document which will be continually updated as necessary.



# Access Statement

## Introduction

AEW Architects are committed to a policy of equality, inclusion and accessibility in the delivery of a building. We fully recognise the diversity of cultural, religious and individual abilities of future customers, visitors and employees and are active in ensuring that any potential sources of discrimination are addressed. Against that background, this section of the document will set out the measures that have been employed in order to ensure inclusive access throughout the proposed development.

Access for disabled people to the built environment, services, employment, transport and education is playing an ever increasing role in the development of new buildings. Legislation, regulation and planning requirements are continually changing and expanding.

AEW have adopted an approach which will incorporate measures to facilitate access and use by all people who will visit, work and move around the development proposal including disabled people with mobility, sensory and cognitive impairments.

Key concerns in developing these proposals have been;

- to ensure that the building is able to be accessed by all potential visitors, regardless of age, gender or any disabilities which they might have.
- to ensure that the external building environment, including the location and orientation of entrances, will be legible and not act as an impediment to any potential users.
- to ensure that the internal building environment can be successfully and safely used by all potential users of the building.
- to ensure that, where possible, opportunities are taken to utilise colours, materials, textures and the treatment of space to assist in the legibility and aesthetic value of the building and to improve design standards overall.



### National Guidance

Statutory Regulations at the national level on the provision of disabled access are set out in Building Regulations Part M (2004 edition) and British Standards 8300 with reference to the Equality Act 2010.

It should be noted that our detailed design proposals for the new Museum comply fully with all requirements of both documents.

### The Social Model

The model requires that instead of grouping disabled people into categories such as deaf, blind or wheelchair users, solutions should be sought for individuals to the common barriers which exclude disabled people from mainstream activities and services – which can generally be grouped under three main headings:

- Physical steps, stairs, inadequate signs.
- Organisational the systems and processes that exclude disabled people.
- Attitudinal the traditional view of disabled people as passive and dependant.

### Vehicular Access

Visitors and staff access is provided via a single controlled vehicle access / egress point off Western Esplanade into the multi-storey car park. This vehicular is within the hillside given the desirability to retain the "green edge" along this important frontage to the Esplanade. It has been designed to be as inconspicuous within its setting as possible and our approach has been to wrap the gardens around a modest entrance and land retention structure, the latter being covered with a "green wall".

For navigation purposes the vehicular entrance will need to be clearly legible on approach along the Western Esplanade. This will be conferred by the other elements of the building further up the hillside which are intended to be clearly visible from afar and thus will act as a beacon on the Western Esplanade approach, supported by directional signage. New public realm along Western Esplanade in this location will also signify the approach towards the vehicle entrance.



A separate access point for service vehicles is provided off Western Esplanade. Service vehicles will reverse into the service access point from the Esplanade and exit via the same point. This will be a controlled access point and forms part of the Level 0 "eye-lid" structure to retain the quality of the frontage along the Western Esplanade.

The former access road that ran through Cliff Gardens from Cliffon Terrace (prior to the land slip), will be in part reinstated to allow "trucking" of ground maintenance vehicles and window cleaning support vehicles to access the gardens and external envelope of the new Museum.

### Pedestrian Access

Given the change in level between Clifftown Parade and Western Esplanade AEW believe it is necessary to provide two pedestrian access points into the new Museum to ensure that the site can be accessed from both these approaches.

Clifftown Parade is a local residential street, set at the same level as the town centre and carries less traffic than Western Esplanade. It is an attractive route for locals and visitors affording landscape view over Cliff Gardens towards the seafront. To capitalise on this setting, the proposal encourages the use of Clifftown Parade as the primary means of pedestrian access into the development site and the new Museum.

The plan below identifies the proposed circulation system within the Cliff Gardens site. The main approach to the entrance of the new Museum is a gently sloping, curved path. The statue of Queen Victoria marks the main starting point for this primary pedestrian access and will function as a strategic marker and visual draw along Clifftown Parade. The footpath is graded in accordance with current Equality Law legislation.

The building design allows for pedestrian access to move around and over the new Museum building. This maintains access to the public gardens and ensures pleasant views around the gardens, towards the seafront and over the estuary. The building entrance is located at Level 5 and will be fully glazed to allow inward and outwards views and reinforced by appropriate signage.

A secondary pedestrian access point (within the retail accommodation) is located at grade along the Western Esplanade in anticipation of visitors accessing the site from the coach drop-off point, roadside parking, Southend Pier, the beach and from Adventure Island. The proposal reinstates a series of footpaths on the northern side of Western Esplanade which have been closed for some time as a result of the landslip. Footpaths will be widened (as appropriate) as part of the proposed public realm improvements, creating a safe space for pedestrians to gather and congregate before entering the gardens and new Museum. The footways will also incorporate areas of seating for rest and relaxation.

The retail accommodation on Western Esplanade provides some necessary glazed "active" frontage allowing the internal activities to be clearly visible along the Esplanade. The Transport Assessment provides details of how the issues associated with the Western Esplanade, as a vehicle-dominated environment, are addressed.

### The Gardens

In addition to the primary pedestrian access point from Clifftown Parade to the building entrance, several other pedestrian paths will be reintroduced within the Gardens.

A new footpath along the north-south axis from Prittlewell Square Gardens; an important viewing corridor, is proposed. This new footpath leads directly to new external spaces and to the primary pedestrian access point on Level 5 via a short flight of steps.

Along the east-west axis the proposal seeks to reintroduce the meandering pathways through the cliff slip area, reconnecting both sides of Cliff Gardens. The proposed pathways will be a continuation of the existing paths through the gardens and where possible (we are dealing with an existing situation) they will be graded for accessibility purposes. This allows movements through the site and an alternative means of access to the new Museum for pedestrians through the Cliff Gardens directing visitors towards the external performance space and viewing platform. The proposal encourages people to linger, rest and appreciate the Gardens and seaward views.

### Cycle Access

Access for cyclists is provided from Western Esplanade, Clifftown Parade and through Cliff Gardens. Western Esplanade and Clifftown Parade are designated cycle routes. Internal cycle storage will be provided within the building at Level 0, directly accessed from Western Esplanade and staff WC and shower facilities are available within the building.

### Coach pick-up / Drop-off / Waiting facilities

On-street coach pick-up / drop-off / waiting lay-bys are provided on the northern (eastbound) side of the Western Esplanade adjoining the new Museum building.

### General

It is clear that access for the disabled has been considered as an integral element of the design process and will be central to the design process at all stages in the development and construction of the new Museum and its surrounding environs, as well as during its subsequent operation.

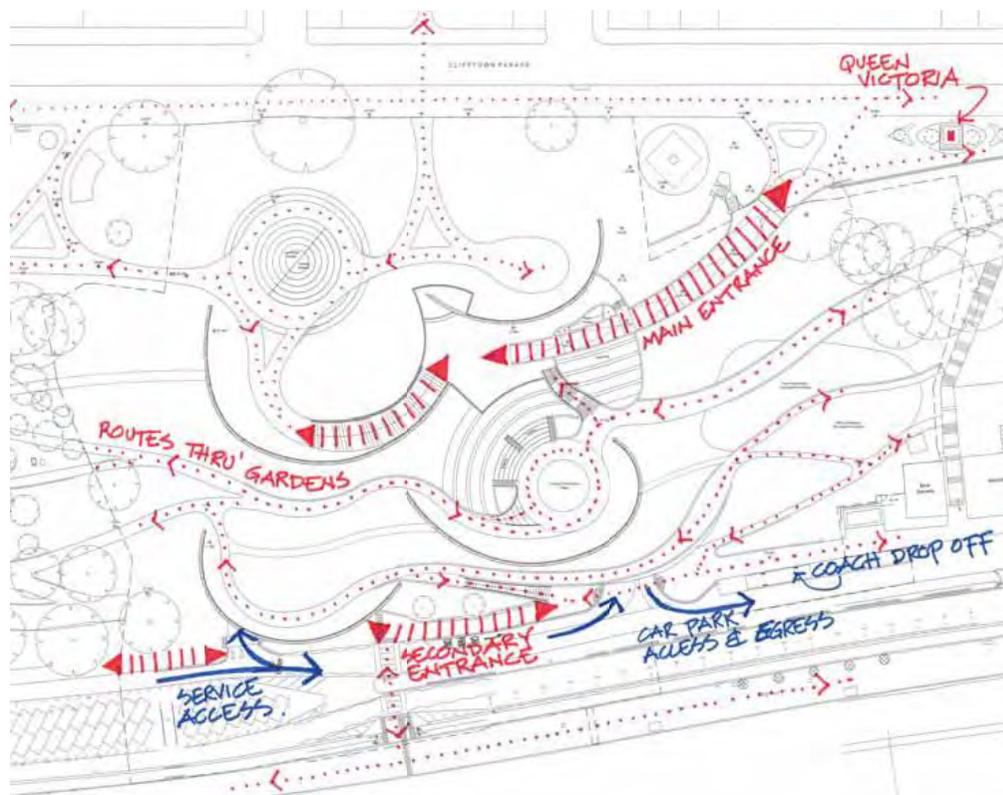
Detailed measures, such as services, introduction of wall colours, floor surfaces, height of door handles etc will be introduced specifically to meet the requirements of blind, deaf and ambulant disabled occupants and will be set out in a Building Regulations Application.

The building will be designed to be legible and easy to navigate and accessible to all users with mobility, hearing and visual impairments. This will be assisted through the lighting design and the use of signage and colour in the building.

All hand controls such as buttons, grab rails etc will be a size and shape sufficient to ensure maximum usability. All stair handrails and balustrades will be continuous and designed with all user groups in mind. Self closing doors will not exceed the recommended closing force at the leading edge. Fire exit doors will be provided with a one way push action not exceeding the recommended force.

### References

- The Approved Document : Part M (2004)
- BS 8300 (2001) (Amendment no. 1 and Corrigendum no. 1)
- DRC Codes of practice
- Guidance on Access Statements (DRC)
- Equality Act 2010



# Conclusion

AEW architects are aware that Southend-on-Sea Borough Council are committed to securing high quality design for all new developments across the town. We are also aware that poor design is a valid reason for the refusal of planning permission and therefore we have demonstrated through this document a thorough detailed site and contextual analysis, reference to planning policy and design guidance, an extensive period of design consultation and design development.

#### **For The Town**

We believe that these detailed design proposals will enhance the Gardens as a year round destination that complements its current use. We also believe that the proposed new Museum will make a positive contribution to the town.

#### **For the People**

We believe the urban design strategy ensures that the building offers clarity of use and is scaled appropriately to foster a sense of urbanism. The detailed design demonstrates a proposal that is clear, specific, measurable and flexible.

#### **For the Environment**

We believe that a subterranean Museum that harnesses the site's natural assets such as orientation ensures the highest quality sustainable development. Our approach, to reduce energy consumption compared to similar buildings is targeted to meet our client's aspirations of BREEAM excellent.

**AEW Architects believe that these development proposals merit a recommendation for planning approval by the relevant Planning Officer(s) and furthermore merit Full planning consent.**



## APPENDIX I: CAR PARKING CAPACITIES

### Off-Street Car Parking Capacities in Central Area South

Car Park	SCAAP Indicated Capacity (spaces)	Stockvale Measured Capacity (spaces)
Eastern Esplanade	67	65
Alexandra Street	74	74
Fairheads	211	210
Seaway	478	661
Shorefield	125	126
The Royals Shopping Centre	426	426
Western Esplanade Central	585	500
Western Esplanade East Section	128	128
Clarence Road	126	121
Tylers	249	249
York Road	93	90
Marine Plaza	Not Identified	200
Beech Road	Not Identified	40

