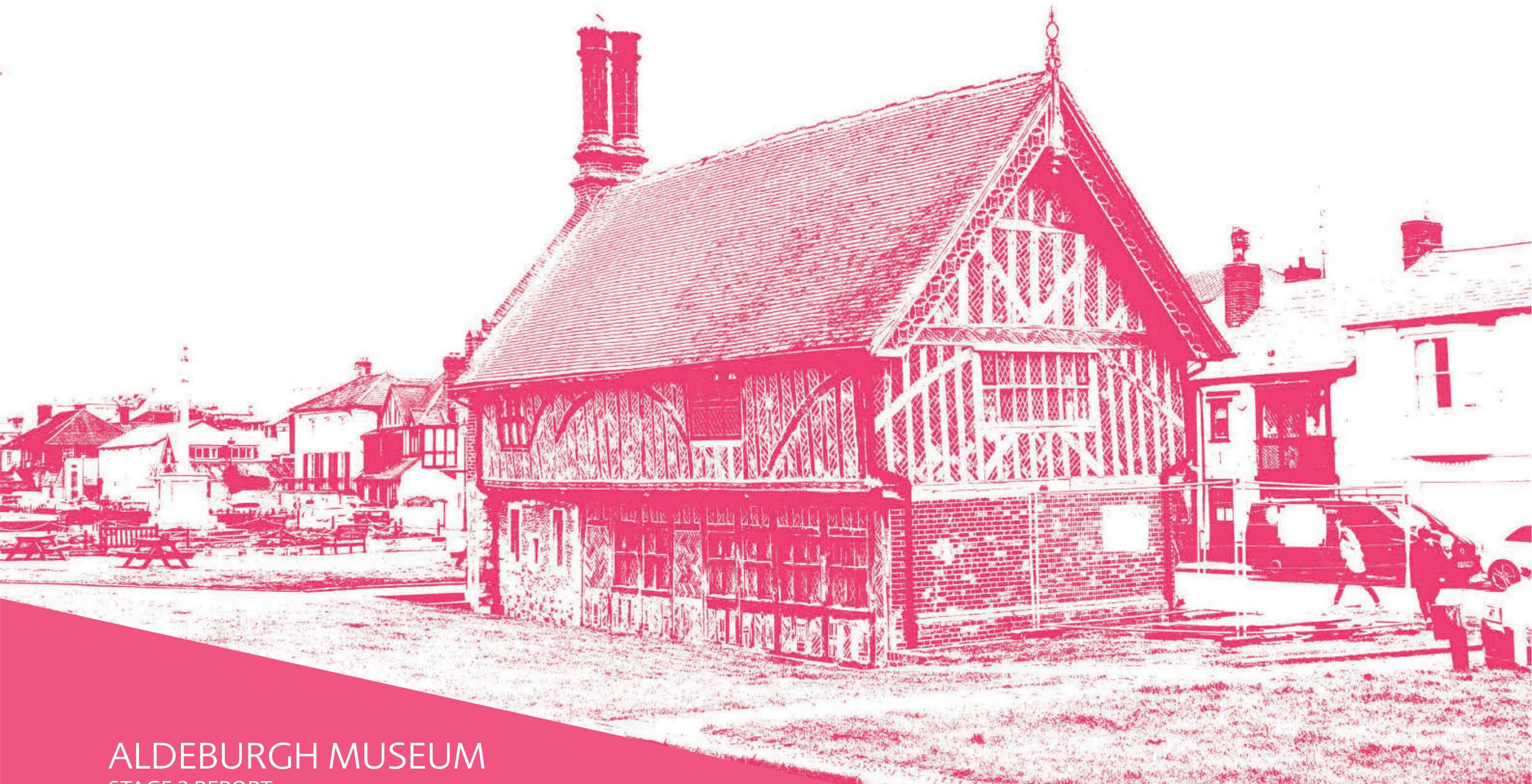




aldeburghmuseumonline.co.uk/

Celebrating Our Heritage



## ALDEBURGH MUSEUM

STAGE 3 REPORT

15th February 2018

HUDSONArchitects

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This Concept Design Report & Conservation Statement has been produced in support of the HLF Round 2 bid for the Aldeburgh Museum at the Moot Hall

17th December 2017.

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# INTRODUCTION

This report supports an application by Aldeburgh Museum to the Heritage Lottery Fund for a grant to regenerate Aldeburgh Museum & the Moot Hall.

## Project Vision

To regenerate Aldeburgh Museum in the Moot Hall so it is fit for the 21st century.

To reinvigorate visitors' awareness of, and enhance their experience of, the Moot Hall and Museum with new interpretation, improved access and wider engagement.

This Stage 3 [Design Report](#), is intended to be read in conjunction with a suite of documents summarising the work undertaken during the development stage of this project. Together, these reports support the Round 2 application to the Heritage Lottery Fund.

## The [Design Report](#):

- Sets out the spatial and interpretative proposals for telling the stories of Aldeburgh whilst making the collection accessible and interesting to all sections of the identified audience.
- Explains the inspirational and sustainable exhibition developed for Aldeburgh Museum; revealing the history and heritage of the Moot Hall to allow clearer interpretation of the building & its ongoing significance as the centre of Governance for Aldeburgh.
- Considers the dual use of the building as both the Town Hall and Aldeburgh Museum.



# EXECUTIVE SUMMARY

## CONTEXT

Aldeburgh Museum is located in the Moot Hall, a grade I Listed building on Market Cross Place on the sea front in Aldeburgh and is within the non-metropolitan borough of Suffolk Coastal District.

Aldeburgh is a popular seaside and cultural destination with the local population of 2,446 boosted significantly by visitor numbers in the summer season; approximately a third of the residential properties of Aldeburgh are second homes. An average age of 55 for residents reflects the town's popularity for retirement.

The Moot Hall is set in a public coastal garden/green space with hard landscaped grounds to the immediate north, east & south. The Moot Hall is located close to the road with only a narrow pavement to the west.

Aldeburgh Museum is accessed via an external stair to the first floor. The Museum currently has a lease for the ground floor Museum Room and has an agreement with the Town Council to use the first floor Council Chamber and other areas for display. The extension of the lease to cover the wider use of the building is being addressed within the scope of this project.

Aldeburgh Town Council operates out of the Moot Hall. The Council meetings are held in the first-floor council chamber. The town clerk's offices are located in the remainder of the ground floor not occupied by the Museum.

## THE MOOT HALL

The Moot Hall dates to the early 16th century and is - despite its exposed position on the edge of the North Sea - one of the best preserved Tudor public buildings in the country.

It was erected by the Burgesses of Aldeburgh at a time of great prosperity as a manifestation of civic pride.

Today it is still valued by the people of Aldeburgh as the centre of their community, a prominent symbol of their heritage. It houses the Aldeburgh Museum collection.

## ALDEBURGH MUSEUM IN THE MOOT HALL

Aldeburgh Museum acquires, maintains, displays and interprets for the public's benefit a collection of objects and records pertinent to the history of Aldeburgh, its people and its immediate neighbourhood.

Its vision is to be an inspiring and progressive local museum that actively engages all ages with the rich heritage of Aldeburgh and its surroundings.

Despite a large influx of holidaymakers during peak periods, visits to Aldeburgh Museum have been declining over recent years. The Museum seeks to improve its heritage offer and build links with other local attractions in order to take advantage of the opportunity provided by the Town's popularity.

## PROJECT OBJECTIVES

- To regenerate Aldeburgh Museum in the Moot Hall so it is fit for the 21st century.
- To reinvigorate visitors' awareness of, and enhance their experience of, the Moot Hall and Museum with new interpretation, improved access and wider engagement.
- To build a sustainable future for the heritage asset and the collection it houses by implementing the following:
  - improvements to visitor access and circulation with a complete redisplay
  - New, coherent visitor orientation and sympathetically applied digital technology will enhance visitors' understanding and exploration of the heritage
  - updated alarm and artefact protection
- The heritage will be better interpreted and explained; This project will provide new ways to help people make sense of the Moot Hall's heritage and help create through the interpretation scheme a sense of its place in Aldeburgh and significance over time.

- A progressive team of trustees intends to implement an outreach programme to target schools and the community; recruit and develop additional volunteers; introduce changing exhibitions; forge partnerships with regional museums and history associations.

## THE TEAM

**Client** - Aldeburgh Museum Trustees

Following a successful HLF R1 application the full consultant team was tendered and appointed to develop the scheme through to completion. The team comprises;

**Project Manager** - Julian Ayre

**Design Team**

Architect - Hudson Architects

Heritage Consultants - Contura

Structural Engineer - Rossi Long Engineers

Building Services Engineer - Clear Consulting & Design

Graphic Design - Irish Butcher

Lighting Consultant - Sutton Vane Associates

**Activity Consultant** - Oakmere Solutions

**Cost Consultant** - PT Projects Ltd

This report has been produced by the **Design Team** and is intended to be read in conjunction with the submissions of the rest of the consultant and client team.

## HISTORIC SIGNIFICANCE

To support this project an heritage assessment of the Moot Hall has been undertaken with the dual purpose of informing the designs for the regeneration of Aldeburgh Museum and also to accompany the Heritage Lottery Fund application to help finance the scheme.

The heritage value of the site, its continued historic use and ownership by the local Council, and its connections with wider heritage themes – the historic prosperity of the town, the development of the building form and the long history of maritime activity – are the primary factors contributing to its significance. It was therefore the

principal recommendation that these feature prominently in the regeneration scheme and design proposals.

On a more specific level, features within the building have been identified as having individual merits that ought still to be respected and interpreted through the design.

Historic England were consulted on the design proposals in November 2017 and gave written support of the intent and specific detail of the project. Their response is included in the appendix.

## CONDITION

The Moot Hall is in use and under a continual maintenance regime managed by Aldeburgh Town Council, specifically the Town Clerk who has two offices in the ground floor of the building .

The overall condition of the building is assumed to be good however no condition survey or review of documentation referring to the building condition has been included within the scope of the museum fit out works.

## COMMUNITY BENEFIT

This project is an exceptional opportunity to develop volunteering and acquire new skills with targeted recruitment and training opportunities. Many of the people who benefit directly from the project will be local people from Aldeburgh and the communities in and around the town.

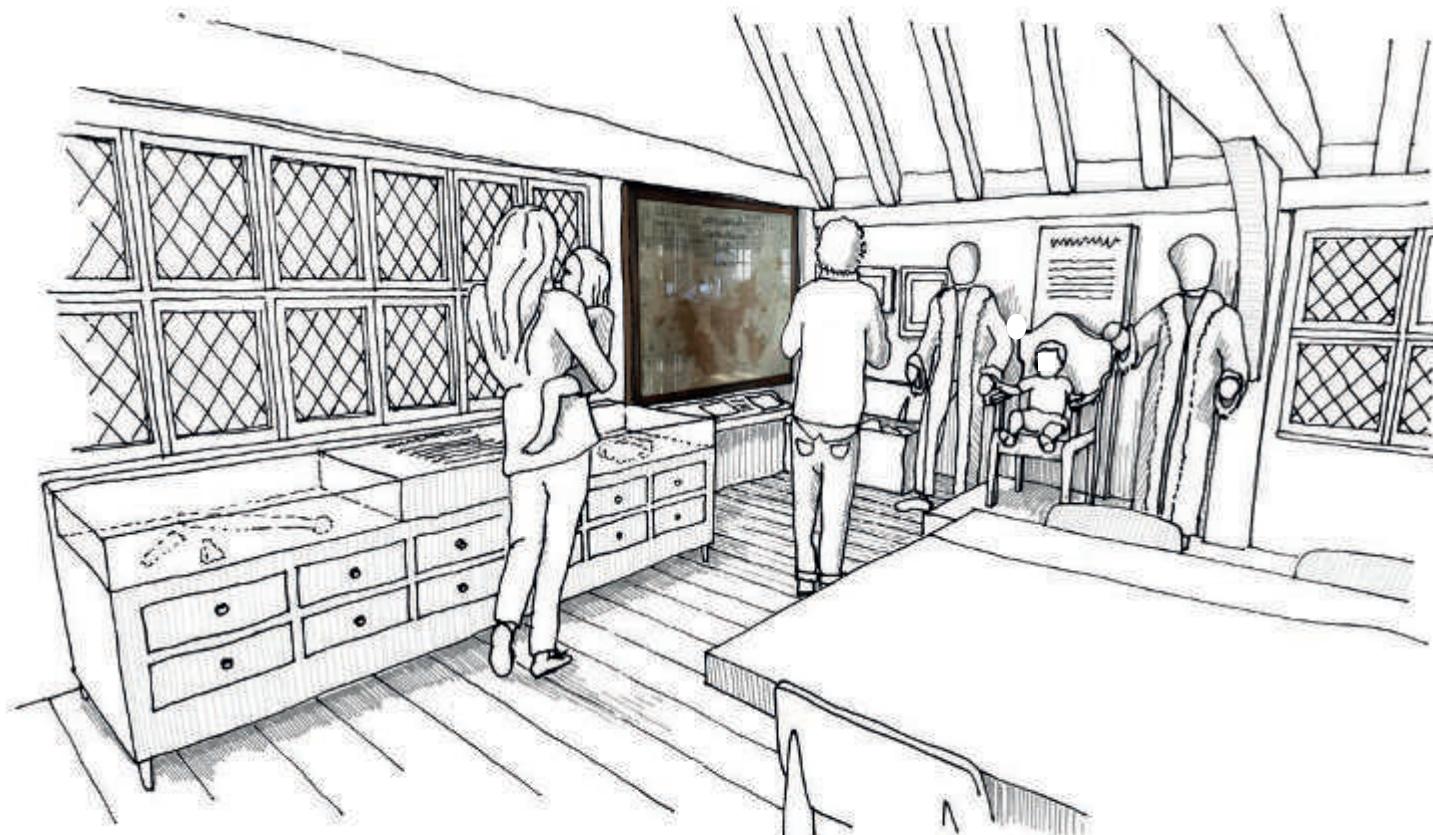
The benefits will also reach beyond local people and school visitors who through this project will be able to engage with the history of the area as well as learn about local heritage, it will also improve the experience of people volunteering in the building by training them, connect them, enriching their collective experience and connecting with the heritage trails in the town to helping strengthen the connectivity in the local economy.

## DESIGN PROPOSALS

The concept when developing the exhibition design proposals has focused on revealing and enhancing the key elements of the buildings character and significance whilst ensuring that any intervention is of sufficient design quality and contrast so as to sit comfortably alongside the historic fabric.

The scheme has been developed holistically with structural, services and interpretation strategies forming an integral part of the overall concept with input from a number of key stakeholders and feedback from consultation events.

The result is a vibrant and exciting scheme which offers the community, school parties and visitors alike a state of the art resource whilst reinvigorating this important heritage asset.



# THE MOOT HALL

## CONTEXT

Aldeburgh is a coastal town in Suffolk. Located on the North Sea coast to the north of the River Alde, the town is notable for having been the home of composer Benjamin Britten and as the centre of the international Aldeburgh Festival at nearby Snape Maltings founded by him in 1948. It remains an artistic and literary centre with an annual Poetry Festival as well as other cultural events.

Aldeburgh lies around 87 miles north-east of London, 20 miles north-east of Ipswich and 23 miles south of Lowestoft. Locally, it lies 4 miles south of the town of Leiston and 2 miles south of the village of Thorpeness. It is situated just north of the River Alde.

The town lies within the Suffolk Coast and Heaths Area of Outstanding Natural Beauty (AONB) with a number of Sites of Special Scientific Interest (SSSI) and nature reserves in the local area.

Alde Burgh (a Saxon name) means the old defended enclosure. In the 16th Century the town became a busy port with a flourishing ship-building industry. It was granted Borough status in 1529 by Henry VIII. Then the town experienced a period of prosperity, evidence for which can be found in the Chamberlains' account books and in two big building projects, the alterations to the parish church and the building of the 'Moot Hall'.

The latter, was erected in the centre of Aldeburgh to serve as Council Chamber, a set of six self-contained shops and the town gaol – the Town Hall. The term Moot Hall was used only from the nineteenth century and came with the Victorians. In earlier documents the building was always referred to as the Town Hall. The word 'Moot' derives from the Saxon word for 'a meeting or meeting place'.

In 1550 Aldeburgh's Town Hall was surrounded by a market which was controlled by the Clerk of the Market from the Market Cross. Market days were Wednesdays and Saturdays. Business was booming.

A hundred years later Aldeburgh was beginning to suffer from poverty due to wars and sickness etc. Erosion was taking its toll and much of the Town's land was lost to the sea. The position of the Town Hall was gradually removed from the centre of Town to the shores of the North Sea where it remains today, a focus of interest to visitors and a continuing centre of governance.

## HISTORY AND DEVELOPMENT

For centuries the focus in a historic town was its markets and fairs. Medieval markets were presided over by a cross, called the market cross or high cross. A Tudor cross could be an octagonal structure on legs that sheltered those selling butter and eggs from baskets. Market crosses were built by the market authority.

The valuable right to hold a market was granted by the Crown. Many such grants were made to monasteries and manorial lords in the Middle Ages. The Dissolution and the growing independence of successful boroughs meant that by Elizabethan times markets were more likely to be run by a corporation, perhaps developed from a merchant guild. In Scotland markets were more often under borough control from the start. A special Pie Powder Court dispensed justice in cases relating to the market; the building in which it met could be called a tollbooth or tolsey.

This type of building was then progressed to the market house. This provided a covered area for vendors on the ground floor and a guildhall, town hall, moot hall or tolsey above. This plan can be traced back to the Palazzo del Broletto in Como, Italy (1215), but there are no British examples before the 15th century. The market house could serve many purposes. A small town might have no other public building for centuries, so it could house a Tudor court, Civil War armoury or a Victorian policeman. Civic functions, court sessions and public meetings could be held there. It could even double up as a school or jail. The typical structure was an open, arcaded ground floor with one or more storeys above.

The Moot Hall at Aldeburgh was built in the early 16th century; a possible date put forward by David F. Stenning is 1512, but no documentary evidence to prove this appears to exist.

When the building was first built, it was located in the centre of the Tudor town, some distance from the sea. There are several historic maps which show the Town Hall in the late 16th century. The building appears to stand to the south of the other market buildings and structures, but quite centrally within the wider open market area.

The ground floor of the Moot Hall was occupied by six self-contained shops and two prison cells.

The upstairs which was accessed by an external staircase had a large meeting room and a smaller room at the southern end which may have served as an office. The larger chamber would have performed many functions during the course of a typical week in the 16th century, ranging from the holding of borough and market courts to wedding feasts, schools and guild meetings.

Some of the documentary evidence gives us insight into the former uses of the building:

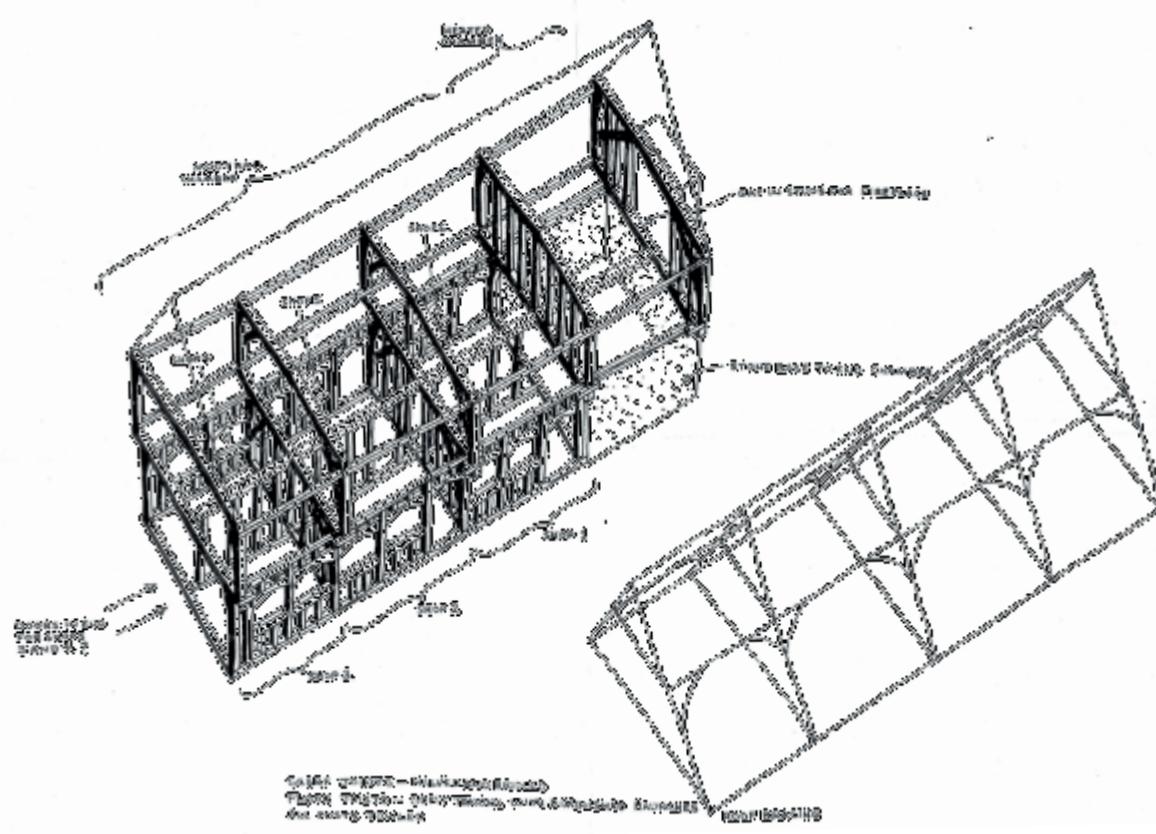
"This room, which lay under part of the Moot Hall, was 'used for the discharge, laying and bestowing of woollen cloths brought to the town to be sold in gross'; the leases included the farm of the office of Hallage and Hall Keeper, with its hallages, amercements, fines, forfeitures and profits."

## The building: Moot Hall Original layout & use

### Historical Survey

Analysis of the original layout and uses of the Moot Hall, based on information provided by Leigh Alston's Historical Survey 2006.

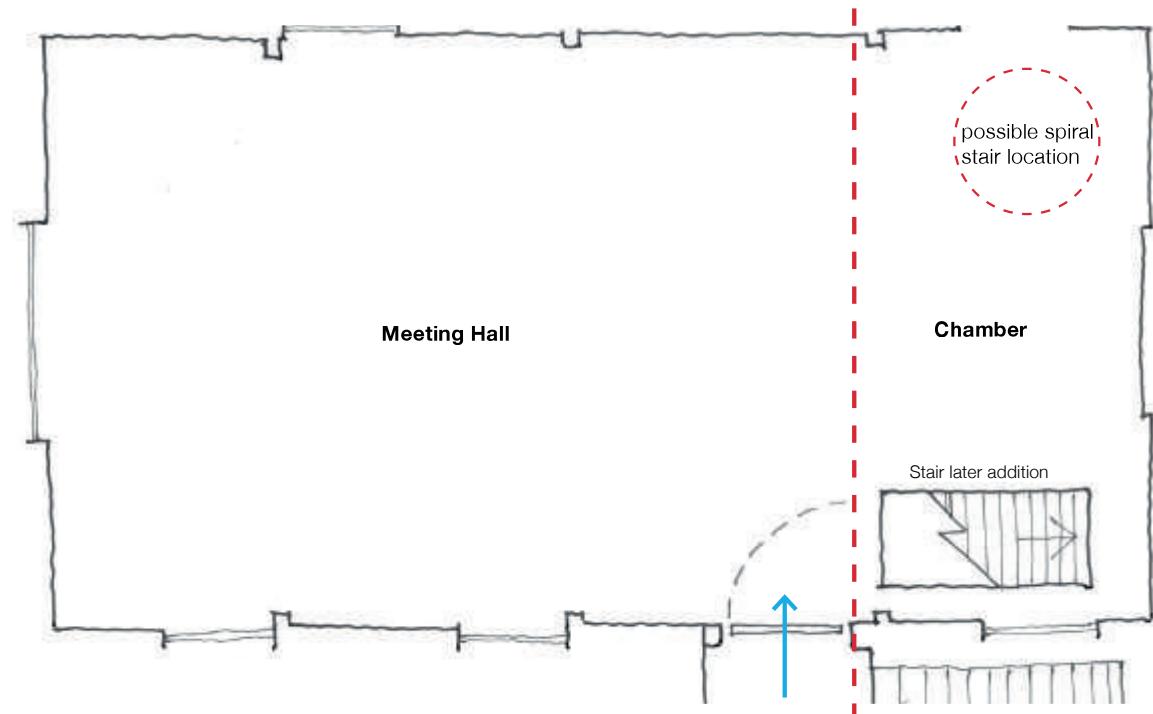
These diagrams superimpose the original building grid and features over the current building plan.



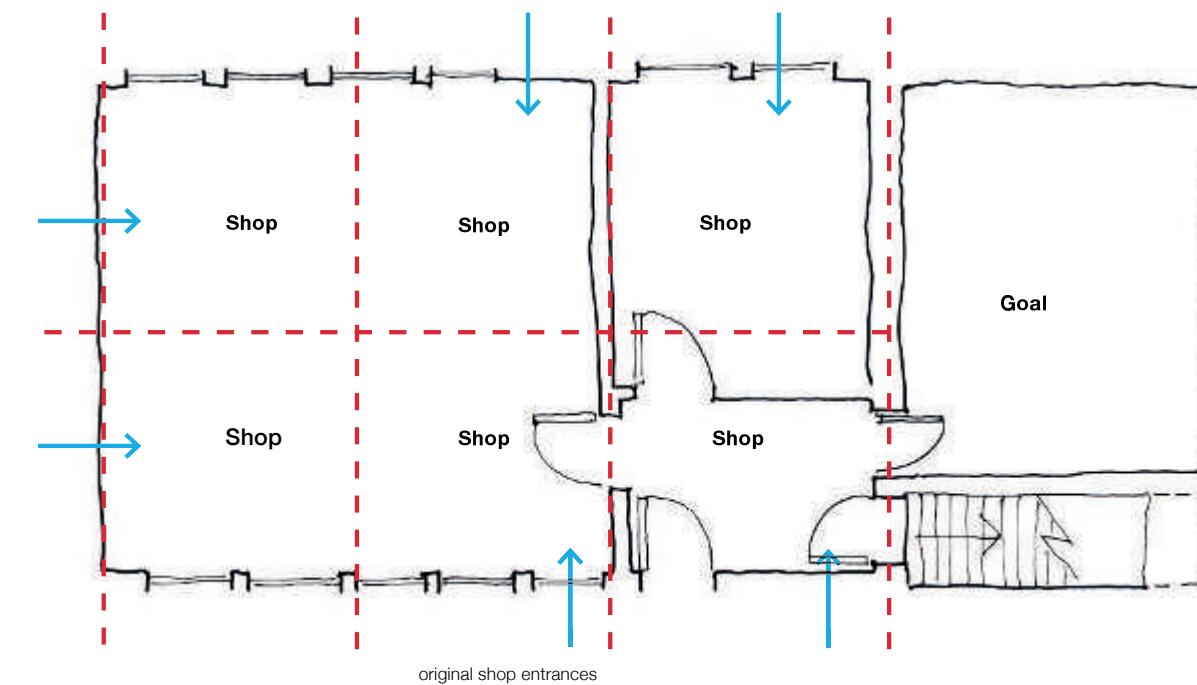
Sketch from The Moot Hall, Aldeburgh, Suffolk - An Historical Survey  
by Leigh Alston 2006

**First Floor**

↑ Original entrances  
— Line of original dividing walls



**Ground Floor**



## HERITAGE ASSESSMENT

An Historic Assessment of the Moot Hall was undertaken by Contura and was commissioned in order to support a Heritage Lottery Fund Stage 2 Application. The heritage asset is a Grade I listed structure, the Aldeburgh Moot Hall, located on Market Cross Place, Aldeburgh.

This Heritage Statement is not a detailed interpretation of the historic structure, but looks at its overall significance and considers those elements in more detail which are going to be affected by the proposal.

This statement is in line with guidance set out in the National Planning Policy Framework 2012 and in preparation for a future planning application that "in determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting.

The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary (NPPF 12.131).

The NPPF also states that "Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this assessment into account when considering the impact of a proposal on a heritage asset, to avoid or minimise conflict between the heritage asset's conservation and any aspect of the proposal (NPPF 12.129).

The site was visited on 17th November 2017; the building was inspected internally as well as externally with views of the building from all directions.

The full Heritage Assessment is included in the appendix.



# SIGNIFICANCE

## THE MOOT HALL

**HISTORICAL VALUE** - deriving from the ways in which past people, events and aspects of life can be connected through a place to the present.

- The Moot Hall is a Grade I listed heritage asset of exceptional historic significance.
- It is a mainly timber-framed building, containing many original features; however, there has been substantial restoration and some elements of the building are less sensitive than others – the highly sensitive 16th century fabric - to change.
- The Moot Hall was built as a status symbol reflecting the growing prosperity of the Borough of Aldeburgh in the mid-16th century.
- It has served continuously as the Town Hall and centre of governance (ground floor Town council offices, first floor Council Chamber) since it was first built and has remained at the heart of the Town and its social life.
- Local governance of the town, including until recently the law enforcement, has been administered from the Moot Hall from Tudor times to the present: the significance of this centuries' old living heritage is exceptional.
- The Moot Hall has strong cultural associations with Benjamin Britten, the internationally renowned composer. The Town and its surroundings of sea and marshes provided inspiration for much of that composer's work. Aldeburgh and the Moot Hall were central to Britten's opera Peter Grimes.
- Local Elizabeth Garrett Anderson was the first woman to practice as a doctor in Britain and was the countries' first female Mayor – and this at the Moot Hall in Aldeburgh.

► The historical value of the asset is very high.

**AESTHETIC VALUE** – deriving from the ways in which people draw sensory and intellectual stimulation from a place.

- The Moot Hall is also Grade I listed because of its exceptional architectural significance.
- The Moot Hall has featured in many drawings, prints and paintings over the centuries and its picturesque setting is still highly appreciated.
- It has great aesthetic value despite its less authentic Victorian restoration.
- The building now occupies a prominent and highly visible location and is a positive landmark.

► The aesthetic value of the asset is very high.

**COMMUNAL VALUE** – deriving from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory.

- The Moot Hall has been depicted by artists and cartographers over the centuries, the earliest map dating to 1588 (fig.1).
- Numerous poets, painters, writers and musicians have spent time in Aldeburgh, featuring the town and environs in their work including the Moot Hall.
- The Museum's heritage appeals to a wide range of people from children to academics: a visitor survey (2015) highlighted the Moot Hall amongst five topics of particular local interest.

► The communal value of the asset is very high.

**EVIDENTIAL VALUE** – deriving from the potential of a place to yield primary evidence about past human activity.

- The fabric and design of the building has been heavily altered and restored over time, but this is also evidence of the varying interpretations of the building during different periods.

- The fabric of the asset ranges in date across the life of the building, demonstrating the historic development of the structure. However, whilst the structure mostly survives in its original form, there have been significant losses of original fabric and substantial rebuilding (both gable ends, replacement timbers and infill).
- Six self-contained shops originally occupied the ground floor and their carved facades (possibly not all original) remain visible today.

- The Moot Hall building provides evidence and knowledge about how local governance was discharged during the Early Modern Period, how, within the local community, society flourished, and how Aldeburgh's economy first developed and then declined until the advent of tourism saved it during the 19th century.
- The influence of coastal erosion and the Alde estuary is most starkly illustrated by the current location of the Moot Hall: Historic maps (see below) show that there used to be several streets between the Moot Hall and the shoreline; these streets have succumbed to the sea over time.
- Archival evidence is good and most evidence can be found at the Suffolk Record Office or the Aldeburgh Museum's archive where the history of Moot Hall is represented by a large and growing archive of photographs, prints and, increasingly, oral records.

► The evidential value of the asset is very high.

The overall significance of the building is very high.

## THE COLLECTIONS

The collections feature a range of exhibits of regional and national importance, from Roman and Anglo-Saxon periods to the present time.

Of national significance are artefacts from the country's first discovered Anglo Saxon ship burial.

## CONTENT

Engagement and learning is central to this project and the vision reflects the areas of principal significance for the Aldeburgh Moot Hall and Museum. The significance includes:

- **Historical/Governance** linking with wider evolution of local governance and enhanced by survival of associated documents including the 16th century Chamberlain's Accounts and Order Book.
- **Historical / Social history** linking with the dynamic history of coastal communities.
- **Architectural / Aesthetic significance** links with wider medieval building styles and techniques.
- **Landscape significance** wider links with historical townscape and coastal geomorphology.
- **Archaeological significance** linking to the Roman and Anglo Saxon settlement of the area.
- **Community significance** as the seat of civic governance for 450 years and links with justice, commerce and tourist industry of the wider town.

# THE COLLECTION

## Content Overview

### The Collection

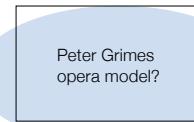
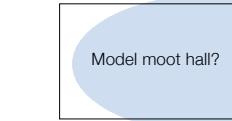
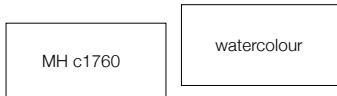
These pages show artefacts from the current exhibit list (as of 09.02.16) to approximate scale in relation to each other.

#### COUNCIL CHAMBER

TO APPROXIMATE SCALE



##### 1. MOOT HALL

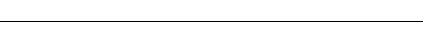


Areas for content development / potential additional content

##### 2. THE POWER OF THE SEA



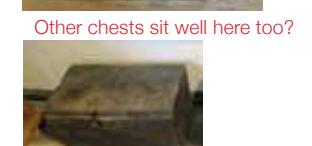
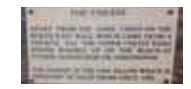
##### 3. GOVERNANCE



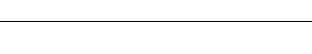
accounts books - or digital

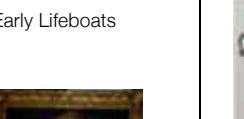
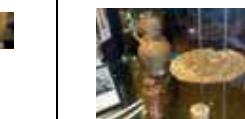
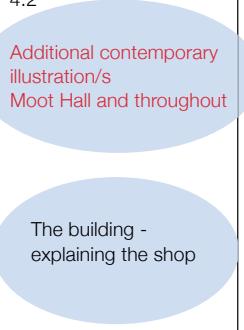
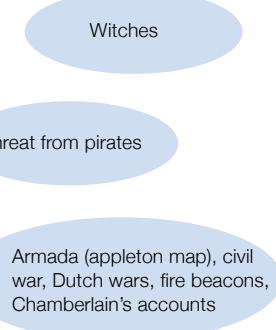
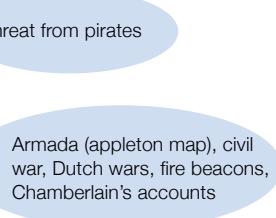
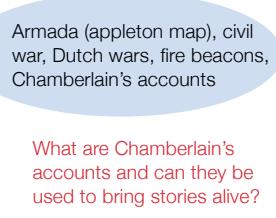
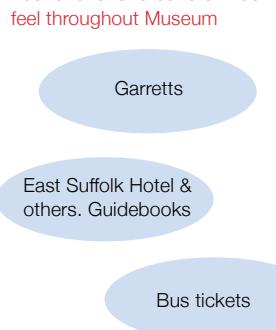
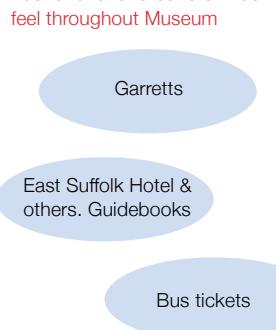
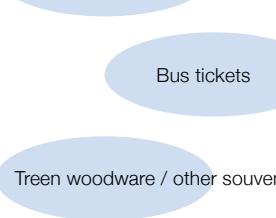
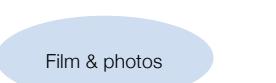
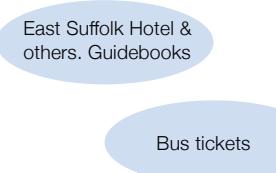
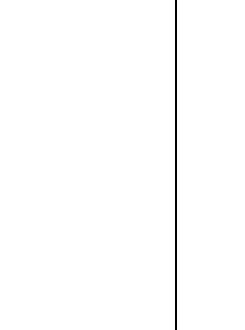
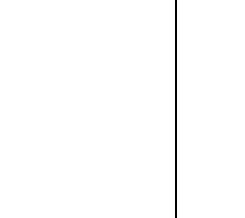
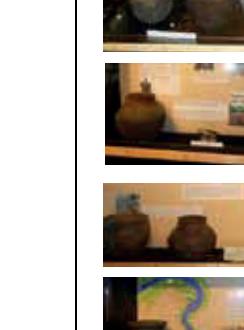
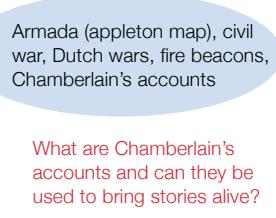
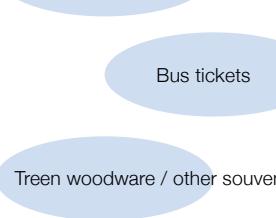
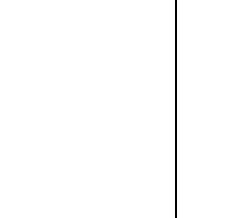
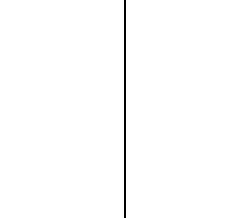
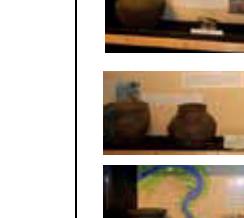
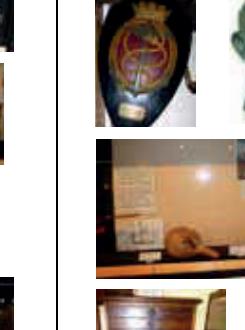
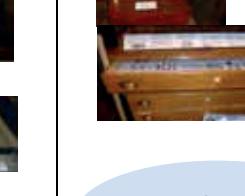
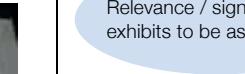
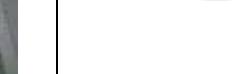
Large scale liberties map 1736

(Dividing line in hall)



Other chests sit well here too?



4.TIME OF MOOT HALL	4 DOWN PERIOD	6. 1800> SEASIDE HOLIDAY	7. FISHING	8. LIFEBOATS	9. POLICE / GOAL	10 EARLY HISTORY	11.BARBERS PT	12 ANGLO SAXON	13 OTHER
 4.1	 4.2	 5.1	 6.1	 7.1	 8.1	 9.1	 10.1	 11.1	 12.1
 Additional contemporary illustration/s Moot Hall and throughout	 Witches	 Threat from pirates	 Armada (appleton map), civil war, Dutch wars, fire beacons, Chamberlain's accounts	 What are Chamberlain's accounts and can they be used to bring stories alive?	 Animation of changing coastline film or touchscreen interactive	 Consistant treatment to models and illustrations for a coherent look and feel throughout Museum	 Garrets	 Posters - sprat fishing	 Bus tickets
 Treen woodware / other souveniers	 Railways	 Film & photos	 East Suffolk Hotel & others. Guidebooks	 WE10 Boat model	 Fisherman (Fisherman's wife/family)	 Other boats	 Early Lifeboats	 Police / Goal	 Barbers PT
 The building - explaining the shop	 What are Chamberlain's accounts and can they be used to bring stories alive?	 Railways	 WE10 Boat model	 Other boats	 Lifeboats	 Early History	 Barbers PT	 Anglo Saxon	 Other
								 Anglo Saxon	 Other
								 Anglo Saxon	 Other
								 Anglo Saxon	 Other
								 Anglo Saxon	 Other

# INTERPRETATION

The client and consultant team have been developing a interpretive framework for the new exhibition.

The approach follows good practice interpretive design principles and is based upon an understanding of how people learn, behave and feel in informal and formal learning settings and adopt a definition of interpretation that integrates learning.

The Museum's approach is based on an understanding that:

- People learn better and have more fun when they are actively involved
- The more senses visitors use the better they retain learning
- People learn most readily that which is most relevant to their everyday lives
- Active discovery promotes learning
- An enquiring approach helps people to derive meaning
- Addressing visitors' expectations at the beginning of an experience helps to focus their attention
- Designing interpretation that can be evaluated is central to monitoring the effectiveness of delivering a project's objectives

For the effective communication of our message we aim to present the Moot Hall's stories in a relevant and organised manner.

We hope to provide an easy and enjoyable visitor journey including any pre- and post-visit elements.

Our stories will be delivered with regard to our target audiences, their motivations and interests.

## STORYLINES AND MESSAGES

### Our storyline

The burgesses of Aldeburgh built the Moot Hall over 450 years ago to demonstrate the wealth of the town and provide a venue for the council to meet. The Council still meets there today. Since the sixteenth century it has sat at the heart of the community during the town's development into the coastal destination it is today.

The Moot Hall has over the centuries also housed shops, a court and a jail, as well as a museum. What better place could there be to tell the rich history and stories of Aldeburgh?

The story of Aldeburgh is formed around the common threads of:

- **Attraction**, of settlers, of ships, of the 19th century gentry and later holiday makers, artists and tourists.
- **Dynamism of the sea**, the coast, politics, religion, people and places.
- **Inspiration** of the sea and coastline on artists, intellectuals and everyday visitors.

## TARGET AUDIENCES

A wide range of people are audiences for the Museum with the following identified as target audiences:

- visitors and heritage appreciators. This can include day, weekend and other holiday makers, non-permanent residents such as those that own holiday homes in Aldeburgh. These may be visiting Aldeburgh as part of a special interest group, a coach tour, or as independent travellers.
- local people. Identified as primarily people who reside within the IP15 post code area. This can be sub-divided into families with children, working age, elderly, young people;
- schools and young people; children, young people, teachers/leaders, and volunteers working in primary and secondary schools and those involved in youth organisations.
- volunteers. These can be drawn from the three categories above.

## KEY THEMES AND STORYLINES

Interpretation should be visually rich and varied using objects, maps, photographs, diagrams and documents to tell the story of the Moot Hall, the town and its residents in a way that is appealing and intellectually accessible.

Interpretation will be engaging and provided through a range of forms and styles. There will be a clear local focus which helps people to understand the history and development of the town and Moot Hall.

Interpretation will tell personal stories including those of local people and their memories, the journeys of occupant and visitors. Excerpts from oral histories and from archival material should be used to enable the voices of local people to be heard.

Interpretation will encourage a sense of community enabling people to feel a connection with the site, inspiring repeat visits and attendance at events offered by the Museum.

Interpretation will encourage exploration to continue learning through visits to other heritage sites in the town, using heritage trails or guided walks.

Considering our interpretive assets, learning aims and key messages a chrono-thematic approach has been taken in our planning. This approach allows us to maximise the limited and shared space of the Moot Hall. This approach will also provide a framework for the visitor helping to connect facts and provide a conduit to different stories.

## LEARNING AIMS AND OUTCOMES

The Museum's long-term aims related to interpretation include:

- provision of fresh, coherent, engaging and active interpretation
- refreshed and expanded museum displays
- the introduction of an event programme to widen engagement with the Museum's different audiences
- provision of external interpretation of the building to inform, entice and direct the public into the Museum
- enhanced visitor engagement using a wider range of approaches and mediums
- providing an informative and inspiring visit

### Knowledge and Understanding

- Visitors will learn about the townscape in which the medieval building was constructed and how it was built.
- Visitors will understand how local governance has evolved over 450 years.
- Visitors will understand something of the ceremony, tradition and the stories of the burgesses and councillors of Aldeburgh.
- Visitors will learn of the story of Aldeburgh and how its coastal position and the dynamic coastline has affected local lives and
- Visitors will learn about the development of town.
- Visitors will learn how Aldeburgh was revived as a seaside retreat and developed into a popular seaside resort and subsequently to the coastal destination it is today.
- Visitors will learn of the rich early heritage of the area around Aldeburgh revealed by archaeology investigation.
- Visitors may recognise how values and beliefs

have changed over centuries. Attitudes towards religion, equality, freedom, sex, and respect for others have all changed, perhaps not always for the best.

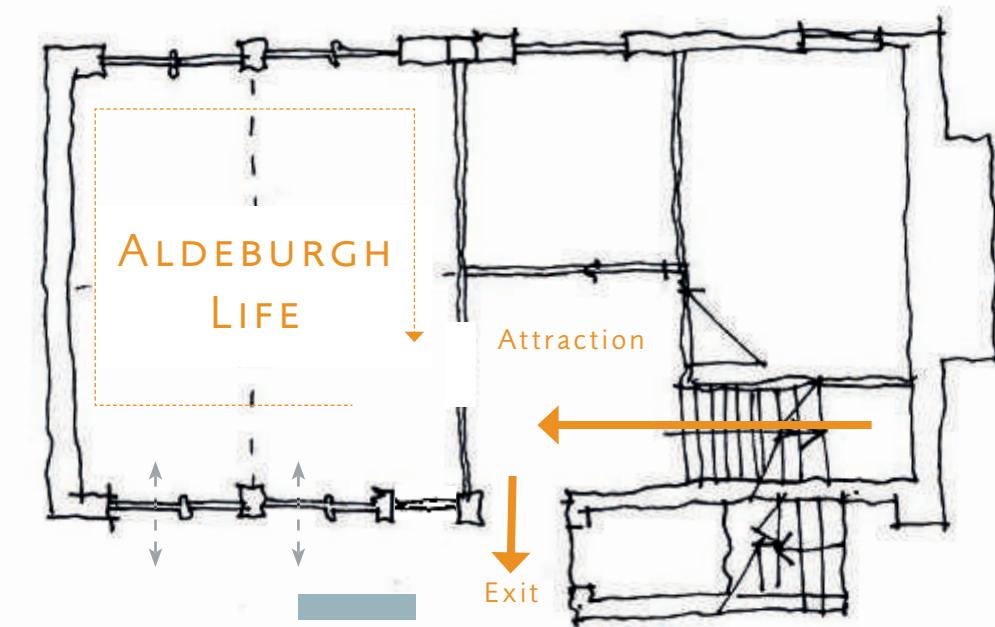
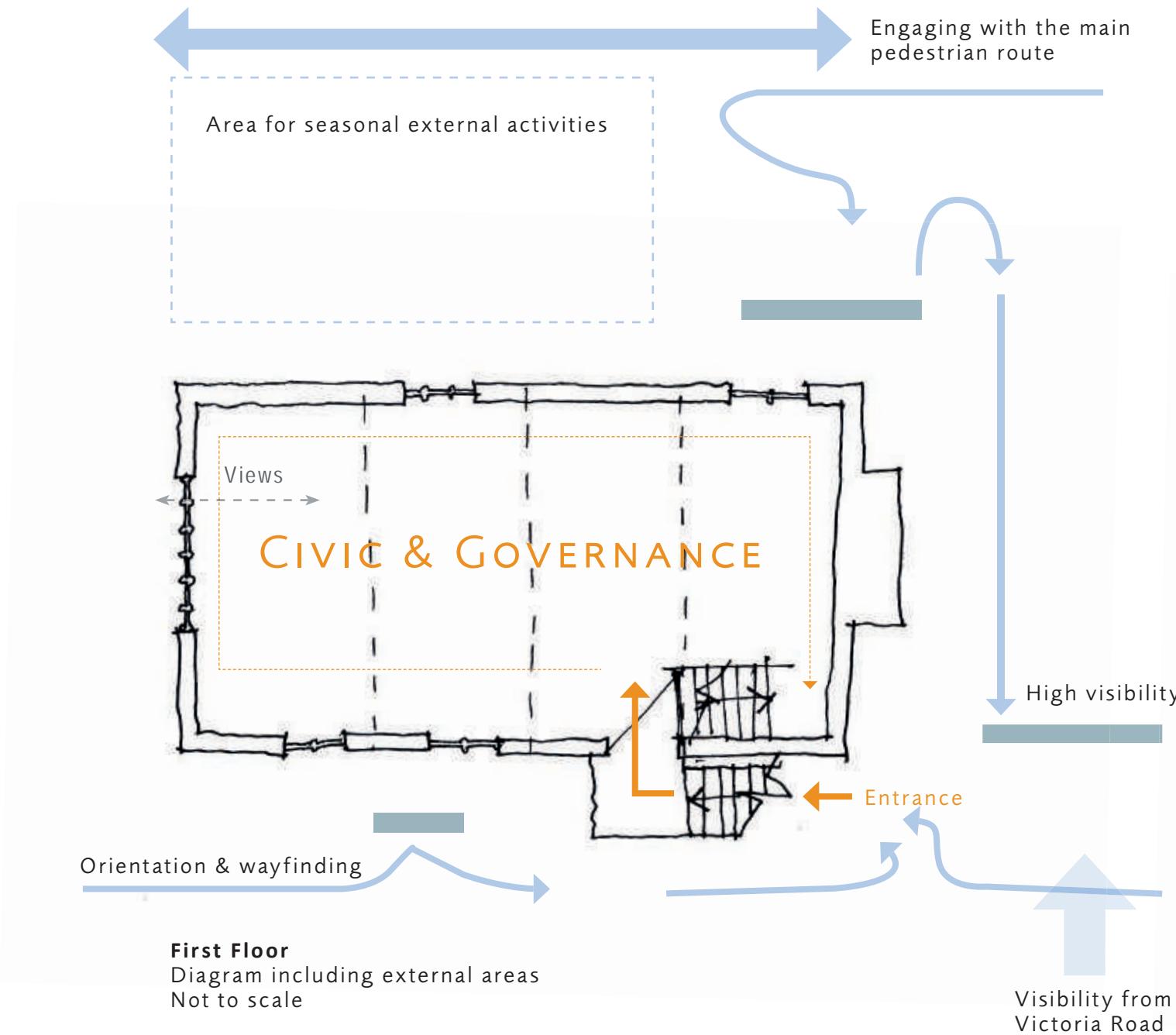
### Attitudes and Behaviour

- Visitors will leave with a positive attitude about Aldeburgh.
- Visitors will have been encouraged to think about the significance and process of local governance.
- Visitors will leave with an increased understanding of coastal communities.
- Visitors will want to attend and support events and make return visits.
- Visitors will want to return to see temporary exhibitions.
- Visitors will find the Moot Hall an informative and enjoyable place to visit.
- Visitors will leave inspired to continue with the learning and creative journeys they have started.
- Visitors will act as user-reviewer/ambassadors on social media.

### Skills

- People will be able to develop heritage, engagement, presentation and other skills necessary to run a revitalised Museum and its associated activities.
- People will be able to develop research and interpretive skills necessary to curate and create small temporary displays.

# EXHIBITION LAYOUT



**Key**

- Visitor routes
- Public routes
- Wayfinding, Interaction & interpretation

## VISITOR ACCESS

The Moot Hall occupies a prominent position and the regeneration seeks to maximize interaction with the visitor outside the building; to engage, entice and inform people about the Moot Hall even when it's closed.

To maintain the legibility of the building and respect the original usage patterns, visitors will be directed to enter at first floor via the external stairs, stepping through the Tudor doorway into the heart of the Moot Hall, the Council Chamber, before proceeding downstairs to the Museum Room. Proposals to enter and exit at first floor, as is currently the case, and to enter and exit at ground floor have been carefully considered. However the current proposal, having the entrance and exit on different floors, is the most successful because:

- Visitors are better able to appreciate the historic fabric of the building
- The number of staircases to be negotiated is halved compared to the current situation
- Two way traffic on the narrow internal stairs is avoided
- The external stair is wider and less steep than the internal stairs and therefore more accessible.

Please refer to the appendix for a copy of the full Access Audit.

Clear signage and a call system, identifying the two entrances will be provided at the base of the external stairs and outside the ground floor entrance indicating the visitor route and also the choice of entry.

Those visitors who are unable to climb the stairs to access the first floor will be directed to the ground floor entrance. There they will be met by a volunteer and can purchase tickets at the shop in the Museum Room. The visitor will be able to have an equally rewarding experience of the first floor content via specially commissioned digital media and handling objects.

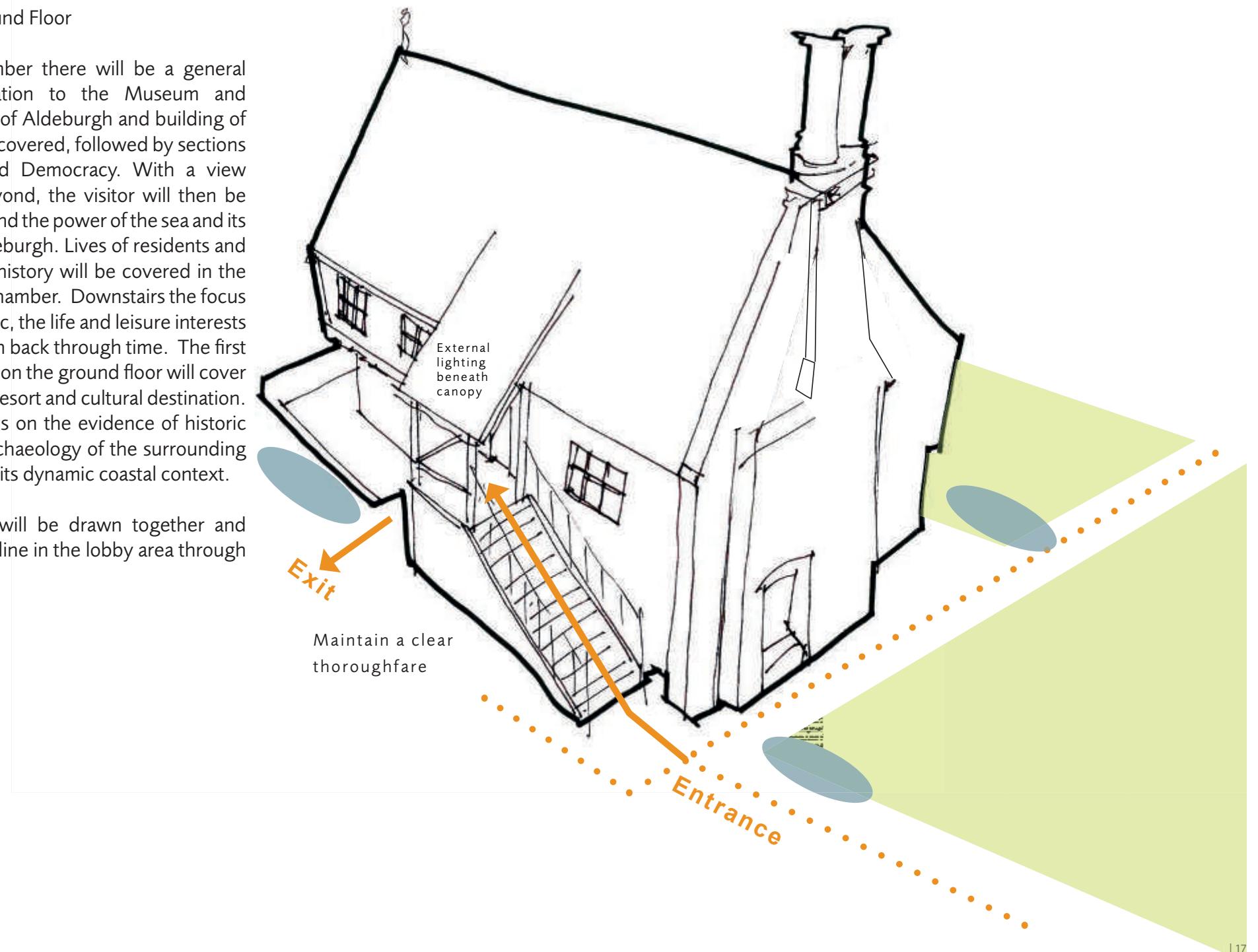
## VISITOR EXPERIENCE

The exhibition is notionally and physically split according to the historic function of the building, with:

- **Civic and Governance** at First Floor
- **Aldeburgh Life** at Ground Floor

Within the Council Chamber there will be a general introduction and orientation to the Museum and Aldeburgh town. The rise of Aldeburgh and building of the Moot Hall will then be covered, followed by sections on Civic Governance and Democracy. With a view of the beach and sea beyond, the visitor will then be introduced to themes around the power of the sea and its dramatic influence on Aldeburgh. Lives of residents and the town's later maritime history will be covered in the remainder of the council chamber. Downstairs the focus will turn to the more prosaic, the life and leisure interests of the people of Aldeburgh back through time. The first part of the Museum Room on the ground floor will cover the rise of Aldeburgh as a resort and cultural destination. The final chapter will focus on the evidence of historic settlement through the archaeology of the surrounding area; setting Aldeburgh in its dynamic coastal context.

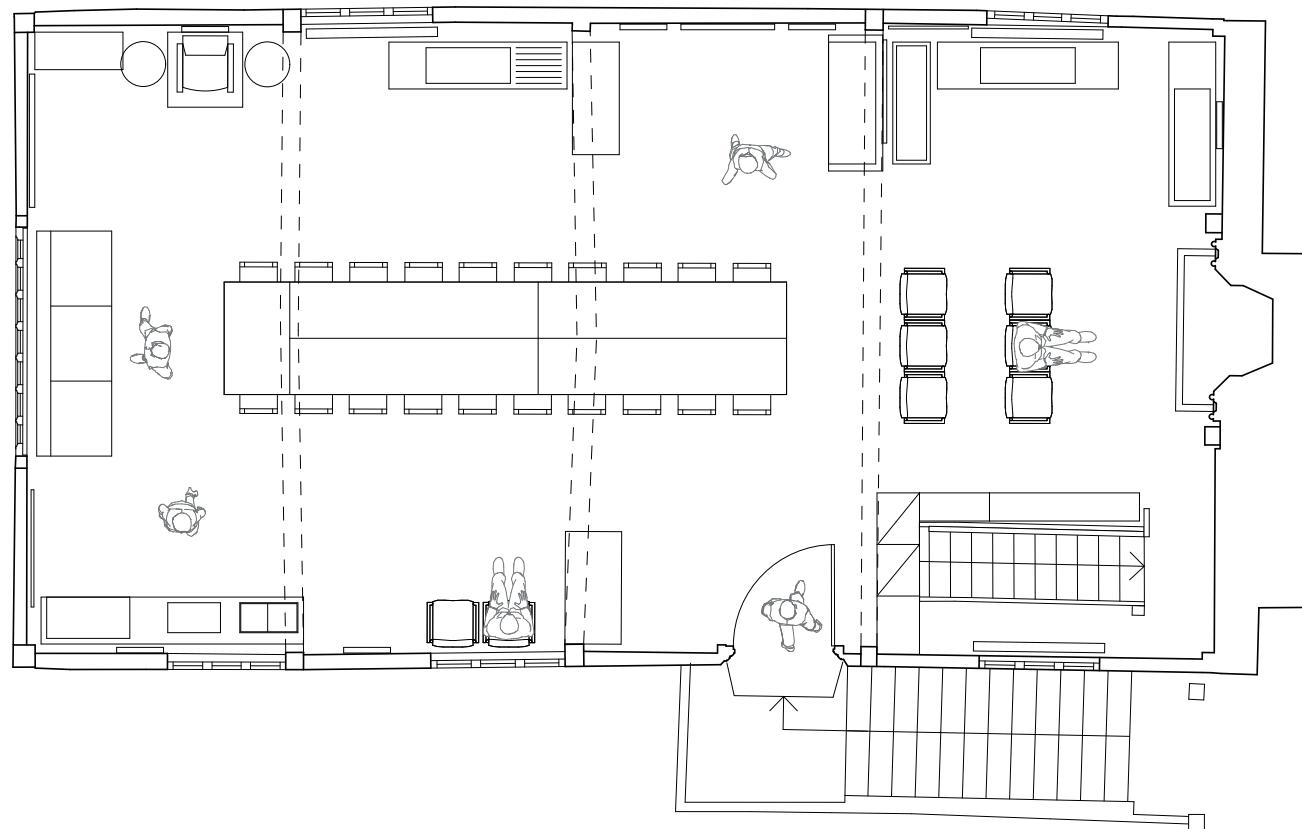
The stories and themes will be drawn together and reinforced by a visual timeline in the lobby area through which visitors will leave.



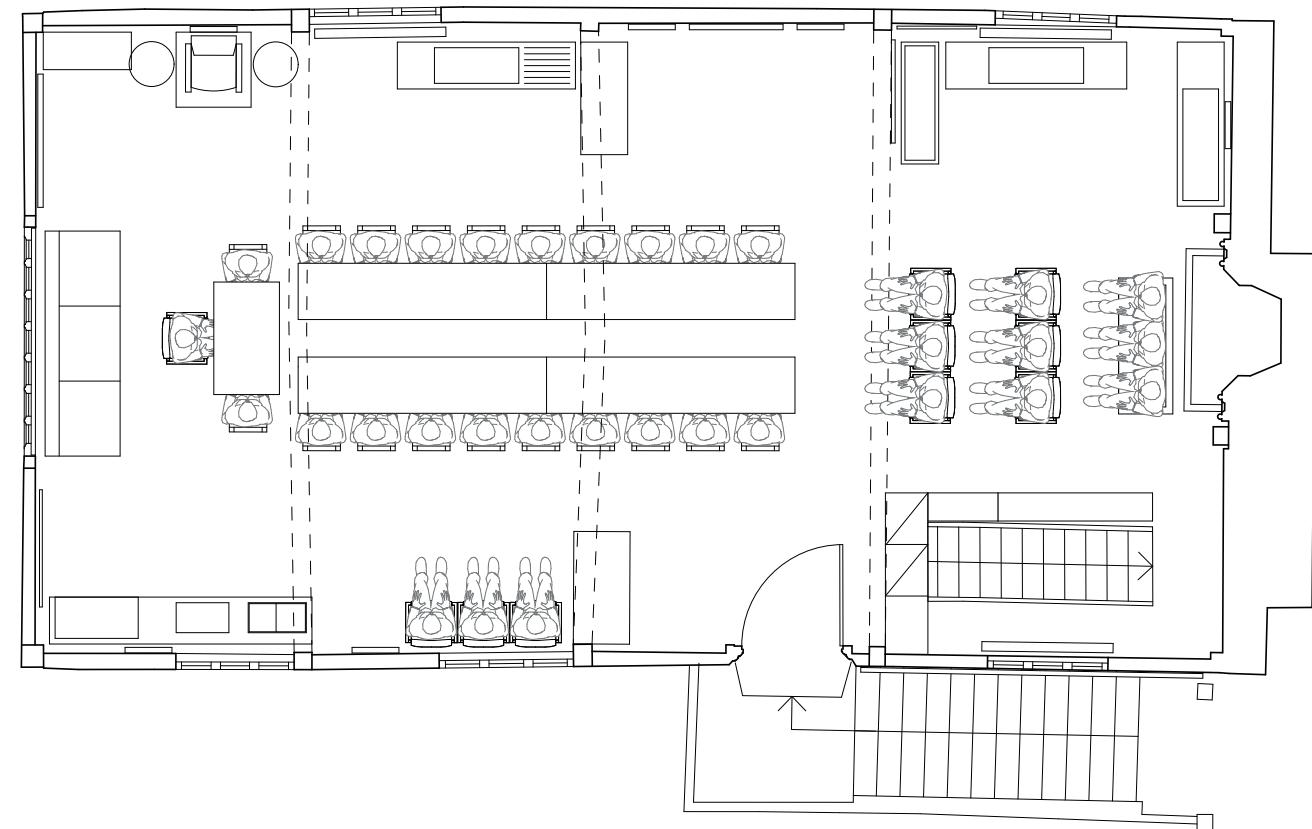
# DUAL USE

The Moot Hall has complex and overlapping uses; spaces are used at different times by museum visitors, council staff and members of the public. With overlapping uses and functions, and shared spaces and equipment, the designs have been developed considering the varied needs of all users; staff and visitors, Council and Museum.

The first floor, in particular, must serve as an important museum room as well as the Council Chamber. The space has been designed to work for both these very different functions without the need for significant rearrangement of furniture.



FIRST FLOOR PLAN - EXHIBITION USE  
max. capacity - 30no.  
assumed peak visitor numbers - 15no.



FIRST FLOOR PLAN - COUNCIL USE  
table. capacity - 21no.  
max. public numbers - 12no.

# INSPIRATION



brass sheet



printed graphics on minimal white display



built-in solid timber joinery / shelf display



electric collection of different scale objects



dark built-in display / graphics with drawers below



wrap around corner display



glass display cases integrated into timber joinery



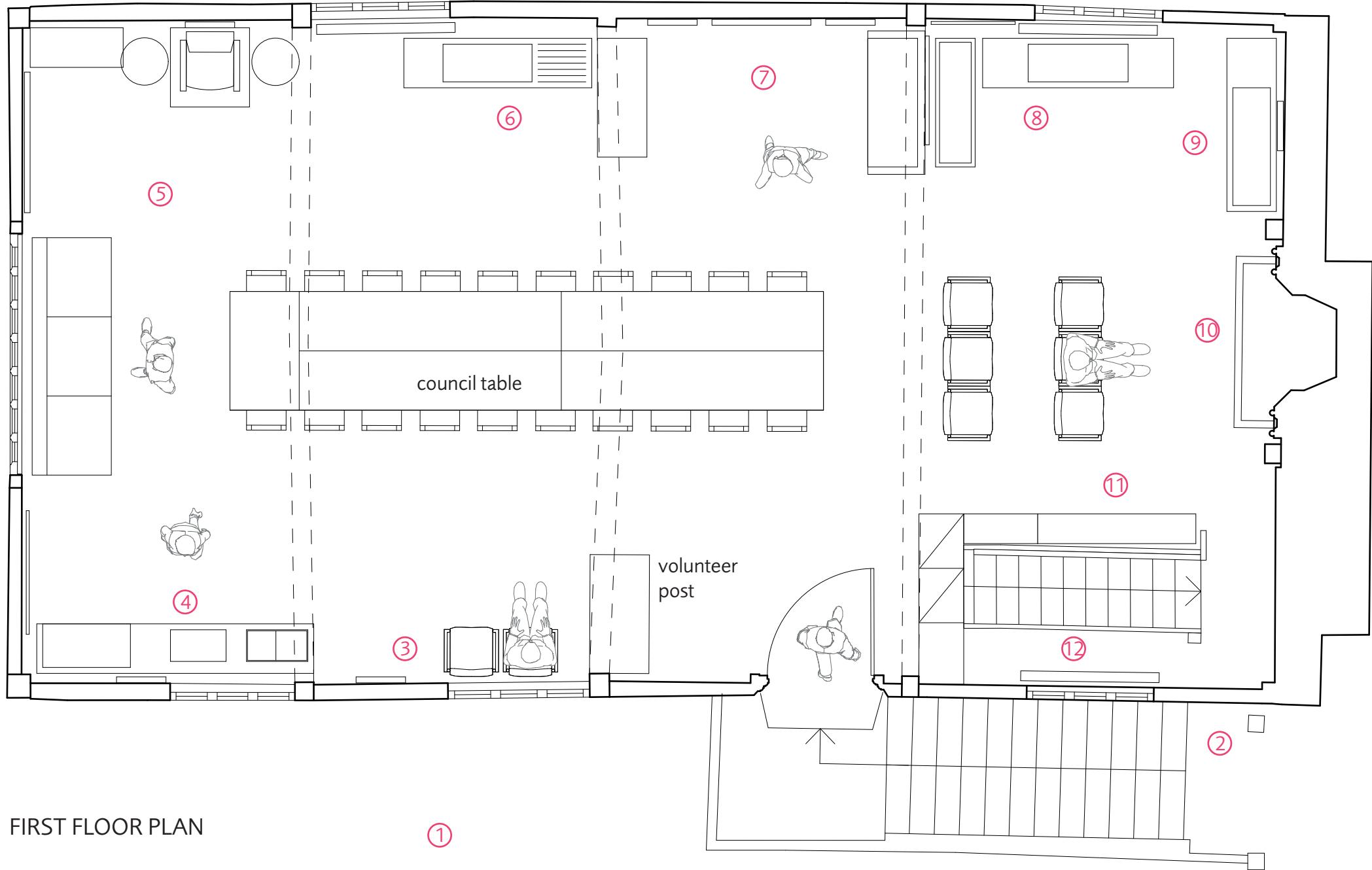
simple oak bench with graphics

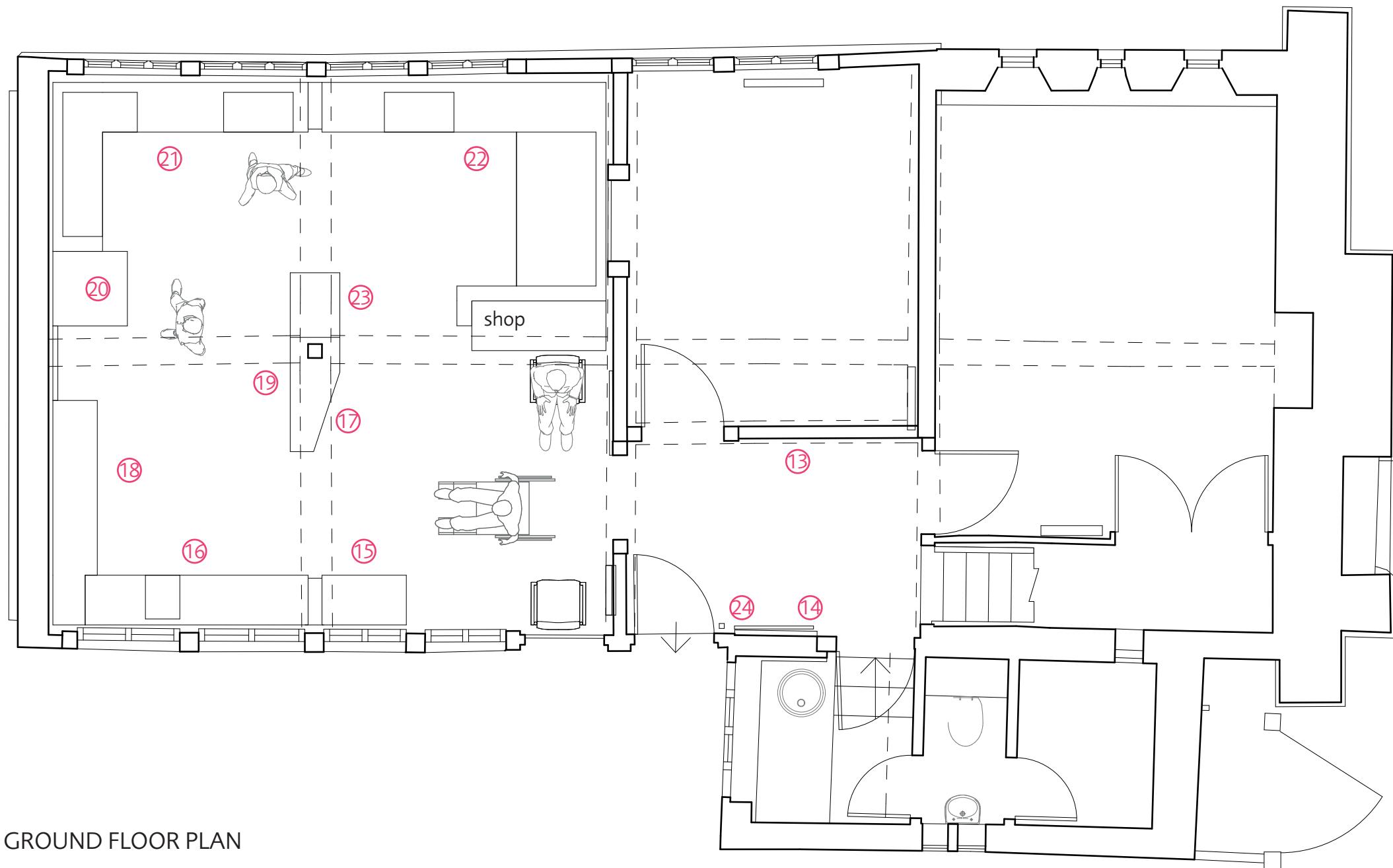


pared back oak furniture against white backdrop

# PROPOSED MUSEUM PLANS

- ① EXTERNAL INTERPRETATION
- ② INTRODUCTION
- ③ ORIENTATION
- ④ THE RISE OF ALDEBURGH
- ⑤ GOVERNANCE
- ⑥ CRIME & PUNISHMENT
- ⑦ TOWNFOLK & ARTISTS
- ⑧ DYNAMIC SEA
- ⑨ BUILDINGS & ARCHITECTURE / TEMPORARY DISPLAY
- ⑩ FILMS
- ⑪ SHIPS & THE SEA
- ⑫ COUNCIL MEMORABILIA

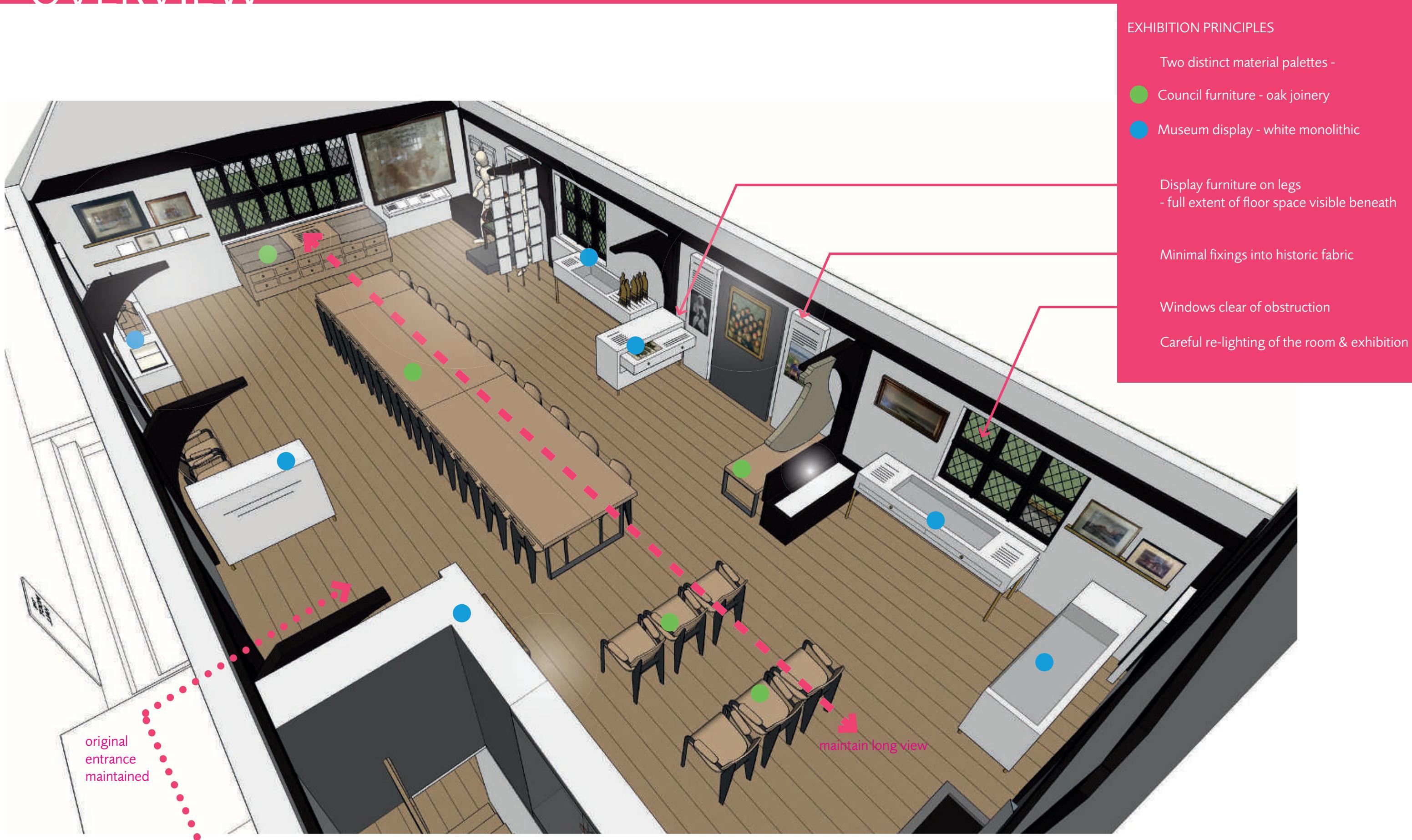




## GROUND FLOOR PLAN

- (13) TIMELINE
  - (14) ALDEBURGH AT WAR
  - (15) ALDEBURGH LIFE
  - (16) RESORT
  - (17) ORAL HISTORIES
  - (18) CABINET OF CURIOSITIES
  - (19) ALDEBURGH NOTABLES
  - (20) PREHISTORY
  - (21) BARBERS POINT
  - (22) SNAPE
  - (23) TEMPORARY EXHIBITION
  - (24) ACKNOWLEDGEMENTS

# OVERVIEW





view of the Council Chamber from the South end

# OVERVIEW

## EXHIBITION PRINCIPLES

Built in unit unify exhibition and maximise floor space

Maximised legibility of original shop form

Display unit below window cill level

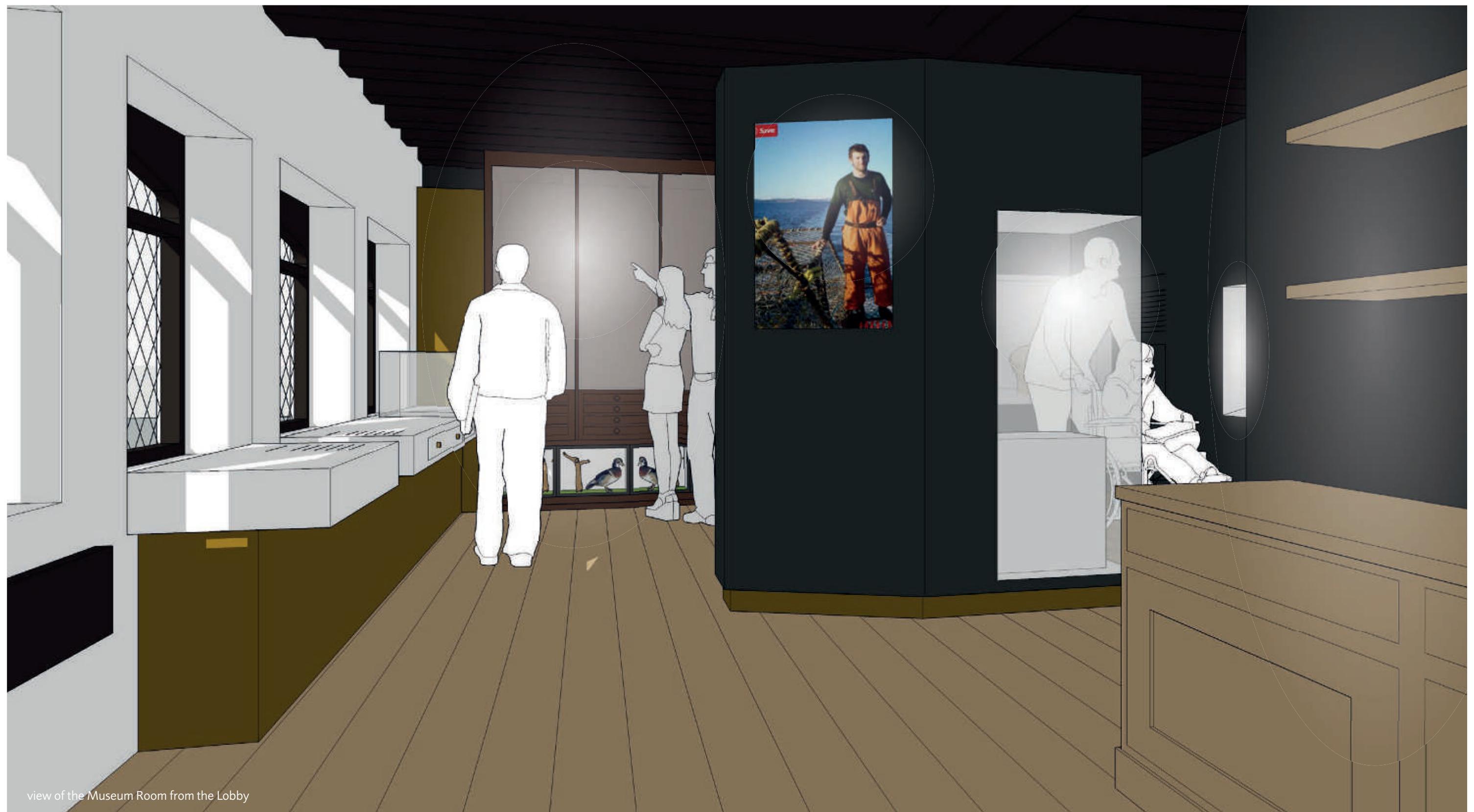
Central unit built around column

Separator acknowledges beams above / original shop layout

Shop display in unfinished timber  
- reference to original shop

Historic shop door and windows unobstructed





view of the Museum Room from the Lobby

# GRAPHICS

The graphics are a crucial component of the palette of interpretative media that will be employed to communicate with visitors effectively. The proposed graphic communications will establish a simple recognisable brand for Aldeburgh Museum in the Moot Hall which can be used across all branded communications create cohesion and consistency.

Graphics will provide effective orientation, information and interpretation of history and object collections in a balanced but effective manner.

Graphics and units will be robust and where appropriate designed to accommodate future flexibility of content and interpretation.

## TYPOGRAPHY

Graphic communication / interpretation will need to work at many levels

- Thematic titles / body text
- External / Wayfinding graphics
- Labels
- AV / IT

To communicate these levels we propose the use of the san-serif typeface 'Akzidenz Grotesk' & 'Scala Sans'. These will work for both headlines and body copy as they have simple, legible character forms.

A serif typeface, Scala, has been selected for display of historical dates and quotes because it has a classic feel that is more in tune with the past. It also nicely complements its modern relative typeface, Scala Sans.

## Panel systems

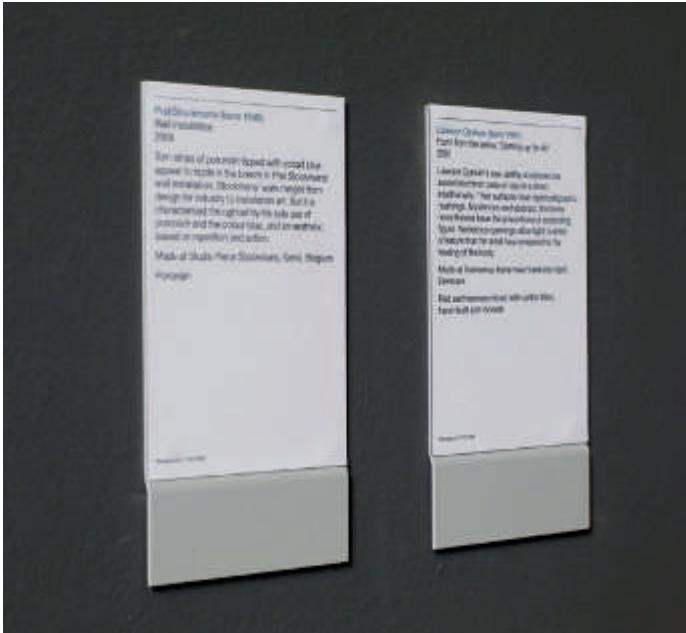
A modular freestanding panel system. This can be updated by the museum itself, moved around to accommodate meetings and moving displays and works with the heritage setting as it requires minimal fixing into the building.

Use of the same material upstairs and downstairs and for all graphics, including drawer labels and inserts.



## Labels

Labels can be spraypainted mdf and use a similar language to the panels. Using colour codes for label differentiation.

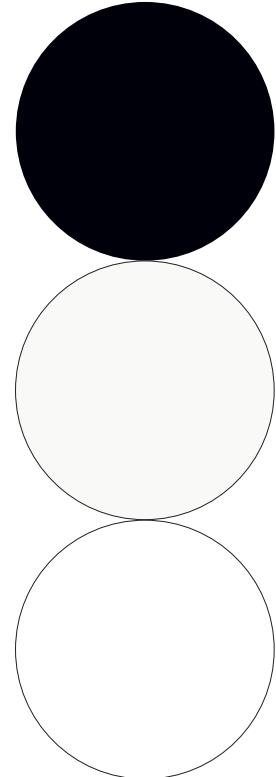


## Colours

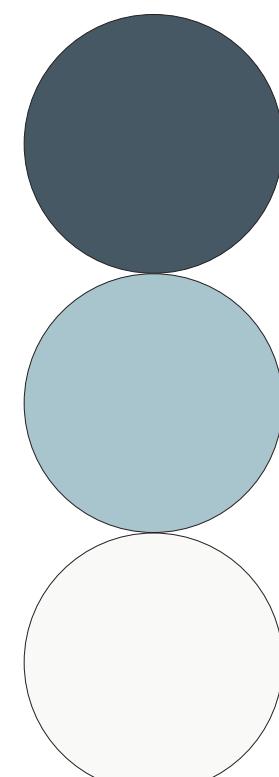
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A simple palette being white, black, grey with very few highlight colours which derive from the tudor palette.

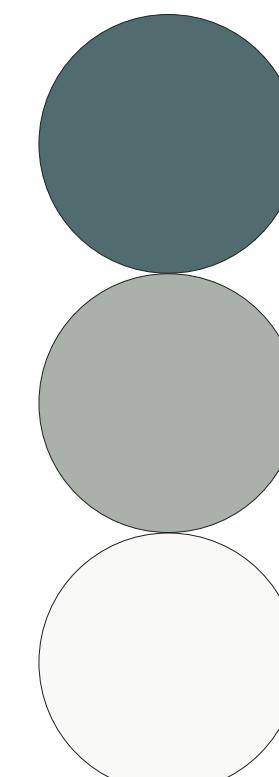
**Primary Black & off whites**



**Upstairs: Darkgrey, offwhite**



**Downstairs: Dark green grey, offwhite**



## Typography

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Scala Serif

*Scala Serif*

**Scala Serif**

SCALA SERIF

Aviditisto blabore volorum,  
autē eaque nonet laboreictet  
peres earum facidunt escium  
ea dendam voluptas a core  
dolorep eruptam quis es  
dolorrum, temodi re volore  
exceperum, id mos ex esecum  
que optia

Akzidenz Grotesk

Akzidenz Grotesk

**Akzidenz Grotesk**

*Akzidenz Grotesk*

Aviditisto blabore volorum,  
autē eaque nonet laboreictet  
peres earum facidunt escium  
ea dendam voluptas a core  
dolorep eruptam quis es  
dolorrum, temodi re volore  
exceperum, id mos ex esecum  
que optia

Scala Sans

*Scala Sans*

**Scala Sans**

SCALA SANS

Aviditisto blabore volorum,  
autē eaque nonet laboreictet  
peres earum facidunt escium  
ea dendam voluptas a core  
dolorep eruptam quis es  
dolorrum, temodi re volore  
exceperum, id mos ex esecum  
que optia

**Museum title**

---

Title to be used on the introduction panel and throughout the museum.

Various naming options, final to be agreed.

# Aldeburgh Museum & the Moot Hall

## Aldeburgh Museum The Moot Hall

### Aldeburgh Museum in the Moot Hall

**Museum title V2**

---

Title to be used on the introduction panel and throughout the museum.

Various naming options, final to be agreed.

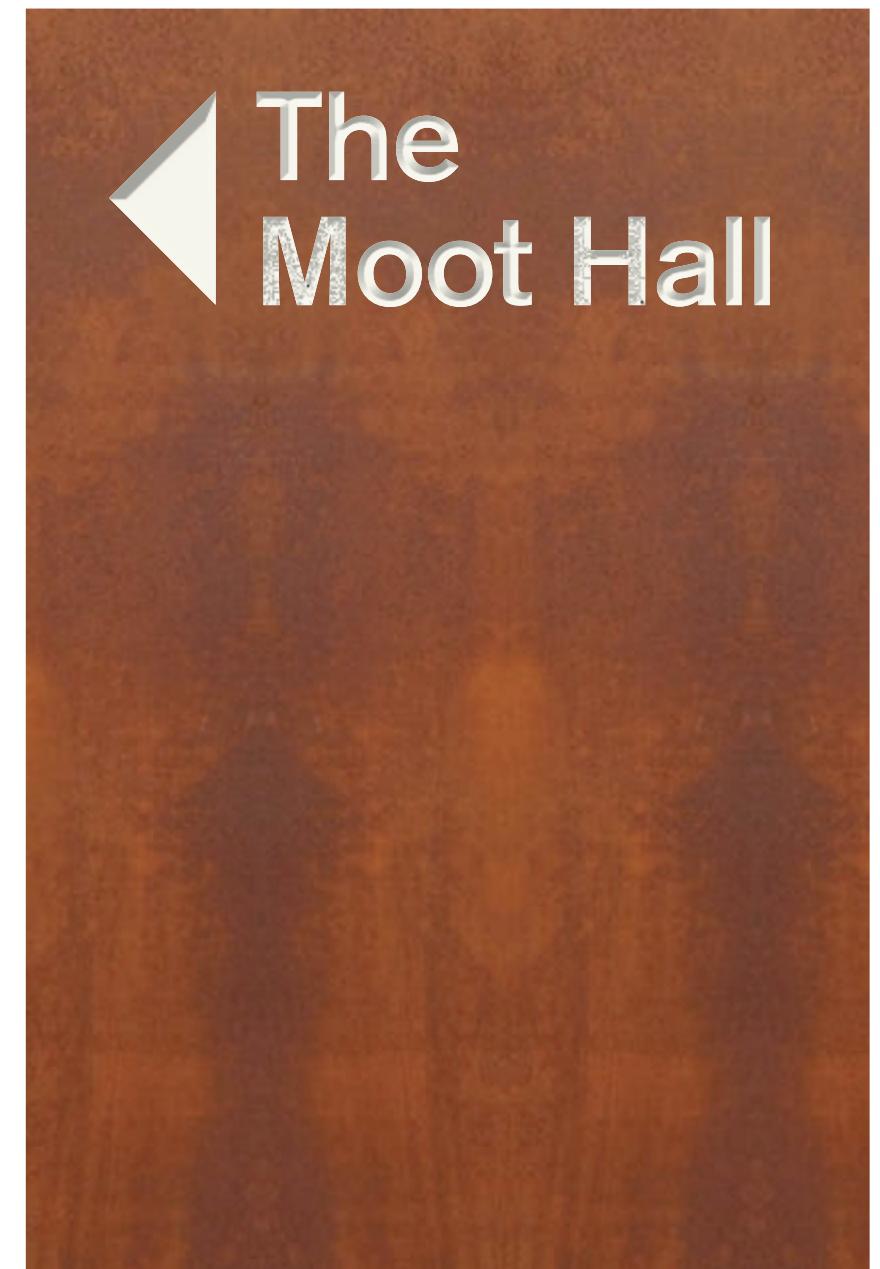
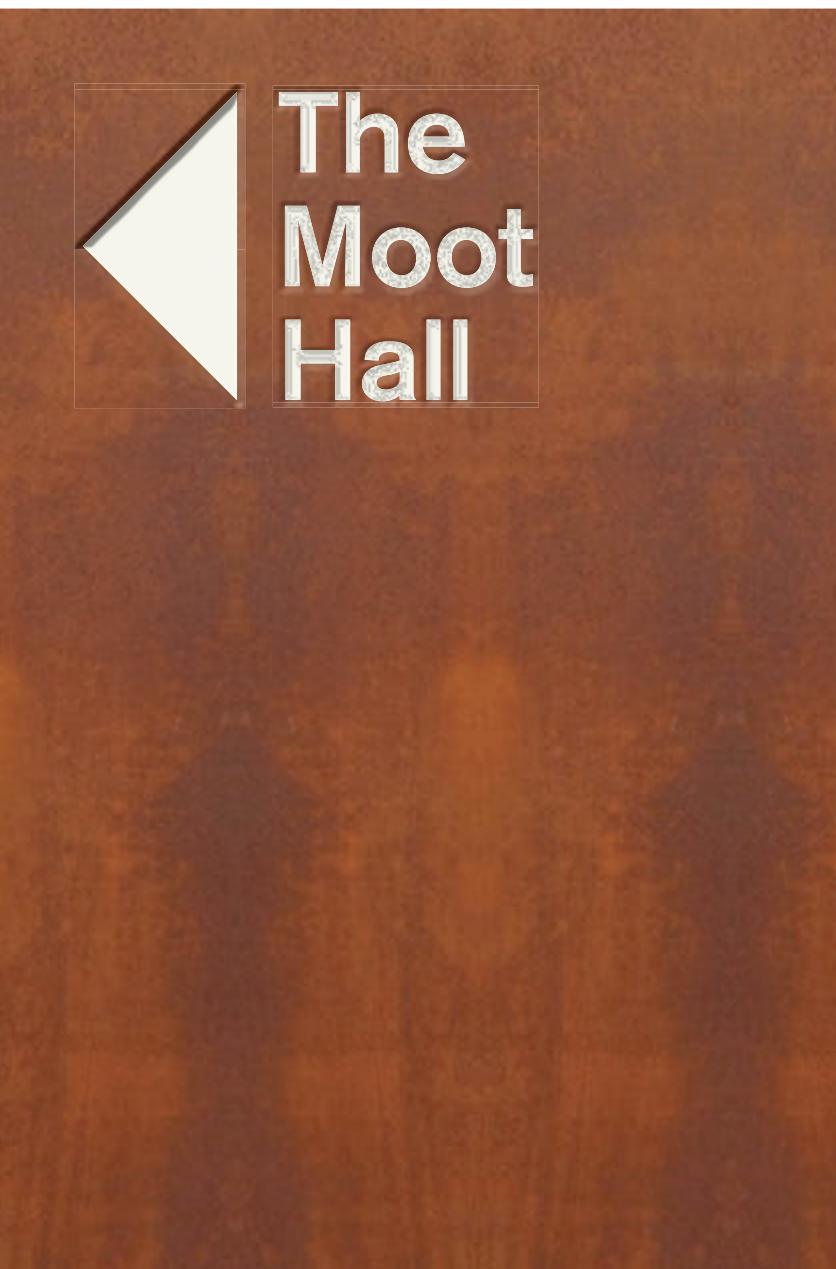
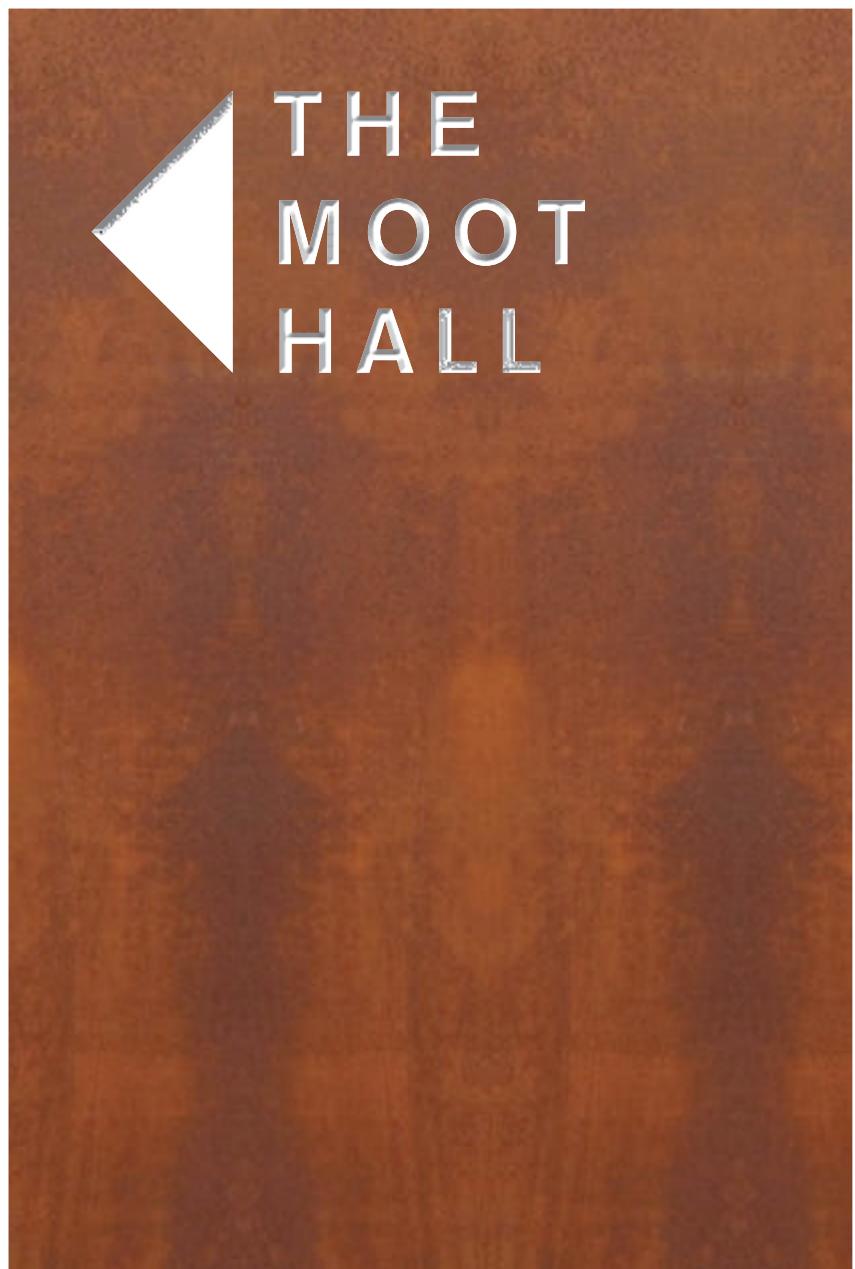
**Aldeburgh Museum &  
THE MOOT HALL**

**Aldeburgh Museum  
THE MOOT HALL**

**Aldeburgh Museum in  
THE MOOT HALL**

## External signage

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External signage out of corten steel with cut through laser lettering. Functioning at the same time as directional signage.

## Introduction panel

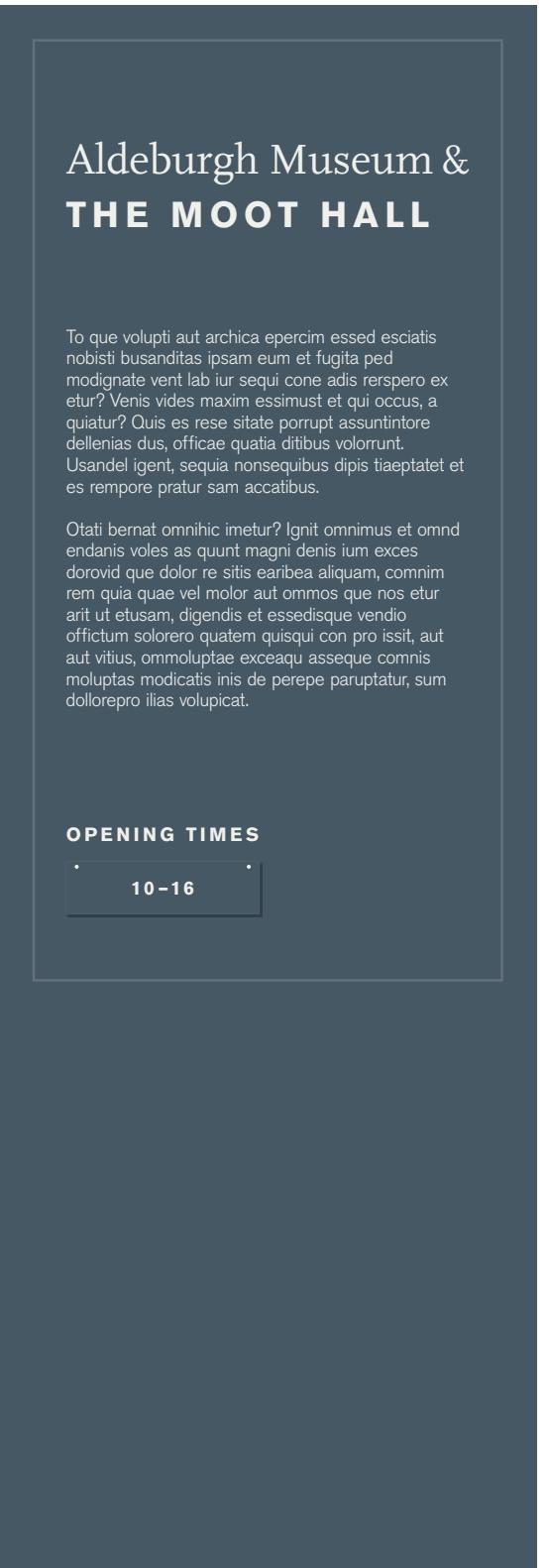
---

Panel introducing Moot Hall and the museum. Located outside of museum.

**Dims:** final dimensions TBC

**Material:** Powdercoated metal with weatherseal, routed shadowgap

**Colours:** Dark grey and off white text



## Section panels long

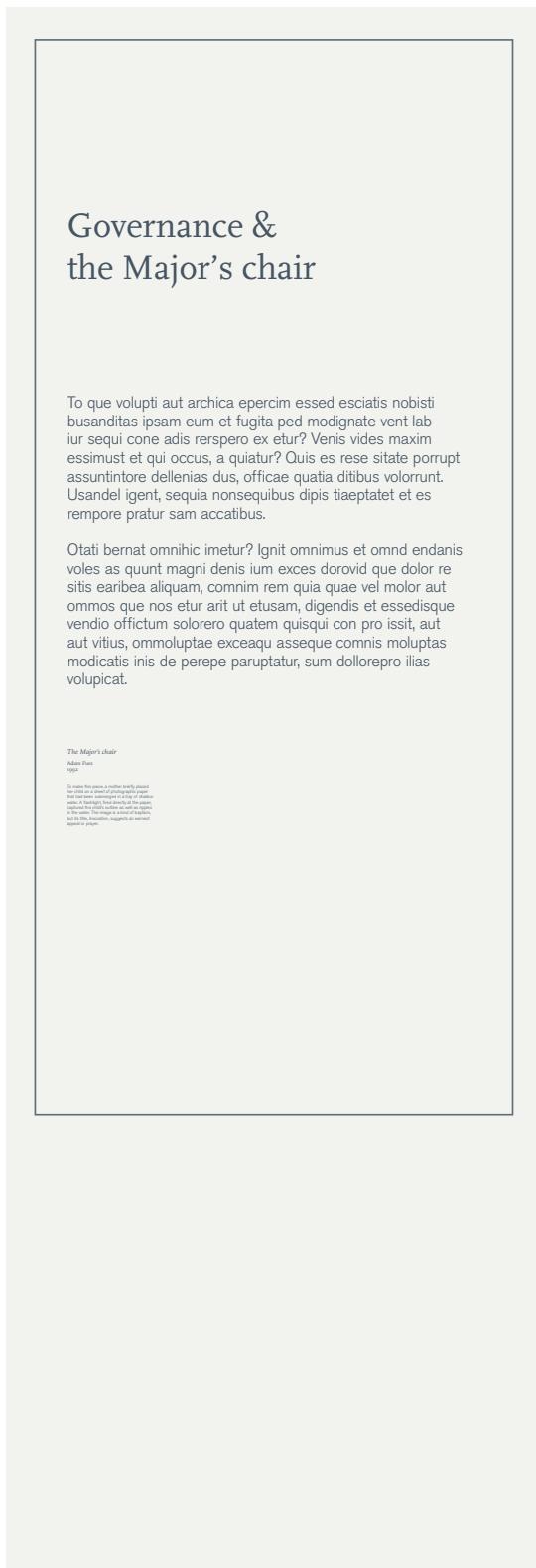
Panels to introduce each section

**Dims:** final dimensions TBC

**Material:** Spraypainted MDF with routed shadowgap

**Colours:** Off white substrate and dark grey text, printed direct to media with digital print

Some panels might have images, extra labels or screens integrated.



## Section panels short

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Panels to introduce each section

**Dims:** final dimensions TBC

**Material:** Spraypainted MDF with routed shadowgap

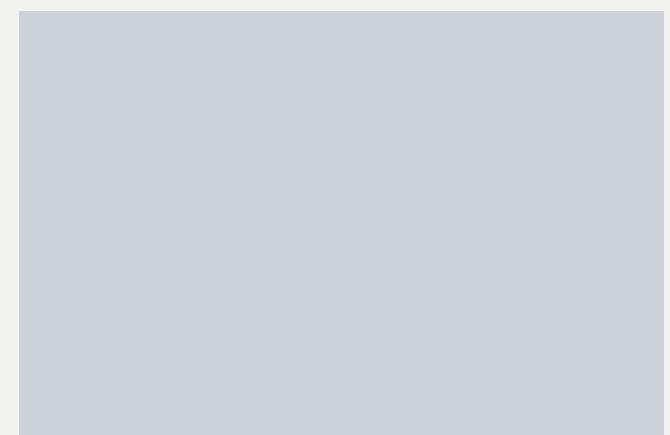
**Colours:** Off white substrate and dark grey text, printed direct to media with digital print

Some panels might have images, extra labels or screens integrated.

### Townfolk & Artists

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### Crime & Punishment

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## Section panel integrated with showcases

Panels to introduce each section

**Dims:** final dimensions TBC

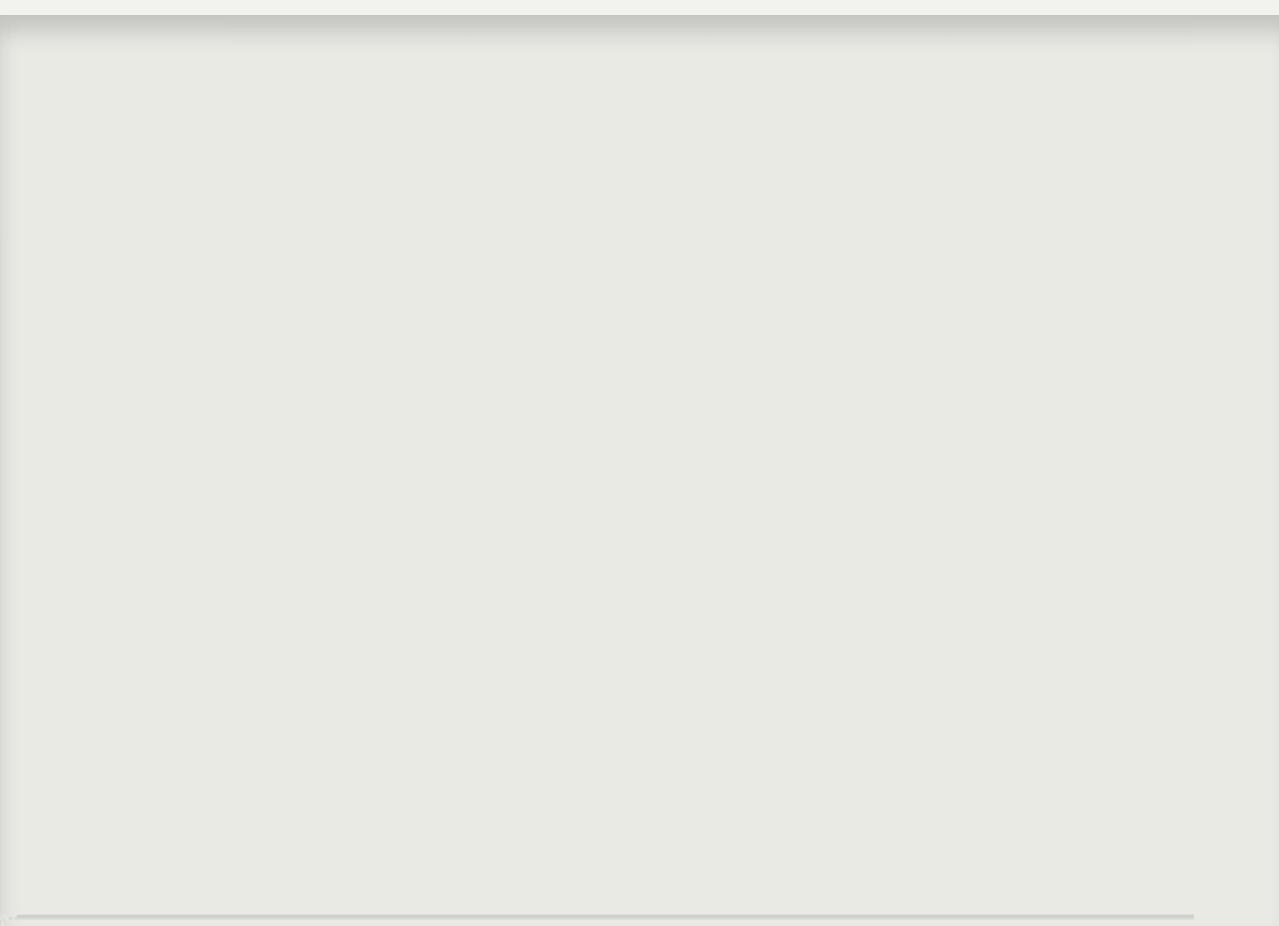
**Material:** Material of the showcase

**Colours:** Off white substrate and dark grey text printed direct to media with digital print

Governance &  
the Major's chair

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busanditas ipsam eum et fugita ped modignate vent  
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asseque commis moluptas modicatis inis de perepe  
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Governance &  
the Major's chair

To que volupti aut archica epercim essed esciatis nobisti  
busanditas ipsam eum et fugita ped modignate vent  
lab iur sequi cone adis respero ex etur? Venis vides  
maxim essumst et qui occus, a quiaut? Quis es rese  
sitate porrupt assuntinore dellenia dus, officiae quatia  
ditibus volorunt. Usandel igent, sequila nonsequibus dipis  
tiaeptatet et es rempore pratur sam accatibus.

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que dolor re sitis earbea aliquam, commin rem quia  
quae vel molor aut ommos que nos etur ari ut etusam,  
digendis et essedisque vendio offictum solorero quaten  
quisqui con pro issit, aut aut vitius, ommoluptae excequ  
asseque commis moluptas modicatis inis de perepe  
parupitur, sum dolorepro ilias volupcat.

## Story panel

Panels to introduce each section

**Dims:** final dimensions TBC

**Material:** Painted MDF

**Colours:** Dark grey, grey blue or off white, printed direct to media with digital print

*Story panel*  
Boats and collectibles

To make this piece, a mother briefly placed her child on a sheet of photographic paper that had been submerged in a tray of shallow water. A flashlight, fired directly at the paper, captured the child's outline as well as ripples in the water. The image is a kind of baptism, but its title, Invocation, suggests an earnest appeal or prayer.

Aliquant isquiducimin porera debit quam quod maximin ciatur apienimporro ommoluptur re solut occae perum facepeliquam et plabores voluptum quas endunt porepelit acim volorest laboratiis quam, ea des exeressus del et.

*Personal story*  
Lady Chatterbox

To make this piece, a mother briefly placed her child on a sheet of photographic paper that had been submerged in a tray of shallow water. A flashlight, fired directly at the paper, captured the child's outline as well as ripples in the water. The image is a kind of baptism, but its title, Invocation, suggests an earnest appeal or prayer.

Aliquant isquiducimin porera debit quam quod maximin ciatur apienimporro ommoluptur re solut occae perum facepeliquam et plabores voluptum quas endunt porepelit acim volorest laboratiis quam, ea des exeressus del et.

*Story panel*  
Boats and collectibles

To make this piece, a mother briefly placed her child on a sheet of photographic paper that had been submerged in a tray of shallow water. A flashlight, fired directly at the paper, captured the child's outline as well as ripples in the water. The image is a kind of baptism, but its title, Invocation, suggests an earnest appeal or prayer.

Aliquant isquiducimin porera debit quam quod maximin ciatur apienimporro ommoluptur re solut occae perum facepeliquam et plabores voluptum quas endunt porepelit acim volorest laboratiis quam, ea des exeressus del et.

## Object label (wall)

Panels to introduce each section

**Dims:** final dimensions TBC

**Material:** Painted MDF

**Colours:** Dark grey and off white text or reverse, digital printed direct to media

### *Invocation*

Adam Fuss  
1992

To make this piece, a mother briefly placed her child on a sheet of photographic paper that had been submerged in a tray of shallow water. A flashlight, fired directly at the paper, captured the child's outline as well as ripples in the water. The image is a kind of baptism, but its title, *Invocation*, suggests an earnest appeal or prayer.

---

Pavilion designed by Alvar Aalto (1898–1976)  
Helsinki, Finland  
Graphite and colour pencil on tracing paper  
Alvar Aalto Museum

---

### *Invocation*

Adam Fuss  
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To make this piece, a mother briefly placed her child on a sheet of photographic paper that had been submerged in a tray of shallow water. A flashlight, fired directly at the paper, captured the child's outline as well as ripples in the water. The image is a kind of baptism, but its title, *Invocation*, suggests an earnest appeal or prayer.

---

Pavilion designed by Alvar Aalto (1898–1976)  
Helsinki, Finland  
Graphite and colour pencil on tracing paper  
Alvar Aalto Museum

---

## Object label (inside case)

---

Panels to introduce each section

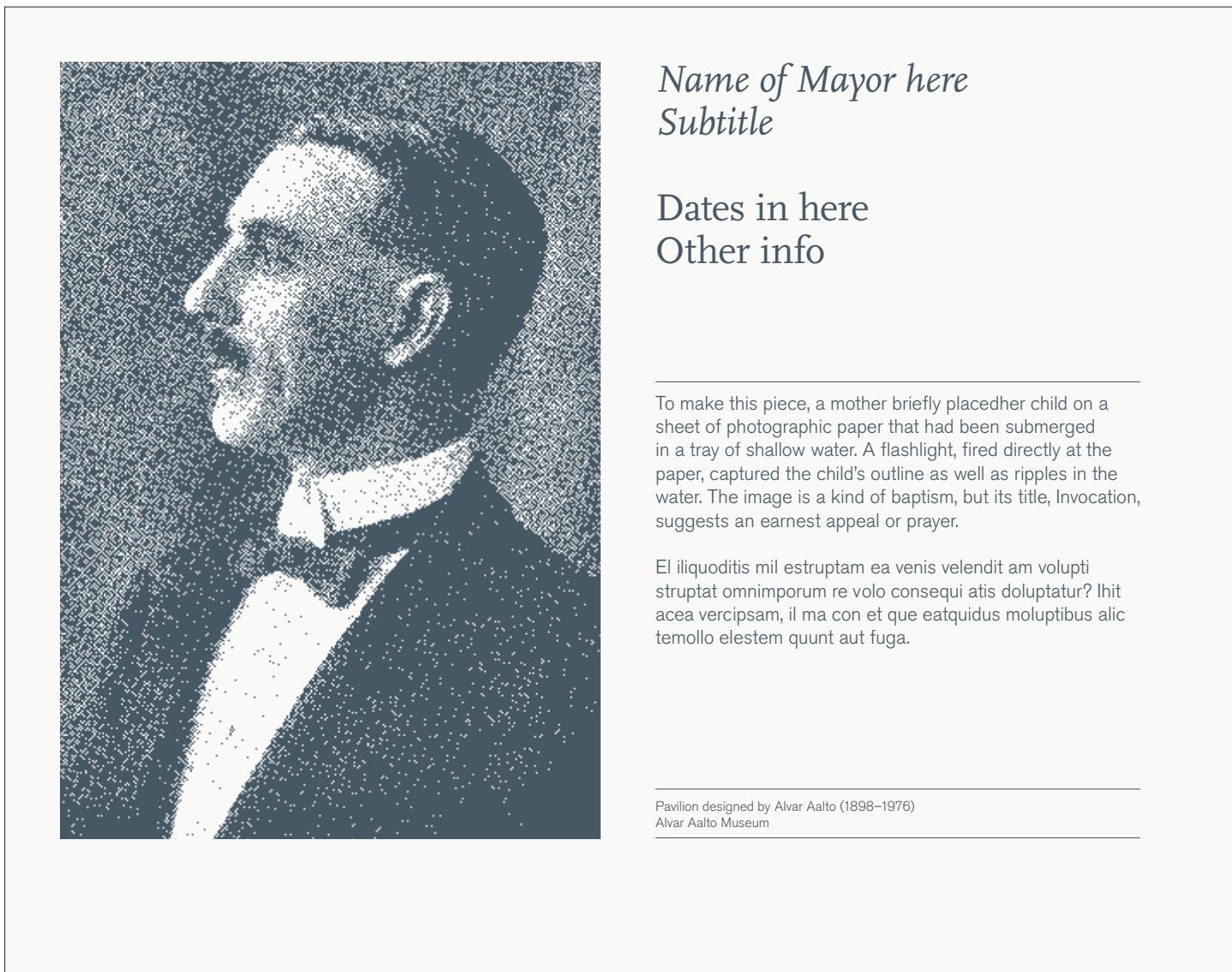
**Dims:** final dimensions TBC

**Material:** Painted MDF

**Colours:** Dark grey and off white text or  
reverse, digital printed direct to media



## Object label drawers



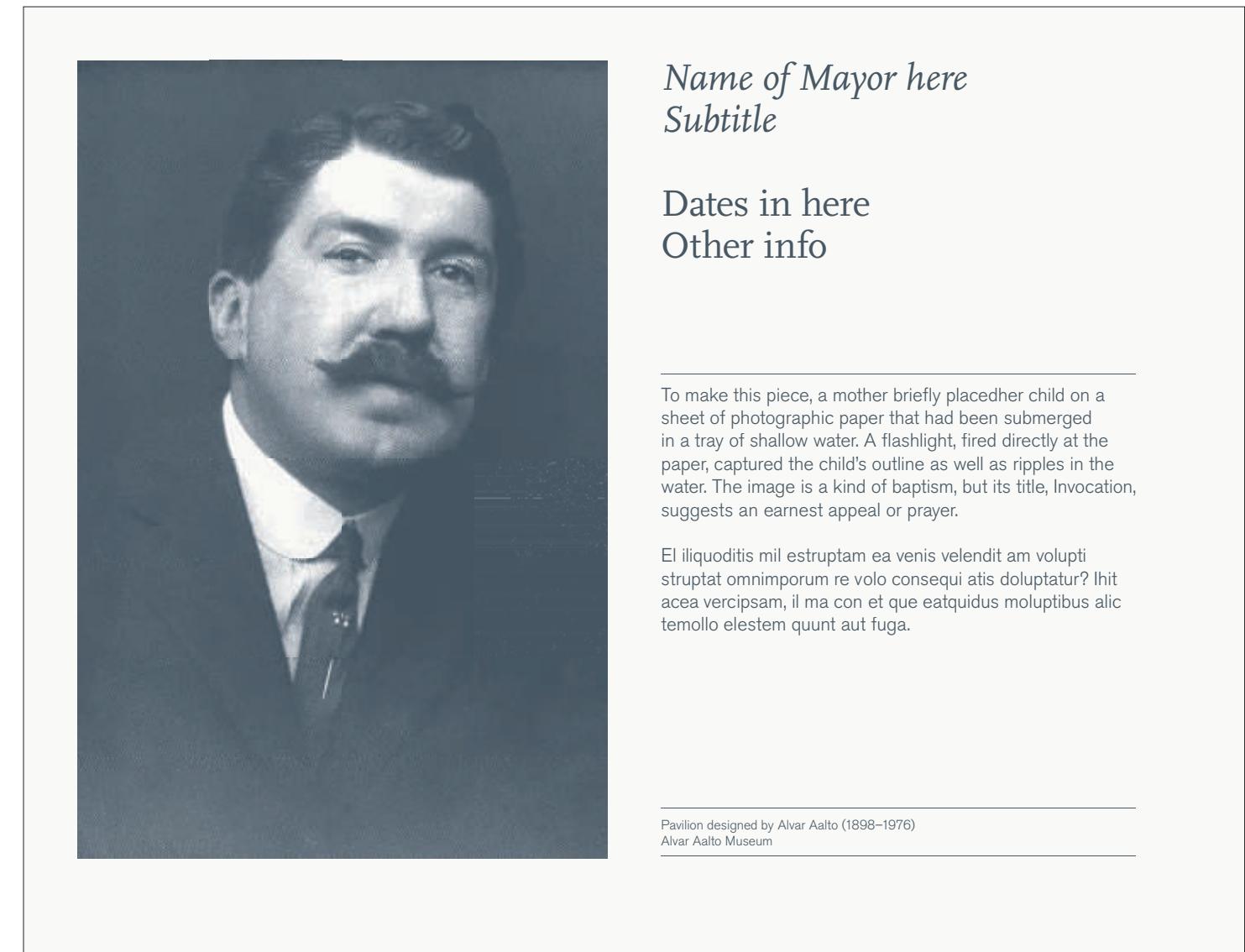
*Name of Mayor here*  
*Subtitle*

Dates in here  
Other info

To make this piece, a mother briefly placed her child on a sheet of photographic paper that had been submerged in a tray of shallow water. A flashlight, fired directly at the paper, captured the child's outline as well as ripples in the water. The image is a kind of baptism, but its title, Invocation, suggests an earnest appeal or prayer.

El iliquidis mil estruptam ea venis velendit am volupti  
struptat omnimporum re volo consequi atis doluptatur? Ihit  
acea vercipsam, il ma con et que eatquidus moluptibus alic  
temollo elestem quunt aut fuga.

Pavilion designed by Alvar Aalto (1898–1976)  
Alvar Aalto Museum



*Name of Mayor here*  
*Subtitle*

Dates in here  
Other info

To make this piece, a mother briefly placed her child on a sheet of photographic paper that had been submerged in a tray of shallow water. A flashlight, fired directly at the paper, captured the child's outline as well as ripples in the water. The image is a kind of baptism, but its title, Invocation, suggests an earnest appeal or prayer.

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Pavilion designed by Alvar Aalto (1898–1976)  
Alvar Aalto Museum

Panels to introduce each section

**Dims:** final dimensions TBC

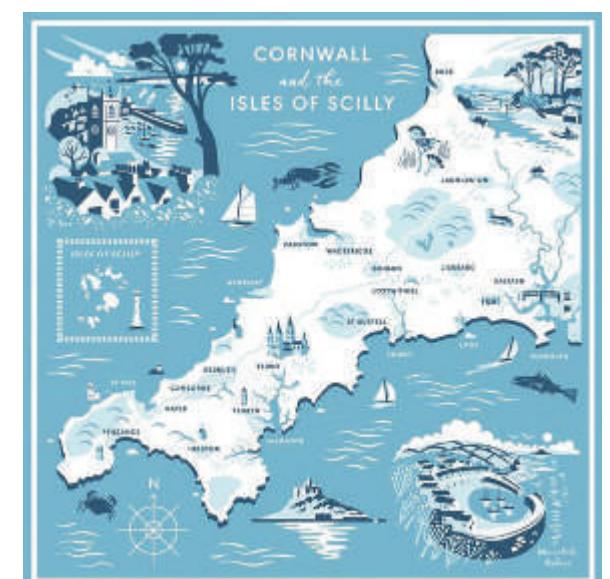
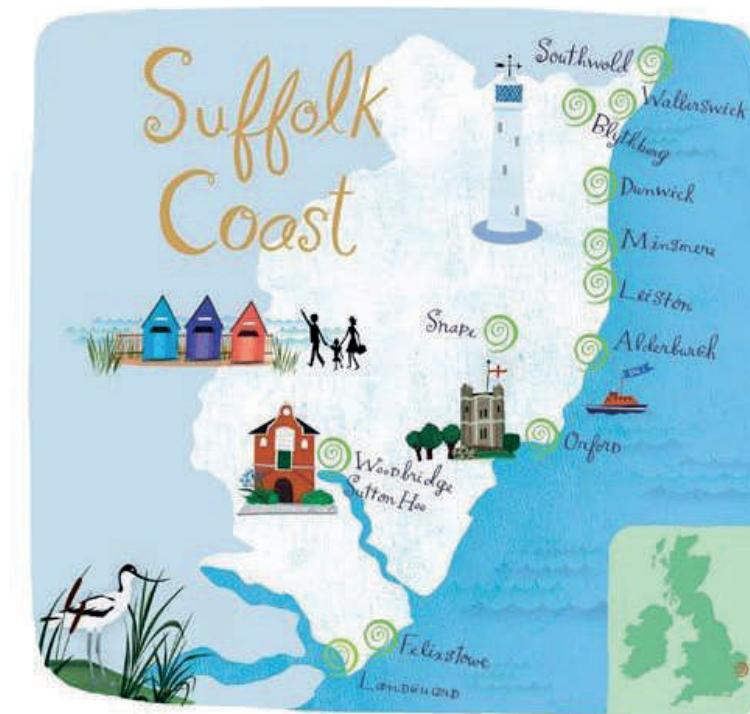
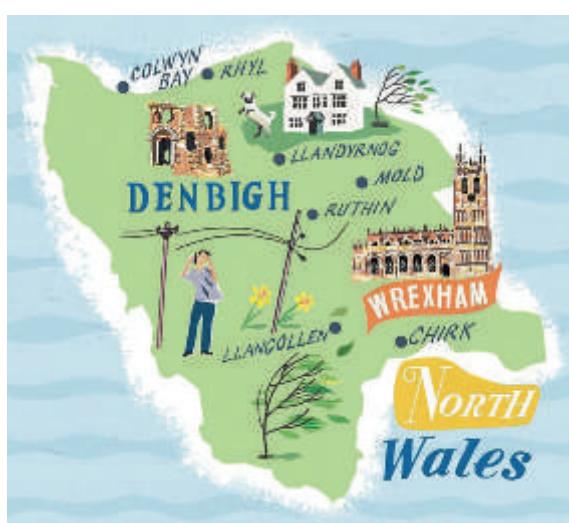
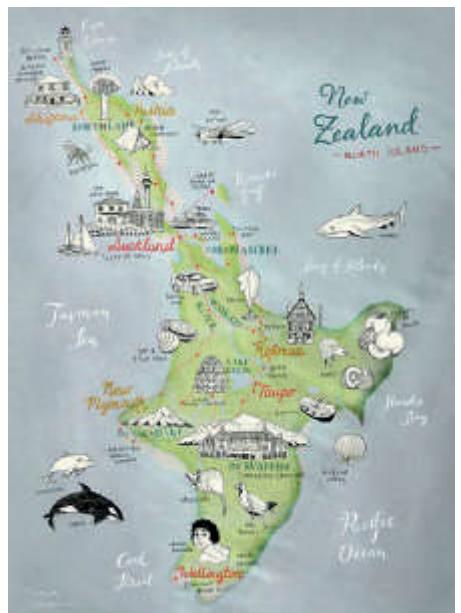
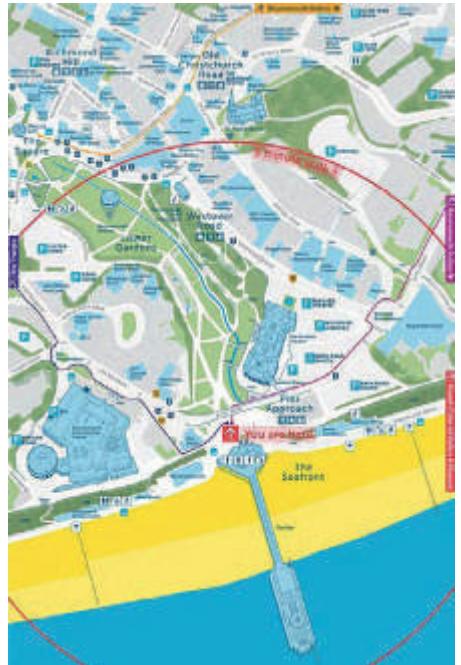
**Material:** Painted MDF, foamboard or  
cardboard

**Colours:** Dark grey text and images,  
digital print



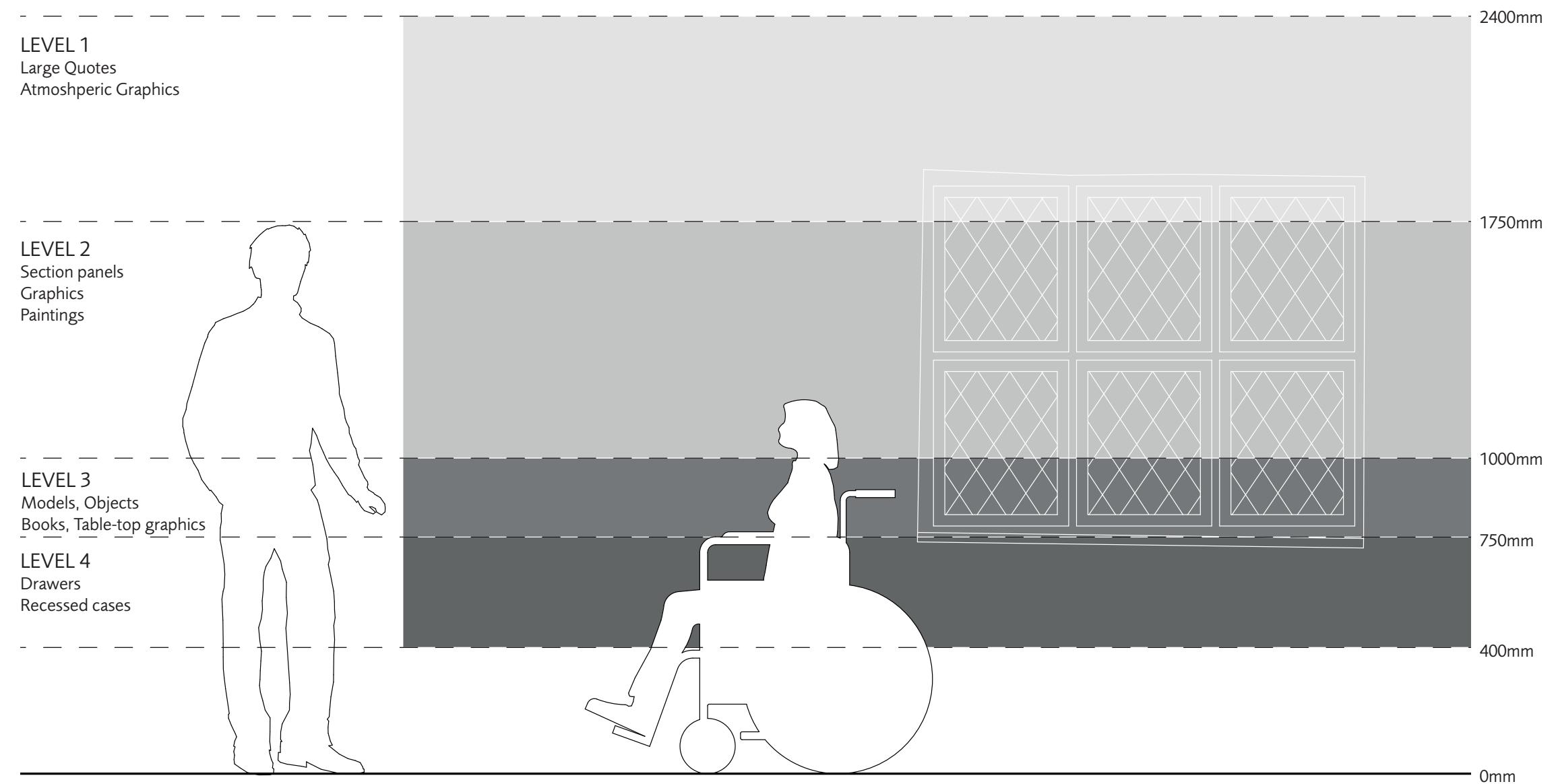
## Map styles

Map illustration to be commissioned by designer once final brief from client is received

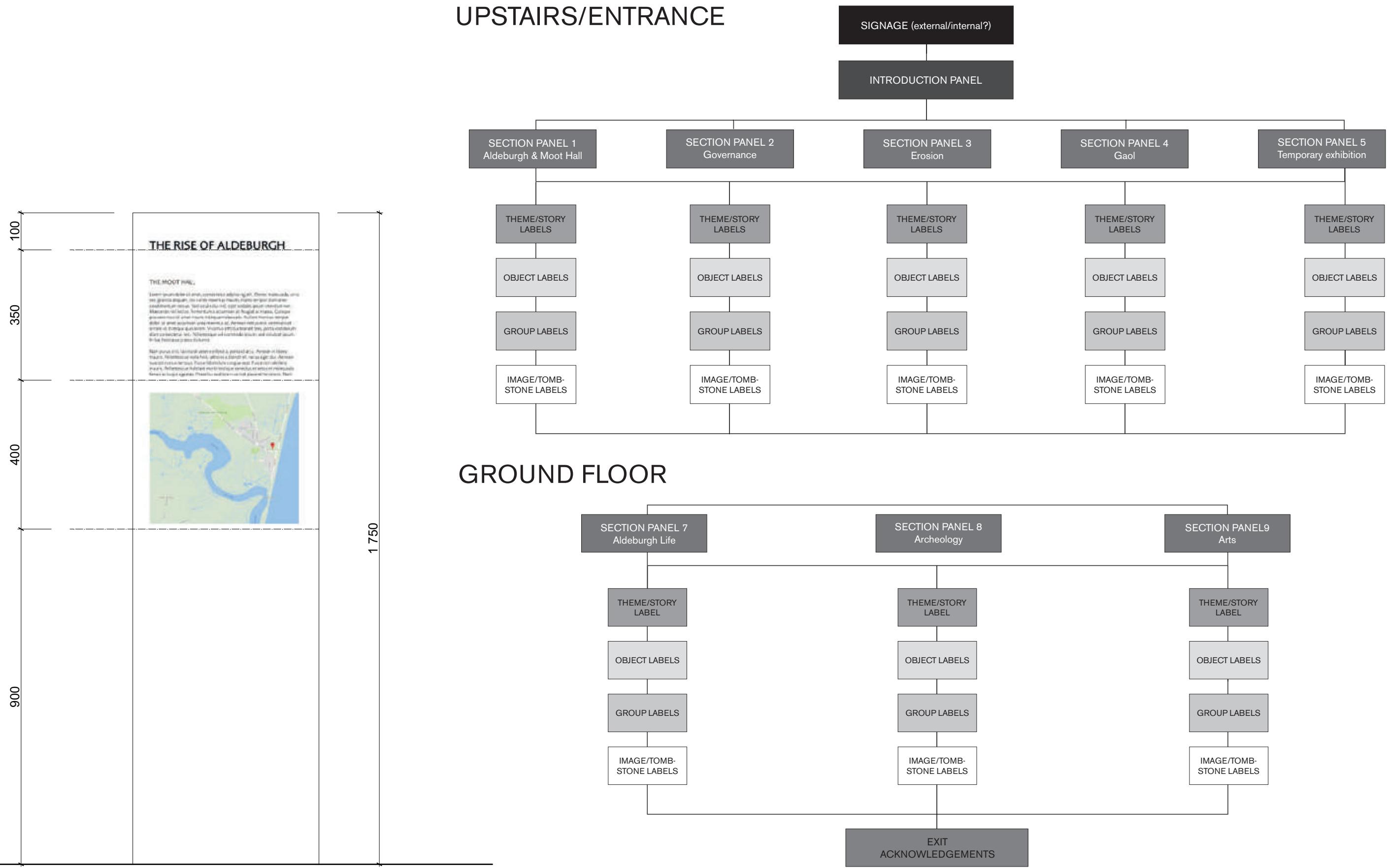


# GRAPHICS (CONT.)

The interpretive datums proposed are designed to ensure that content and key messages are accessible to a diverse range of audiences.



# UPSTAIRS/ENTRANCE



typical section panel

NAME/TITLE	150–180 WORDS	130–150 WORDS	80–100 WORDS	70–80 WORDS	50–60 WORDS
------------	---------------	---------------	--------------	-------------	-------------

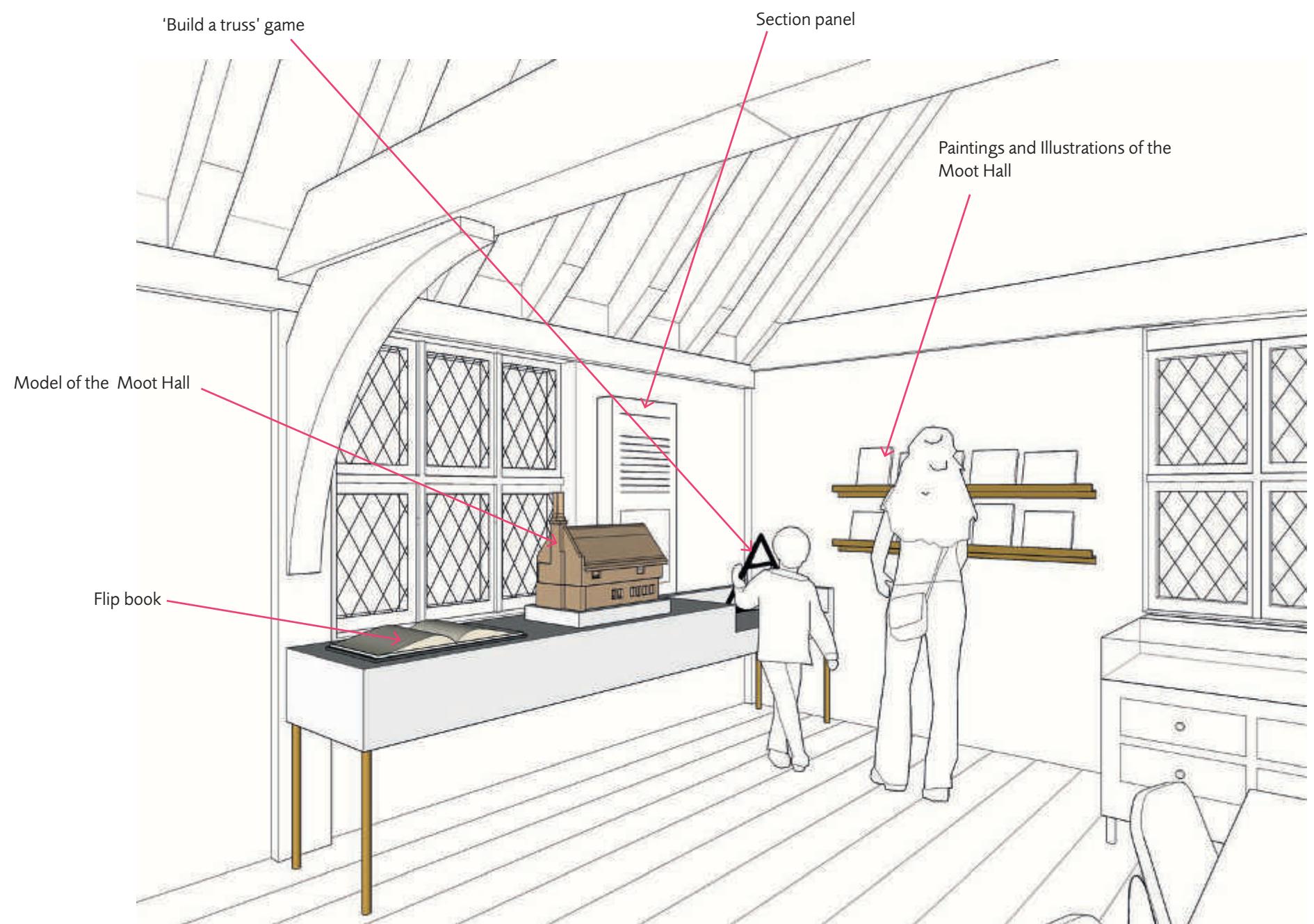
# THE RISE OF ALDEBURGH

The Rise of Aldeburgh tells of Aldeburgh's rise from humble beginnings, as a fishing village, in 11th century to prosperity in the 16th century as a sheltered harbour and a thriving centre for shipbuilding and trade.

Using text, documents, illustrations and Elizabethan maps including the colourful Appleton Map of c.1588

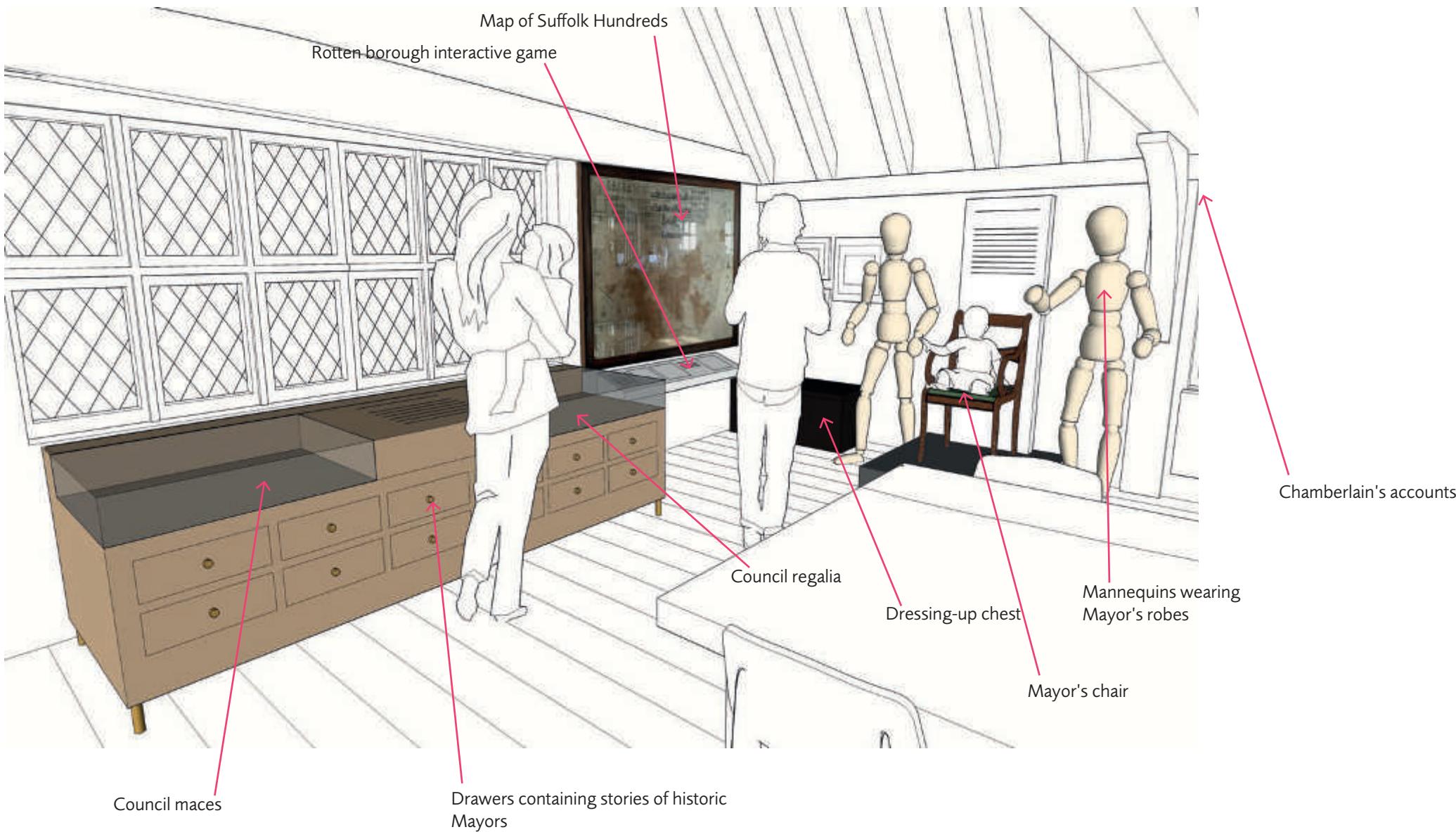
Tells of the construction and changing fortunes of the Moot Hall. From a symbol of new civic pride in the centre of town to a run-down town hall of a dwindling settlement and its revival and 'restoration' in 19th century.

Using text, maps, documents, illustrations, objects, paintings, a model and a physical game as well as the architectural features of the building itself to tell the story.



reference images

# GOVERNANCE



Tells the story of the continual use of the Moot Hall for local governance for over 450 years. Covering the creation of the borough, its ceremonies, traditions and regalia and the stories of mayors, burgesses and councillors. The story of the rotten borough of Aldeburgh and the electoral reforms of 19th century Britain is also told.

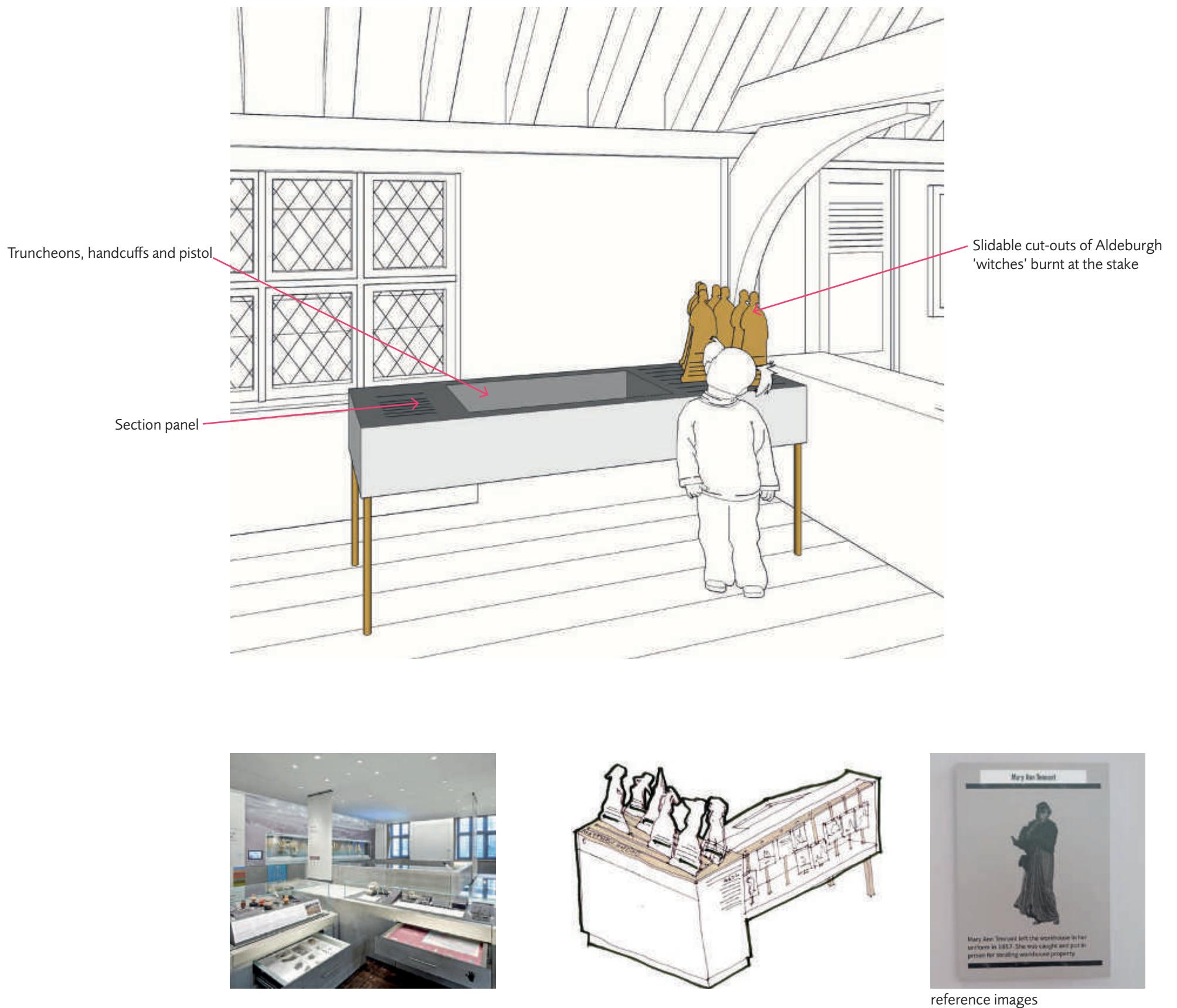
Based round the town's historic 'regalia' and using text, maps, documents, illustrations, objects, replicas, photographs, a digital game, dressing up and the amazing 16th century chamberlain's accounts.



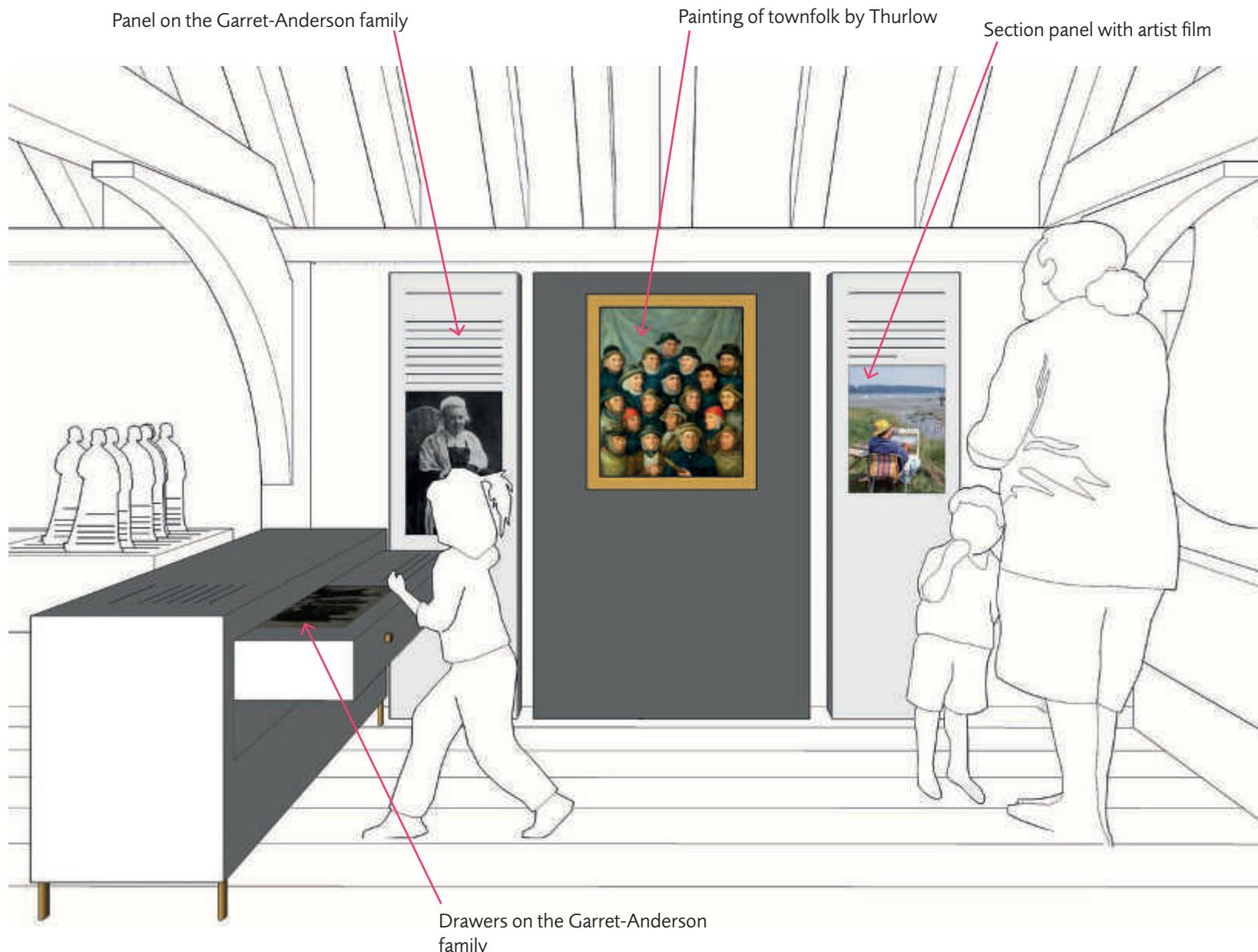
# CRIME & PUNISHMENT

Expose the story of the Moot Hall as a court and jail and of justice and prejudice through the story of the Aldeburgh witch trials.

Using text, documents and illustrations.

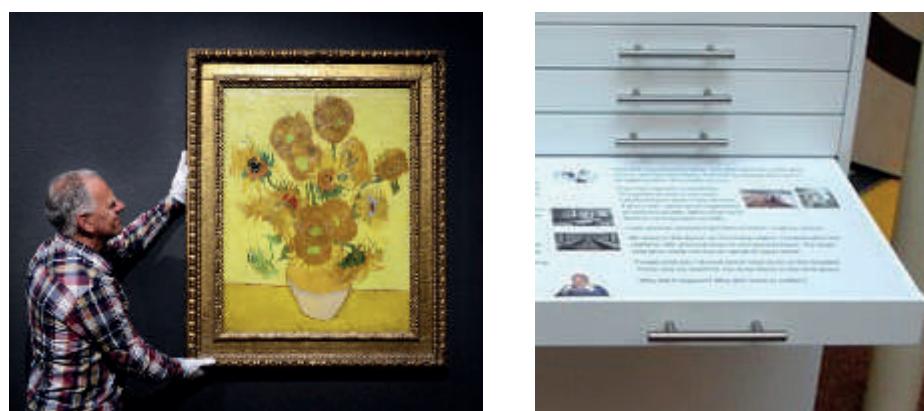


# TOWNFOLK & ARTISTS



Looks at some of the people of Aldeburgh, sailors, fishermen, artists, intellectuals and holiday makers and the work that Aldeburgh has inspired, literary, artistic, political and scientific.

Using text, documents, illustrations, objects, ephemera, paintings, drawings, photographs and film.



# DYNAMIC SEA

Tells of the shifting coast-line and estuary, erosion and flood, silting and scouring and the dramatic storms that have literally changed the shape and fortune of the town. The fascinating story of the village of Slaughden village, now lost to the sea, is told.

Using text, maps, documents, illustrations, paintings, photographs, a physical interactive and objects including the recovered whale bone Three Mariners pub sign from Slaughden.



digital projection of changing coast into chest

whalebone - Three Mariners pub sign

Slaughden finds, newspapers

paintings of Slaughden

historic coastal maps in drawers



reference images



"We had a bath every week... all bathed in one bath on a Saturday."  
William Farmer, Greatenham Workhouse inmate,  
Oral history recording 1977

# SHIPS & THE SEA



Tells the story of the ships, sailors, fisherman, lifeboat men and their wives that are the core to the story of Aldeburgh. This section provides a glimpse at the traditional coastal industries.

Using text, maps, documents, illustrations, objects, ephemera, paintings, photographs, film, audio history and the museums lovely collection of ship models.



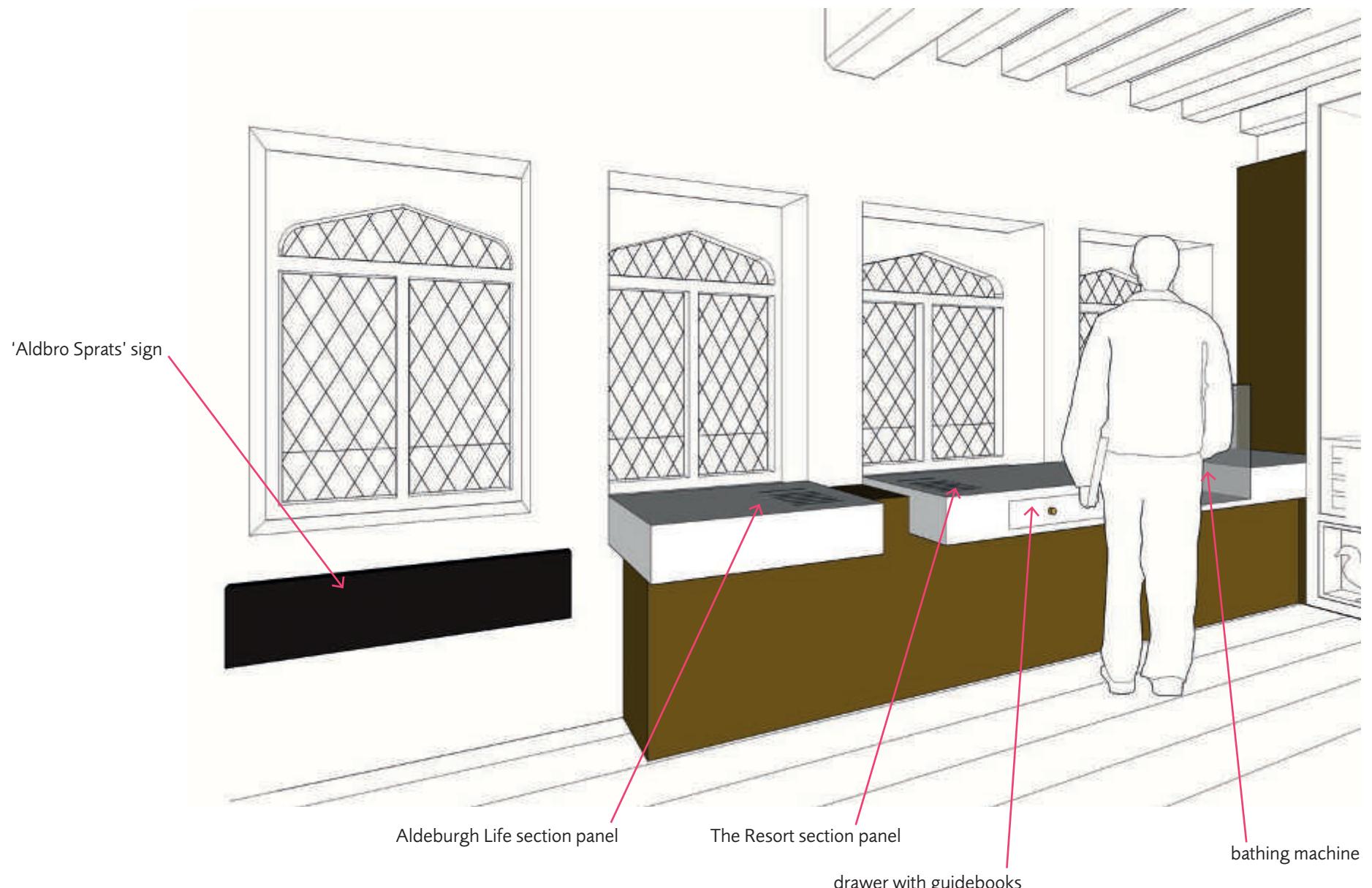
# ALDEBURGH LIFE / THE RESORT

Aldeburgh Life considers how making a living in a coastal community could be harsh for ordinary townsfolk. Even for the merchants, ship owners and gentry it could be precarious.

Using text, documents, illustrations, ephemera, paintings, photographs, film and audio history.

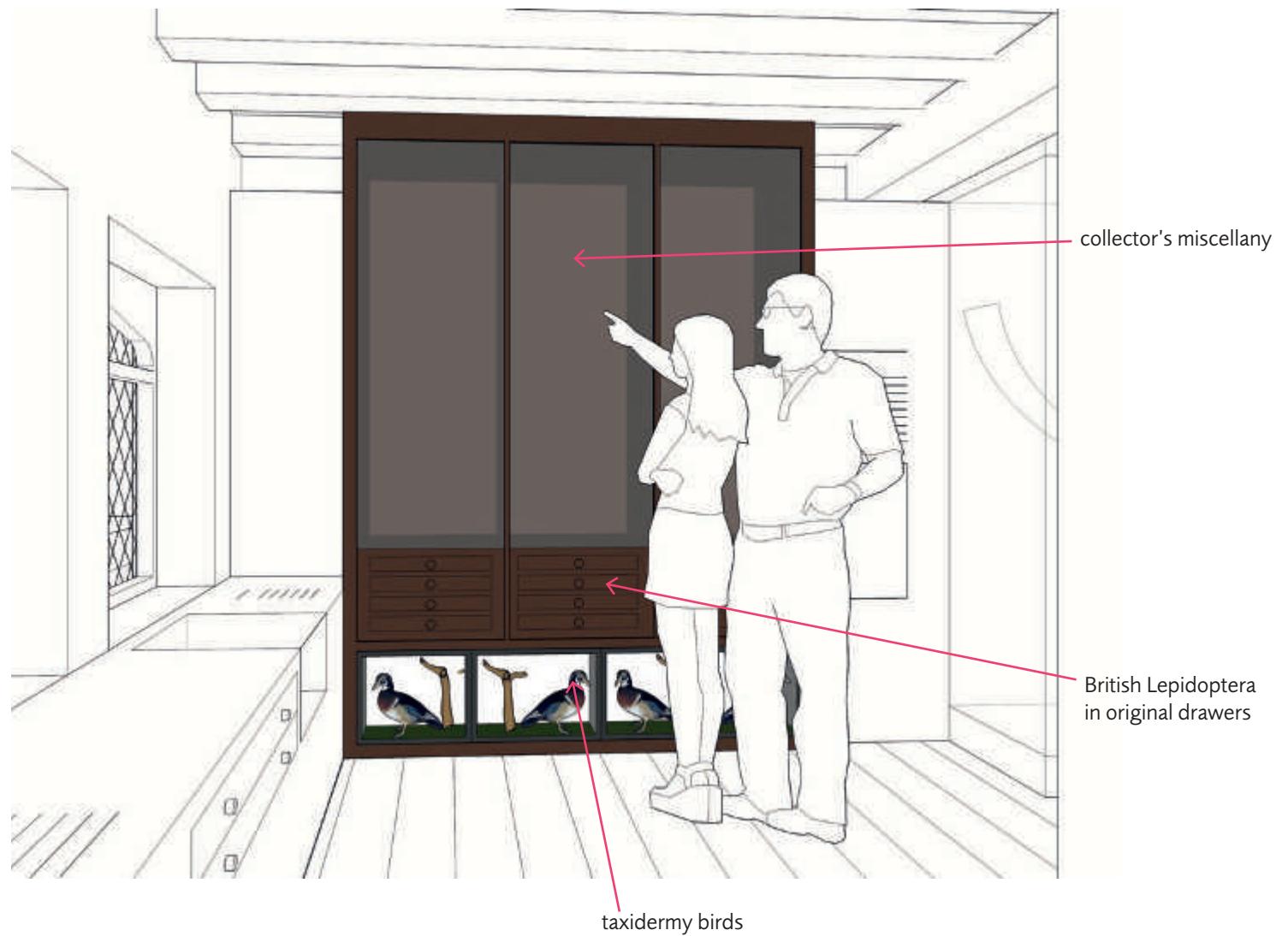
The Resort covers the re-emergence in 18th century of Aldeburgh as a coastal retreat and its development into a popular seaside resort. Looks at the changing lives and livelihood of the people of Aldeburgh. Illustrates how the town expanded and changed, the railway arrived and the ill-fated pier, and other seaside facilities developed.

Using text, maps, documents, illustrations, objects, ephemera, photographs, film, audio history, models.



reference images

# CABINET OF CURIOSITIES / ALDEBURGH NOTABLES



Tells of the role noble and wealthy families have played in the history Aldeburgh since its establishment. The rise of the gentleman collector and creation of intellectual societies formed the basis for the creation of this and many museums. The display will provide a glimpse of the wide range and eclectic collections of these gentlemen and the museum.

Using text, documents, objects, ephemera, paintings, photographs.



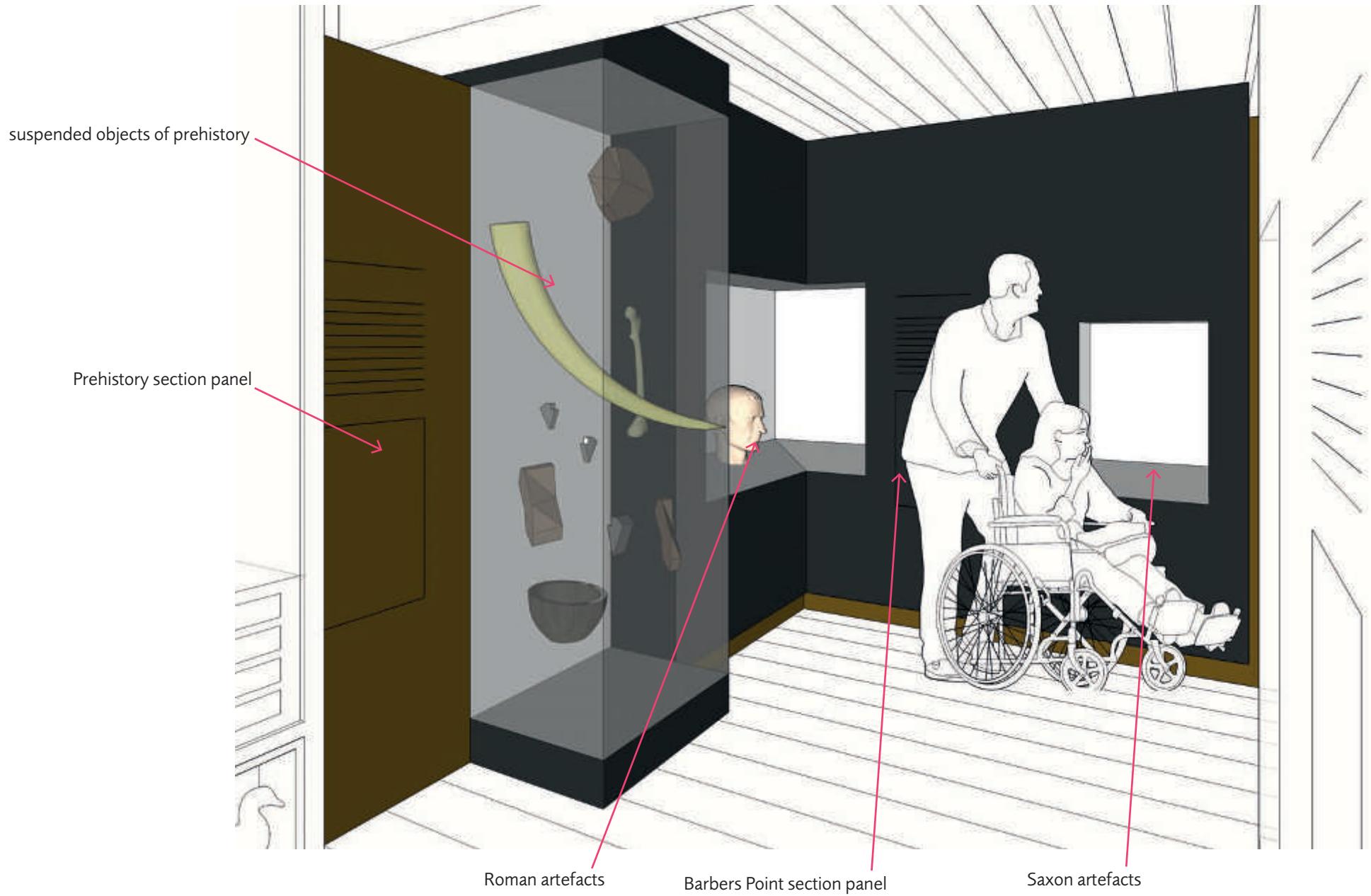
# PREHISTORY / BARBERS POINT

Prehistory looks at the evidence of pre roman occupation of the area revealed by archaeology.

Using text, maps, and the museum's collection of beautiful flint tools and arrowheads.

Barbers Point reveals the discoveries from the 1907 and recent excavation at Barbers Point. Looking at the exploitation of resources in the Roman period, settlement in Anglo Saxon period. The personal stories and showing the transition from paganism to Christianity through the grave goods of the 'founders' and other burials of this modest settlement.

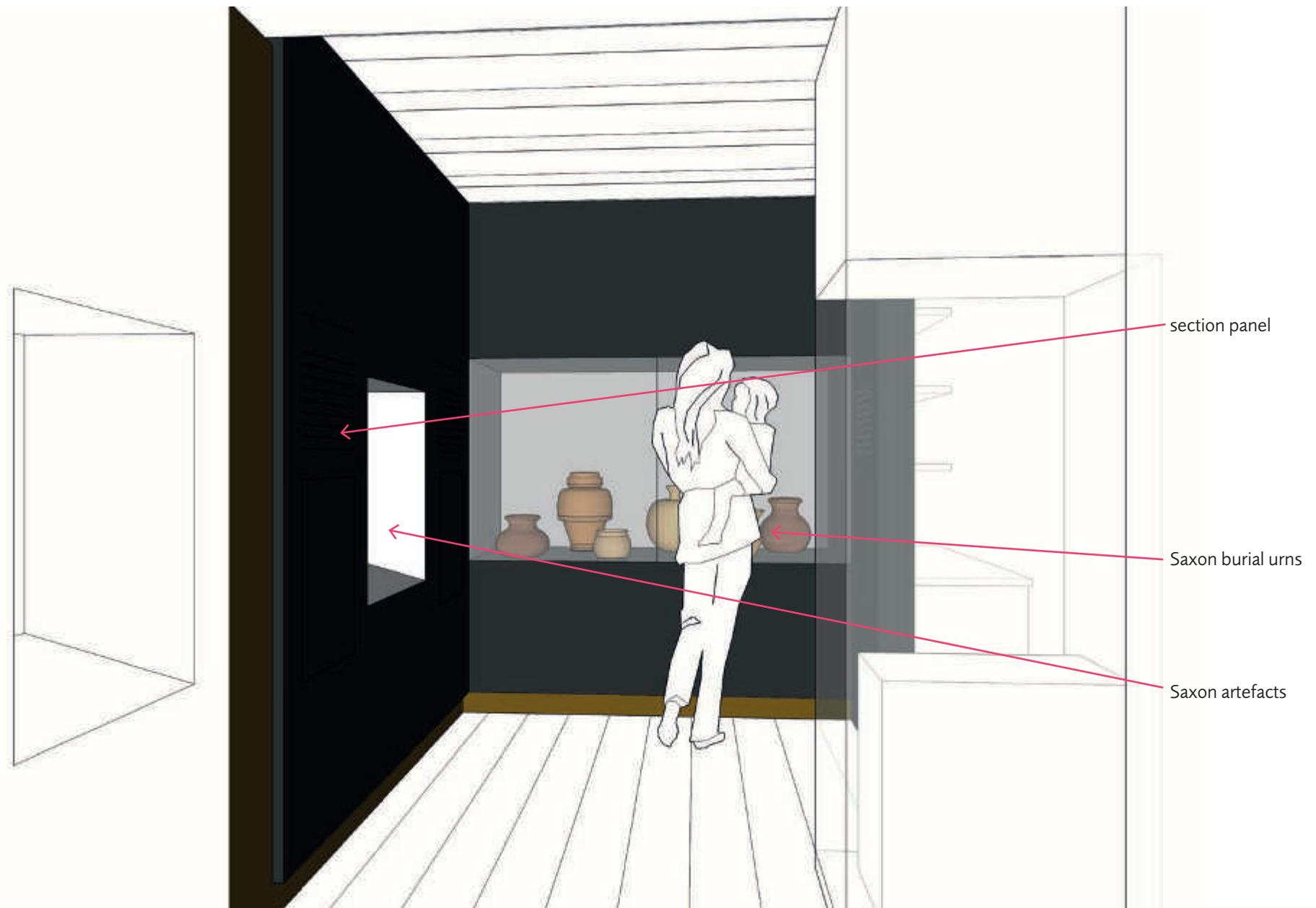
Using text, maps, documents, illustrations, objects, ephemera, paintings, photographs, film, audio history and the museums lovely collection of ship models.



reference images



# SNAPF



Presents the first Anglo Saxon ship burial. Discovered 76 years earlier, and predating Sutton Hoo, the cremations and burials are of international importance. The tale of the antiquarian discovery in the 19th century and the excavation, and re interpretation in the 20th century will be told alongside the display of the unique collection of 5th & 6th century burial urns from the site. Through the grave goods something of the individuals will be revealed ....the prince, the musician.

Using text, maps, documents, illustrations, objects, ephemera, paintings, photographs.

# LIGHTING

The lighting of the Moot Hall has several overarching principles:

- To celebrate and emphasise the unique character of the wonderful building,
- To emphasise the stories being told by the artefacts, their interpretation and the designs by Hudson Architects,
- To be as energy efficient as possible and to need as little maintenance as possible,
- Modern spotlights and fittings to be hidden as much as possible so as not to clutter the existing historic architecture.

## EXTERIOR AND ENTRANCE

The outside of the building may be given subtle lighting. This will make this unique building stand out a bit more at night and to show its features. This lighting would be achieved by using light fittings that are as hidden as possible so that they are not noticed during the day. They may be concealed on the low brick retaining wall on the North and East sides and possibly recessed into the ground or grass on the South and West sides.

There is currently a not very attractive modern light at the top of the exterior stairs. This will be removed and the stairs will be well lit by lighting concealed in the porch.

## COUNCIL CHAMBER

A hierarchy of lighting will be created. The most important exhibits, graphics and possibly the Council Table will be well lit so that the eyes of the visitors are attracted to these first. The architecture of the room will

be lit to show off the beams and shape of the room. The historic pendant light fittings may be lit to show them off.

Some fittings will be concealed on the beams and their cables will be hidden from sight. Other fittings will be integrated into the exhibits.

Care will be taken to suit the levels of the light to the conservation needs of the artefacts on display. Some delicate, organic and paper based exhibits may need to be lit to low light levels. A strategy of giving the visitor's eyes time to adapt to lower light levels will be formed.

The lighting will be flexible so that it can be easily adjusted for the different uses of the chamber. It can also give a good working light when the room is used for Council Use. The controls will be intuitive and easy to understand buttons which are clearly labelled. So the people running the space can easily set the lighting to, for example, "Open for visitors" "Council Meeting", "Civic Function", "Cleaning", "All Off" etc.

## GROUND FLOOR

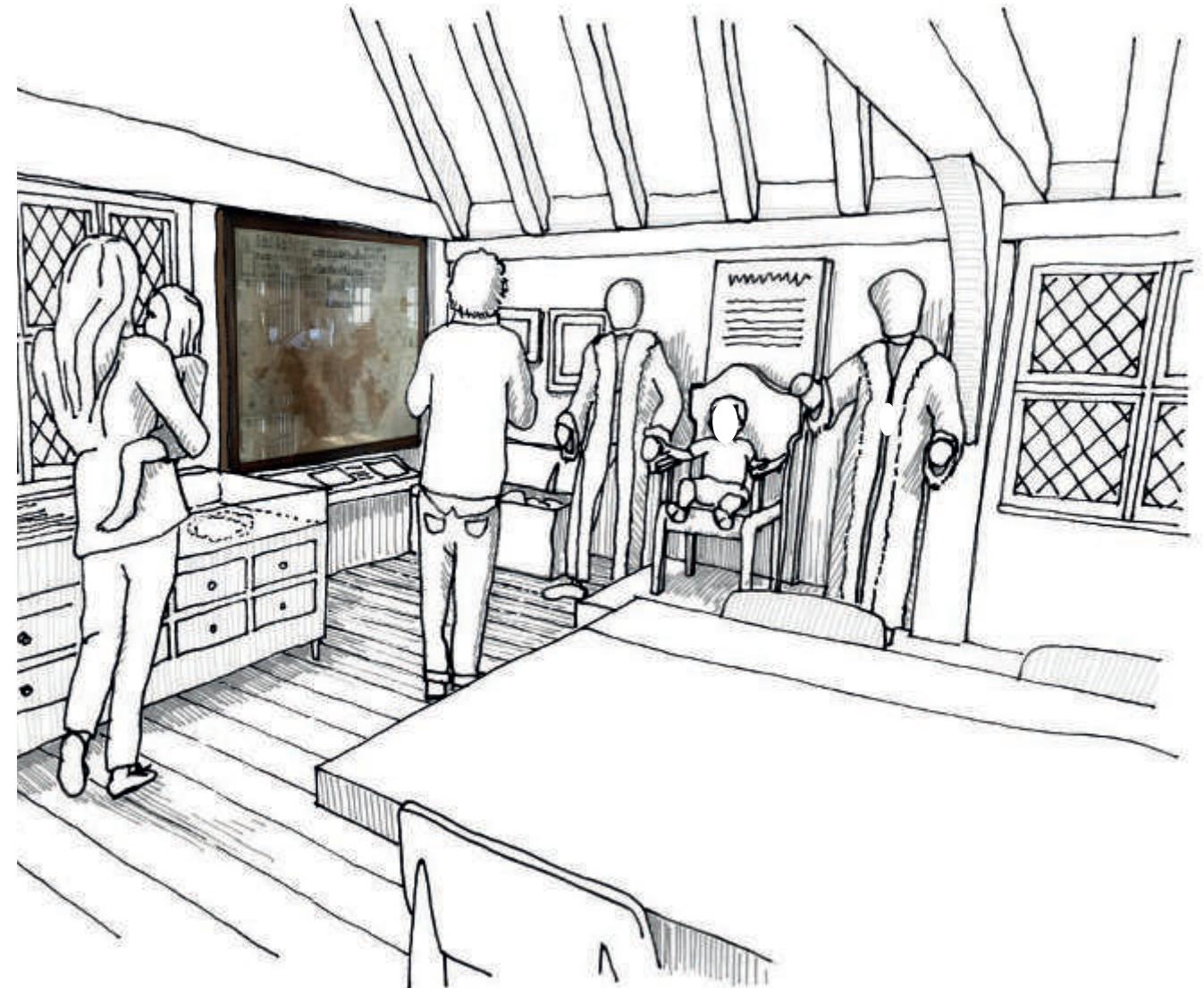
The various areas will all have lighting that helps to tell their stories and emphasise their themes.

The Shop will be lit, possibly at a higher level than the other areas, to make the merchandise attractive to customers.

The Ground floor has low ceilings. This will be a challenge. The currently used system of mounting fittings in the higher plaster areas between the beams is sensible as not only are the lights as high as possible but also the beams help to conceal the lights.

The control of the lighting on this floor will probably be

simpler than in the Council Chamber. Suitable settings have to be available for safe access to the offices etc when the Museum is not open.



## EXISTING SERVICES

The M&E Engineer surveyed the existing services at the Moot Hall in November and make the following recommendations, which will be assimilated into the delivery stage scope of works.

The full report is included in the appendix.



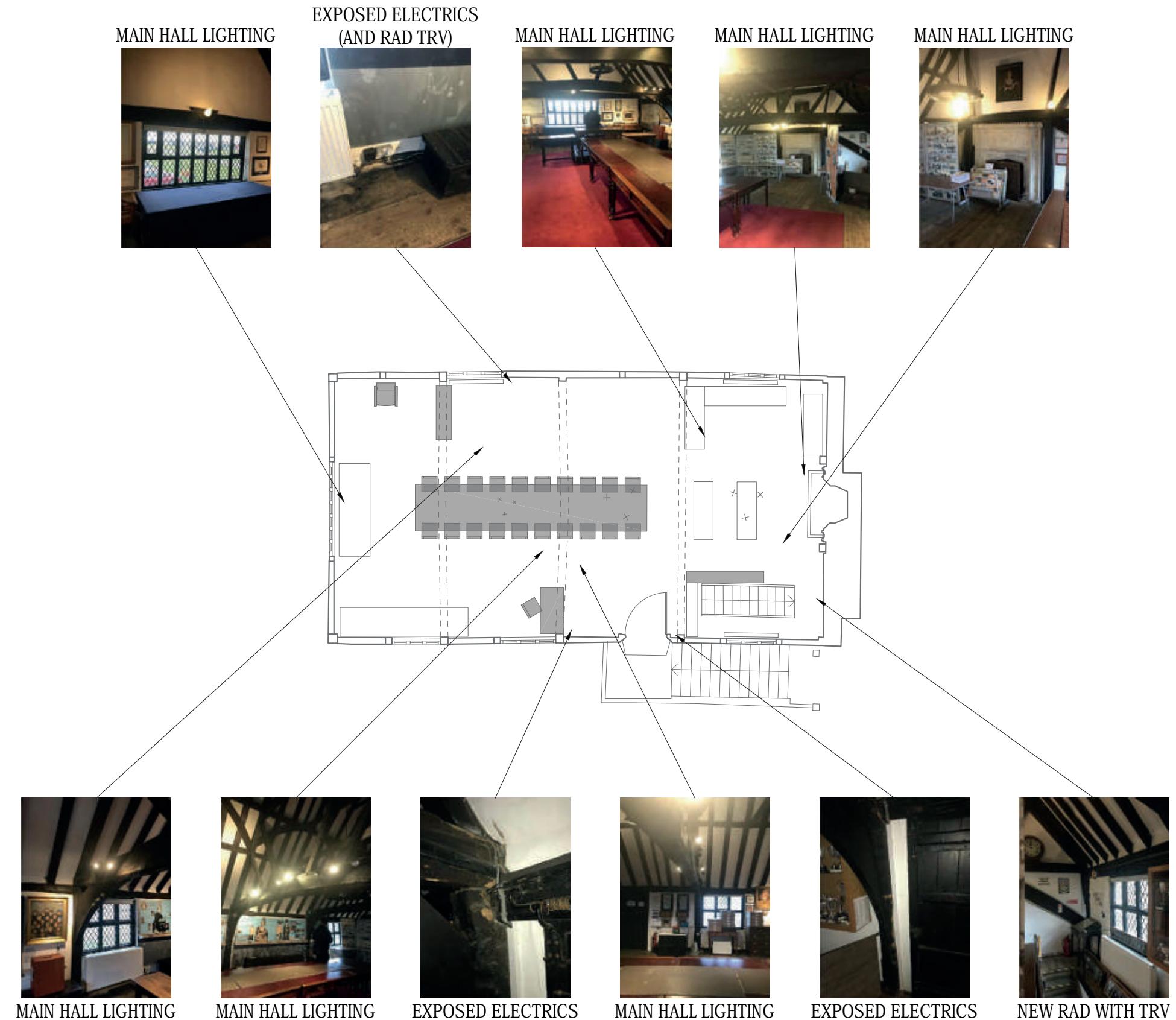
## 6.0 Recommendations for next stage

### 6.1 Services within Existing Building

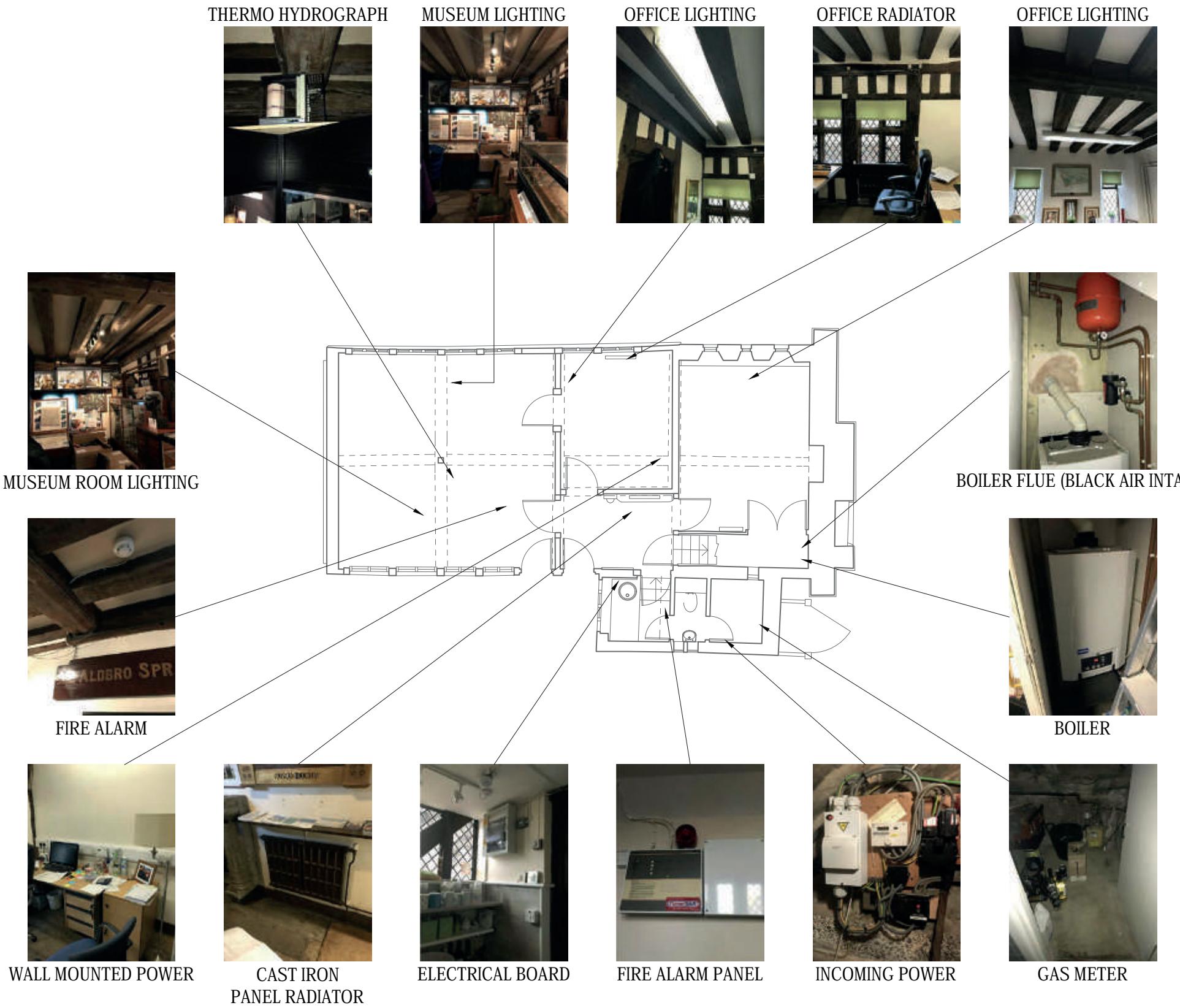
The following is a summary of the actions recommended

1. Modify ventilation arrangements with the current boiler to bring into compliance with Gas Safe regulations and manufacturers requirements.
2. Modify the gas meter room ventilation to bring into compliance with Gas Safe regulations and manufacturers requirements.
3. Modify controls of the heating system to provide room feedback and optimised and/or compensated control of the boiler.
4. Modify the heating distribution to reflect the revised layout.
5. Replace emitters throughout and add local control (radiators with TRV's) suitably sized to meet the room loss + 30%.
6. Upgrade electrical distribution board to a compliant unit. Add RCBO protection to power circuits.
7. Re-wire building accounting for the proposed works and utilising existing wire ways to minimise impact.
8. Replace and upgrade lighting throughout with the exception of the decorative pendant fittings in the main hall.
9. Review fire alarm longevity and consider replacement during works.
10. Add a security system to the building aligned to the future use.

## FIRST FLOOR COMMENTARY



## GROUND FLOOR COMMENTARY



# ENGAGEMENT

## DIGITAL CONTENT & DISPLAY

The digital content is captured on the website. All materials are archived in accordance with the Museum themes.

The themes are explored using graphics, text and objects.

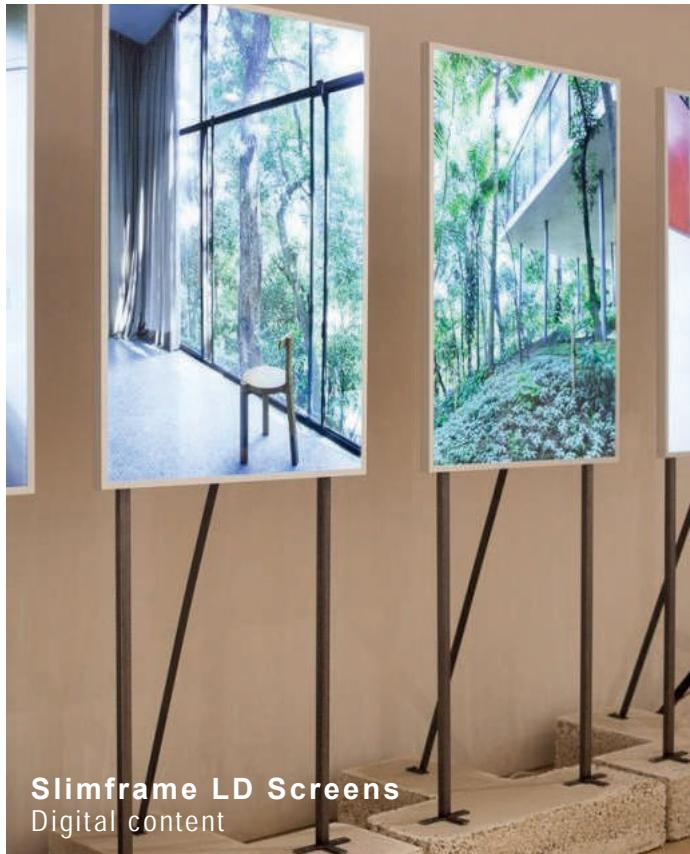
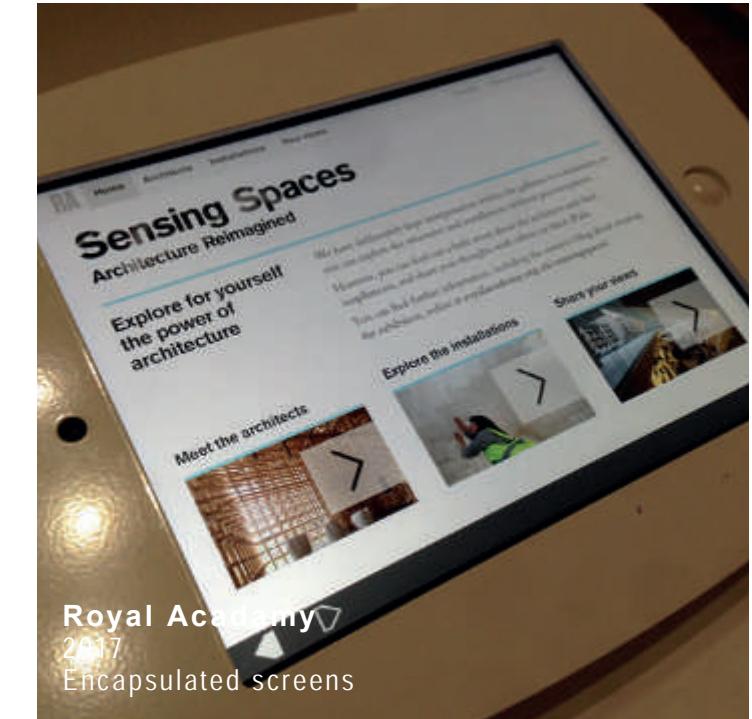
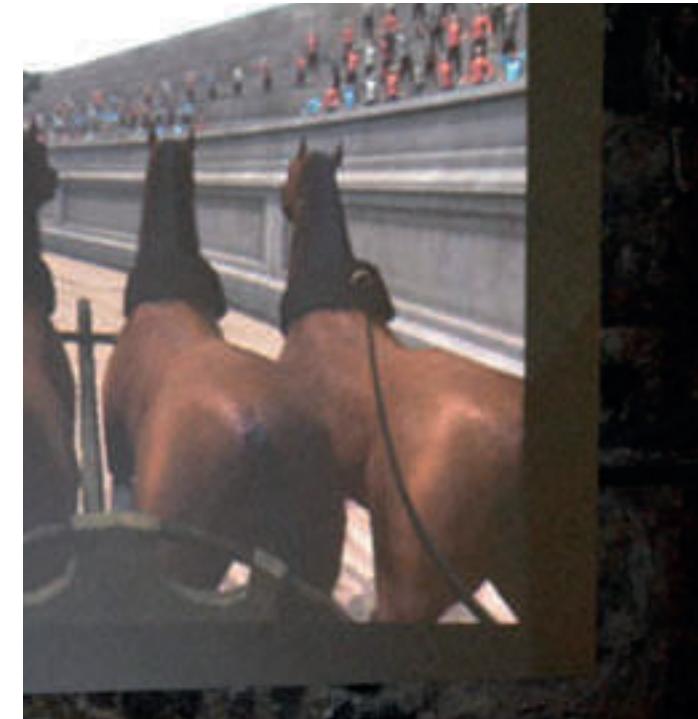
Touchscreens, digital markers and audio access points in the Museum provide give access the digital archive where a greater depth of interpretation is available.

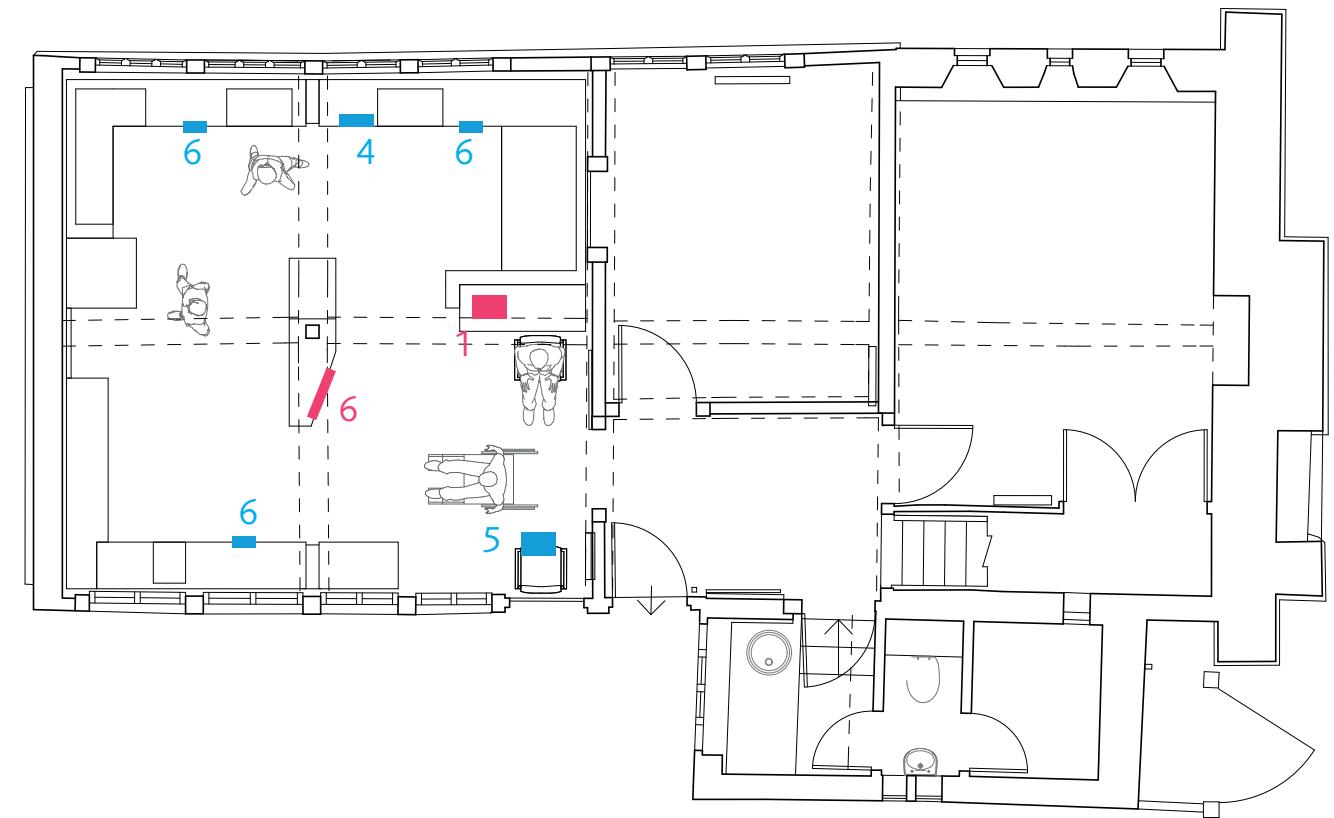
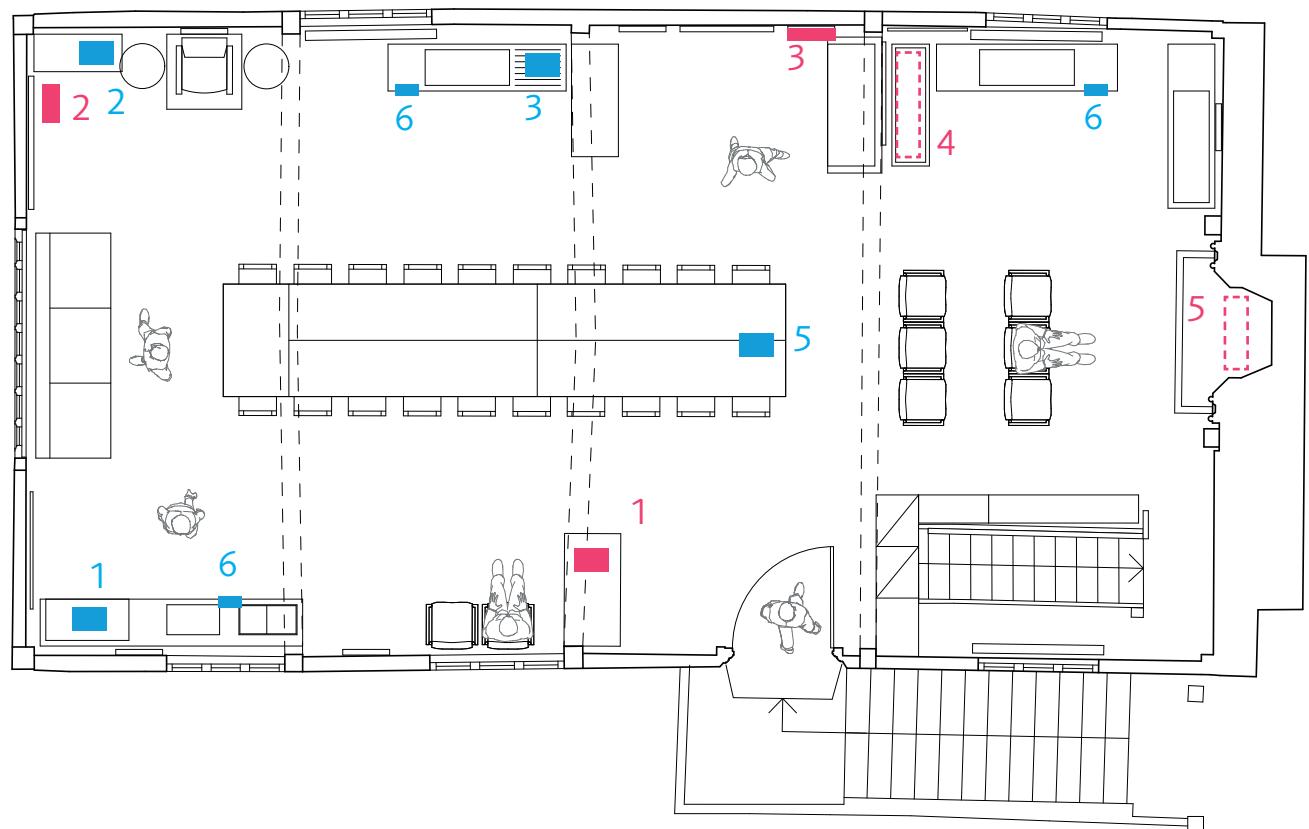
A digital game is proposed for the democracy display in the Governance section.

The website needs to be kept updated. Minimal ongoing costs or expertise required.

Local archive footage films - projected

Aural histories told over historic footage.





#### DIGITAL CONTENT

1. tablets for accessing smart content / audio guide
2. interactive 'rotten borough' game
3. artists film
4. erosion projection
5. rotating content projection
6. oral histories / LD screen

#### INTERACTIVE CONTENT

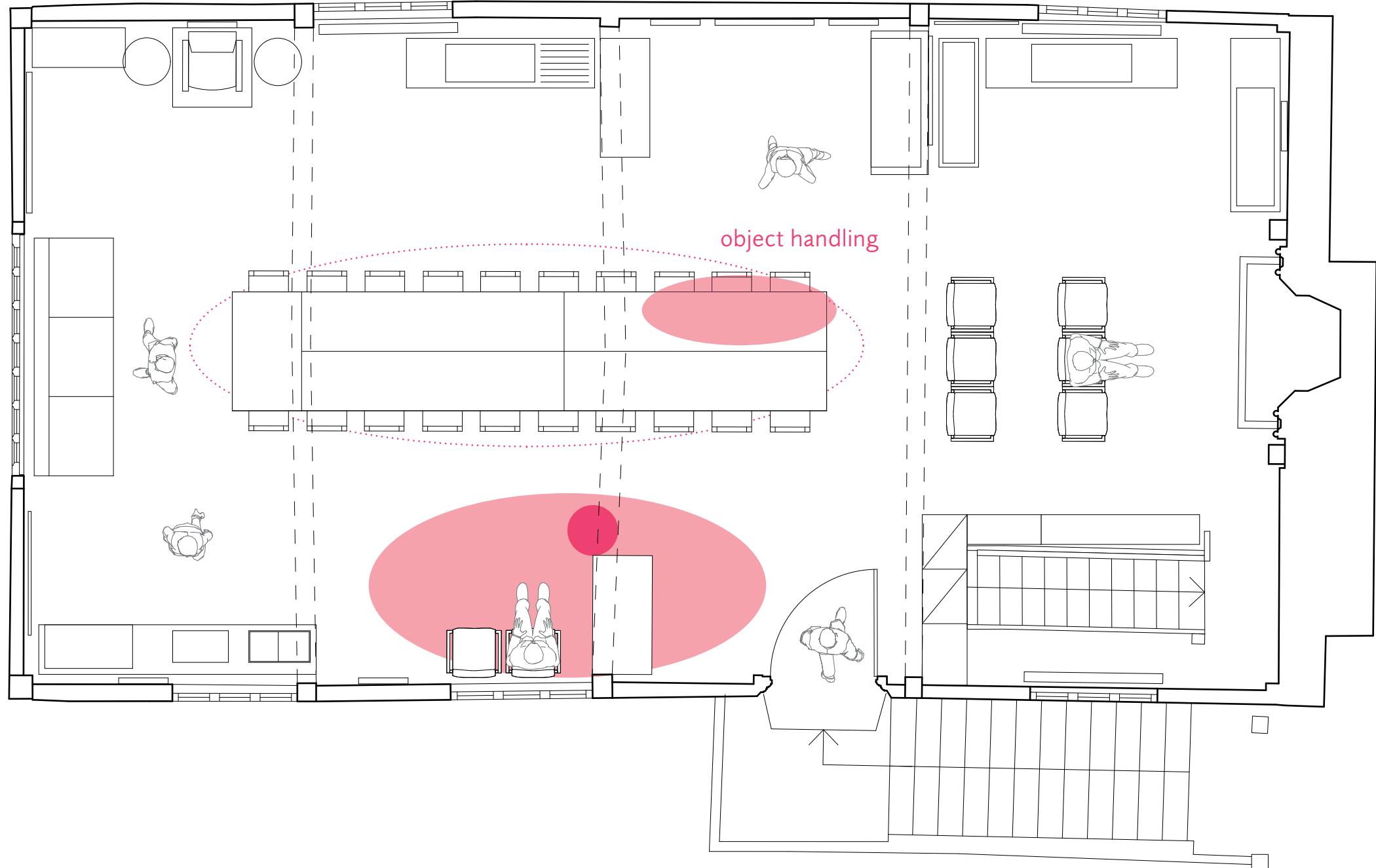
1. 'build a truss' game
2. 'mini mayor' dressing up
3. 'witches' profiles
4. archaeological game
5. object handling positions
6. tactile labels

# ENGAGEMENT

## FIRST FLOOR COMMENTARY

Object handling positions are shown at both first and ground floor. These positions enable visitors with access limitations to sit and have key objects brought to them where they may study them, thereby providing an experience of equal quality.

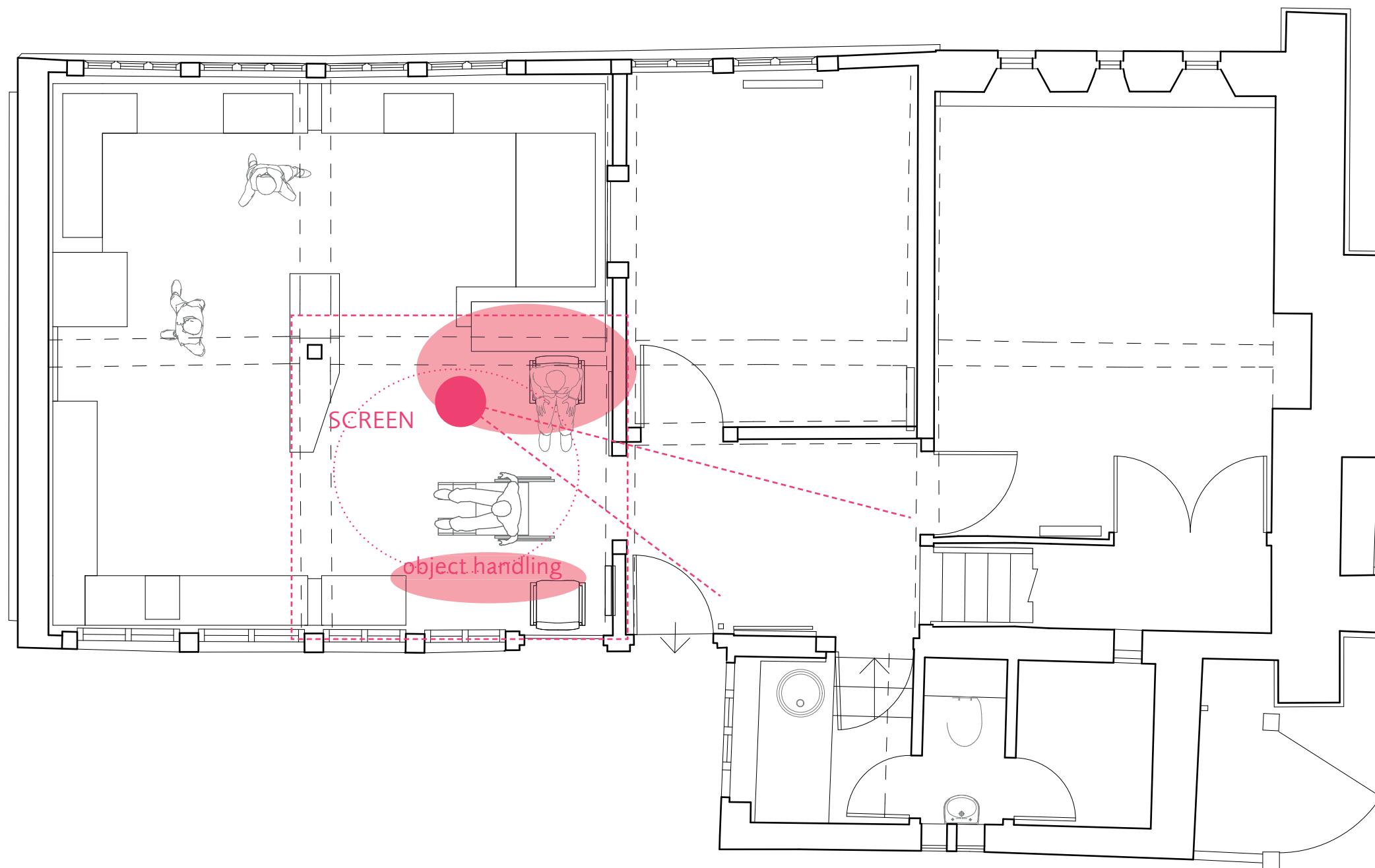
XXX Further from the Activity Plan for public object handling opportunities XXX



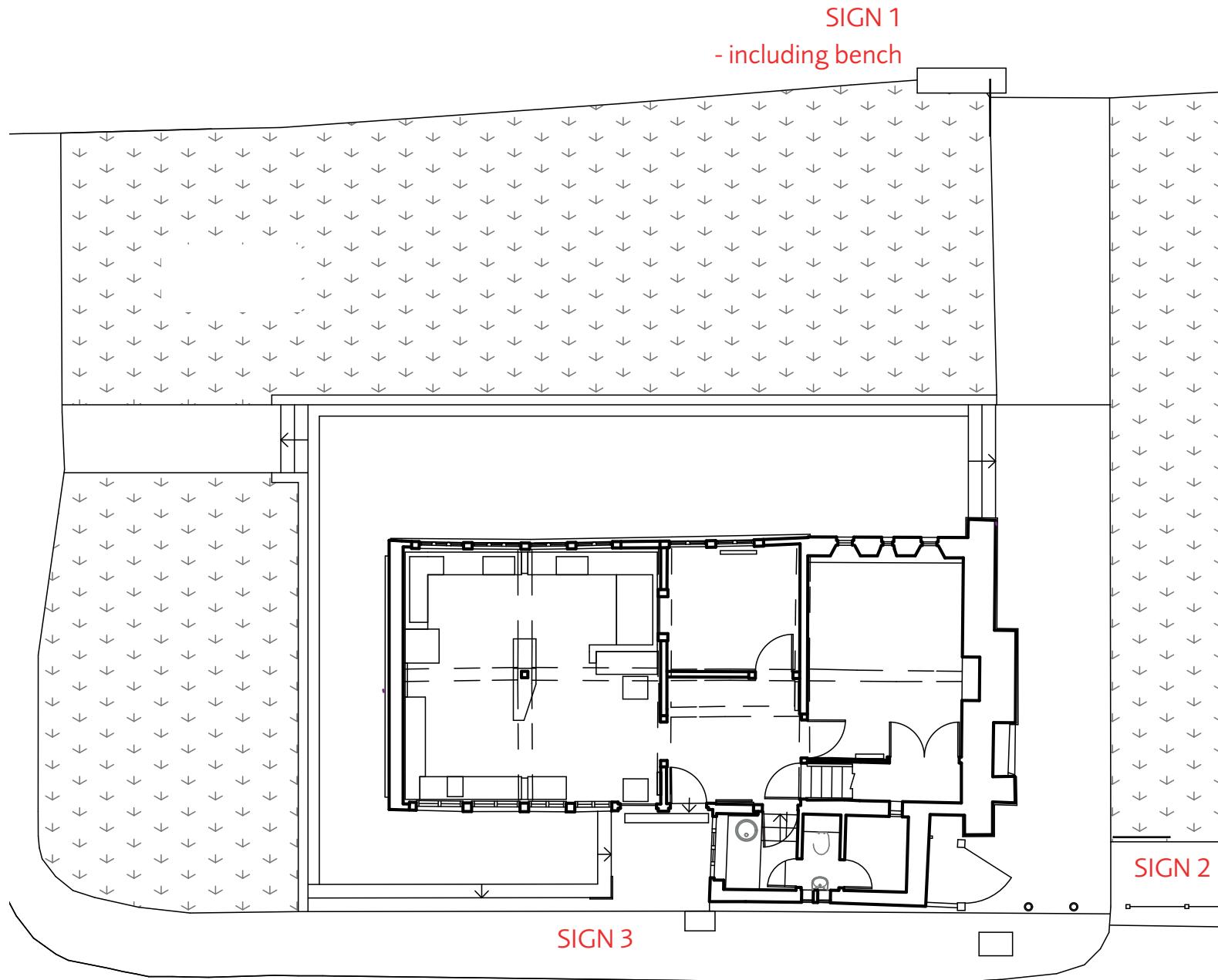
## OPPORTUNITIES FOR CONTACT

volunteer / donations / shop / first floor viewing

## GROUND FLOOR COMMENTARY



# EXTERNAL SIGNAGE





references



# PERMISSIONS & COMPLIANCE

Submissions for planning and listed building consent were submitted to Suffolk Coastal District Council on the 30th January 2018. This followed pre-application advice from David Eve of Historic England. His feedback (see opposite) was supportive and he offered no objections to the proposals which are generally minor and entirely sensitive to the historic nature of the building. For this reason, and because the council's planning department advised that they would be largely led by the advice from Historic England, we have every reason to believe that the applications will be successful.



Historic England

I hope this advice has been of assistance and wish you well with the project. I would recommend you discuss the matter with Suffolk Coastal District Council before proceeding but please do not hesitate to contact me if you would like further advice.

Yours sincerely

David Eve  
Inspector of Historic Buildings and Areas  
e-mail: david.eve@historicengland.org.uk

Mr Jack Spencer  
Hudson Architects  
37 St Andrews Street  
Norwich  
Norfolk  
NR2 4TP

Direct Dial: 01223 582738  
Our ref: PA00640986  
30 November 2017

Dear Mr Spencer

**Pre-application Advice**

**MOOT HALL, MARKET CROSS PLACE, ALDEBURGH, SUFFOLK, IP15 5DS**

Thank you for consulting Historic England on the proposals to improve facilities, lighting and signage at the Moot Hall. This 16<sup>th</sup> century building was constructed to host a range of civic activities and provide shops on the ground floor. It was repaired and altered in the 19<sup>th</sup> century and is now an important facility for visitors to the town. We are pleased that the current project seeks to enhance those facilities and encourage people to explore this highly important historic building.

The majority of the proposals included in your plans concern the installation of new furniture and display cases which may not require the benefit of listed building consent and providing they are done in a way that avoids or minimises physical impact on the historic building we would have no objection. The listing strategy takes a reasonable approach to keeping new external lighting off the listed building and placing internal lights and wiring in visually discrete positions with minimal fixing to the building. We would again have no objection to this or to the free-standing external signage.

Perhaps the most significant internal change to the building is the repositioning of a partition to the first floor office, but we have been previously consulted on this, understand it affects 19<sup>th</sup> century fabric and would place the new wall on an historic line so would again not object to this.



Historic England, Brooklands, 24 Brooklands Avenue, Cambridge CB2 8BU.

Telephone 0 1223 58 2749 [HistoricEngland.org.uk](http://HistoricEngland.org.uk)

Please note that Historic England operates an access to information policy.

Correspondence or information which you send us may therefore become publicly available.



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