

St. Peter's Sudbury

Suffolk



Project Update

January 2015

Malcolm Fryer Architects
23 Gerrard Road, London N1 8AY
www.mfryer-architects.com

mf@mfryer-architects.com
+44 (0)2076847244
+44 (0)7787805227



St. Peter's, Sudbury

Project Update

January 7th 2016

Feedback for the Options Workshop

An options workshop was held with the Friends of St. Peter's on December 1st 2015, to explore how the development brief could be accommodated within the constraints and opportunities of the magnificent Grade 1 listed Church. After a short presentation on the significance of the church and a summary of precedents, three options for the development of the western most bay of the church were appraised. These were:

- Option 1: Reversible partitions to the west end with ceiling to WCs
- Option 2: Freestanding 'Pod' Structures to the west end plus storage to the aisles
- Option 3: Reversible partitions to the west end with a gallery and bridge over

These options can be found following.

In appraising the options, the main considerations were the visual impact on the views through the church, the relation of the new elements to the low windows, the size and type of kitchen facility, the impacts on existing seating numbers and circulation patterns, and the aesthetic relationship of the new elements to the existing architecture.

The workshop event proved very useful in clarifying the brief and establishing a preferred way forward. Option 3 was universally agreed to be the preferred option as it provided a sensible use of the 'roof' of the new facilities as additional floor-space and for overspill seating as well as high level viewing and interpretation opportunities. It was also felt that the aesthetic opportunities of the gallery balustrade could enable the new facilities to relate more closely to the existing timber screen elements within the church, which have lighter upper carvings over more solid base elements.

Concerns raised about option 3 at the workshop included the lack of lift access to the gallery for interpretive opportunities, the practicality of a spiral stair, and the location of the linking bridge element (in the centre of the bay), which would have a significant impact on the views upon entry. It was suggested by attendees that it would be better located adjacent to the west wall of the tower in order to minimise the impact on entrance views and create the potential for an enlarged entrance lobby beneath. Following the workshop, further concerns were raised that a bell hatch would need to be provided in any gallery structure within the base of the tower.

The idea of chair storage against the wall of the wider north aisle (from option 2) was warmly welcomed by the Friends as it would be a lot more convenient for setting up the church for concerts. It was agreed that this should be balanced visually by radiator cases and shallow storage against the south aisle wall as long as the archaeological features remained visible.

Discussion relating to the relocation of the font and display cabinets confirmed that the preferred location for display and interpretation of these elements was in and around the chapel in the south east corner of the church. It was generally agreed that this chapel space

should ideally serve as a place for quiet prayer and contemplation, and that the display of Church artifacts as a 'treasury' would be highly compatible with this use. It was also generally agreed that the historic font should be relocated to either within the chapel or adjacent to it.

Aesthetically, it was generally agreed that the new elements should be of timber construction and should be wholly reversible. It was also widely accepted that that while the interventions should be clearly modern, they should ideally relate to the rhythms and proportions of the existing timber screen elements found at the east end of the church.

Design development of the preferred option (January 2016)

MFA have now developed the proposals to reflect the important feedback that was received at the December workshop. The drawings which follow show this design development. The major changes of note are:

- The central bridging element of the gallery has been moved westward to improve sight lines upon entry and to create a much enlarged entrance lobby beneath. This entrance lobby is proposed as being enclosed by a new seamless glazed screen with high performance floor spring to the doors.
- An open car platform lift access to the gallery has been provided
- The gallery access stair has been redesigned to be more simple and linear, without impacting across windows
- A display 'treasury' has been located in the restored chapel, with the historic font relocated adjacent
- The Victorian entrance lobby to the main west doors has been removed and replaced with a new seamless glazed screen further to the east beneath the new gallery, creating a more generous draft lobby and enhancing the views of the early main west entrance doors from within the church.
- The historic south door to the chapel has been reopened to enhance fire egress
- Chair storage joinery has been added to the north aisle (beneath the sill) with narrower matching storage and radiator cases to the south.

The material finish of the new interventions is proposed to be of contemporary oak boarding with a light oak gallery balustrade relating to the joints in the boarding elements beneath. This reflects the bipartite (heavy and light) nature of the existing timber screen elements at the east end of the church. More substantial timber balustrade elements align with the storage doors beneath to create perpendicular proportions to match those found throughout the church.

Outstanding Issues

Seating numbers

The developed design shows seating for 290 seats at nave level. The seating layout shown is based on the Howe 4/40 or Alpha tight stacking chairs in a concert type arrangement to be fully compliant with the British Standard of fire regulations for concert seating. It would be possible to get another 30 or so seats at gallery level (refer below) but these would have fairly restricted (but rather interesting) sight lines.

The seating arrangement shown on the drawings is based on:

- 300mm spacing from back of seats to front of seats
- 1500mm gangways required for audiences of between 280-300 people
- Maximum 16 seats in a row with 2 gangways

It has been confirmed that under DCMS guidance, St. Peter's will not need a Public Entertainments License unless the numbers exceed 500. It is assumed that this is the case, even with large numbers of people standing.

It is assumed that the majority of the staging is set in front of the chancel steps as drawn, though any information available from the Friends about the standard staging configuration would be welcomed.

The use of the gallery

While the gallery design provides additional seating and maintainable 'roof' to the new facilities, it is likely that the statutory authorities will require an even stronger level of justification for this level of intervention within a grade I listed building.

An open car platform lift has been included in the latest plans which opens up its potential for wider activity and interpretive uses. A permanent display or temporary art gallery space may be considered. The close proximity to the west window may also provide some potential for interpretation.

Interpretation brief and the display of artifacts

There is great interpretive potential within the church, and the strategy should take into account the developing architectural proposals. The substantial new joinery elements may serve as graphic interpretive features, and the glazed panel between the gallery and the west entrance opening also has considerable graphic potential. The use of the chapel as a treasury, and the location of the font at the chapel entrance may serve as the defining element of a strong visual journey through the church. Similarly, the south porch also has unique interpretive potential in its relationship to public passers by.

Conversely, the interpretation brief may have physical requirements that may impact on the architectural brief.

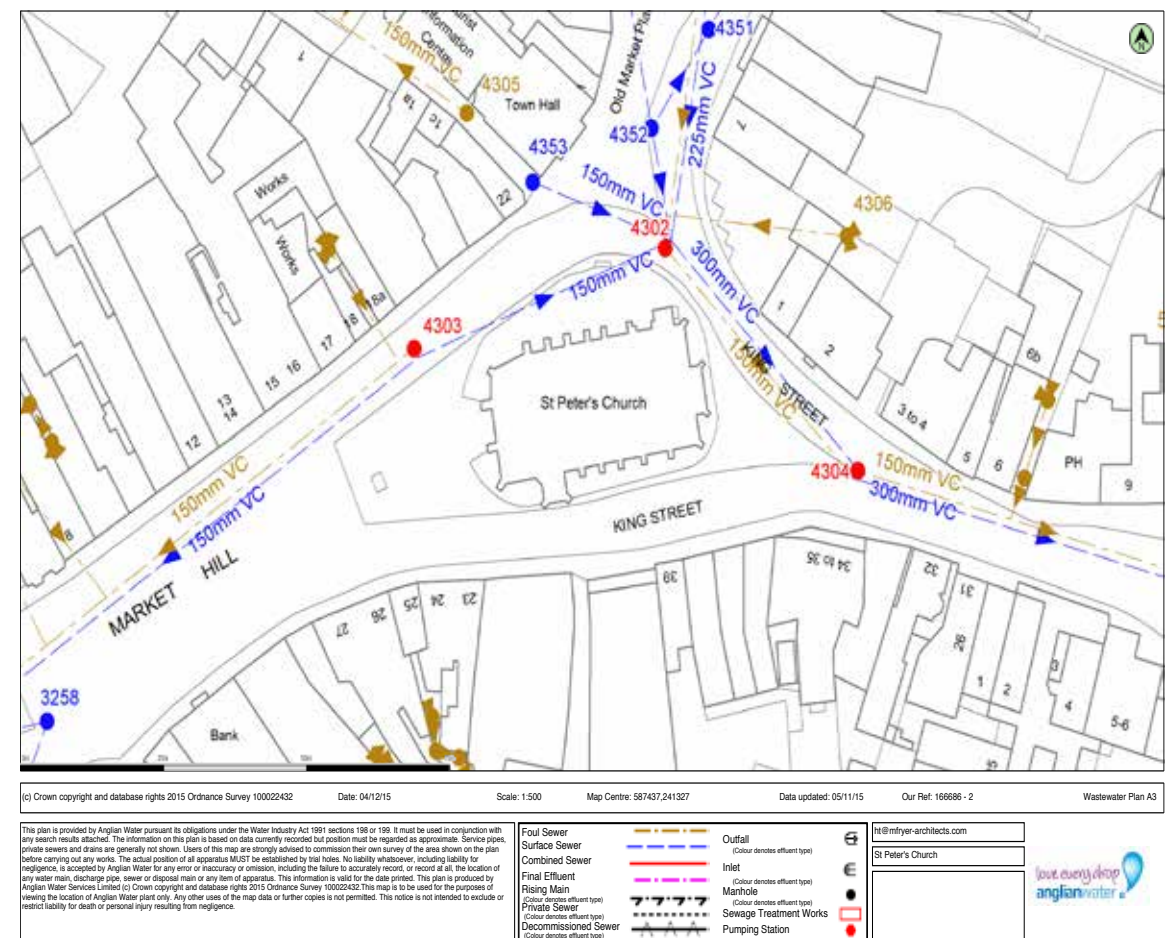
Foul drainage

The Church does not presently have a mains foul drainage connection. The kitchen currently drains to the stormwater, which is a separate system in the immediate location. The map

following shows the location of the existing foul main drainage is located. The new toilets are going to require a new mains connection which will require a substantial amount of excavation along with its archaeological ramification as well as potential road closures.

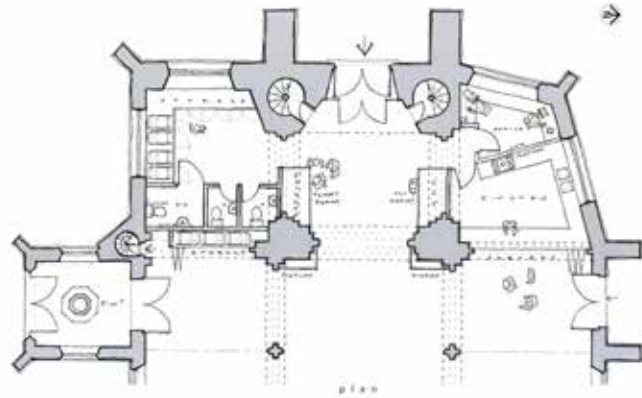
The next steps

The proposals are currently being priced by Sawyer and Fisher, along with a review of the repair requirements of the church. Meetings with the statutory authorities have also be arranged with a view to canvassing their support for the developing proposals. A public consultation exhibition of the proposals is also being arranged for late January.



Public Sewer map around St. Peter's. Foul drainage is shpwn in brown

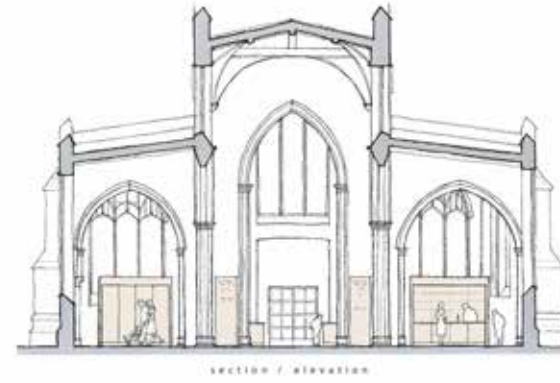
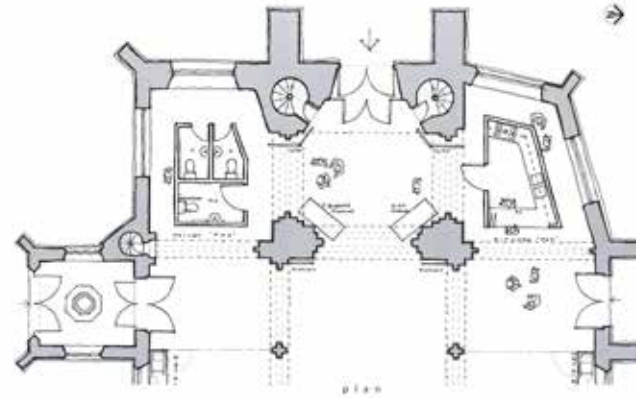
St Peter's Church, Sudbury
Options Workshop, December 1st, 2015



OPTION 1 Sensitive Partitions



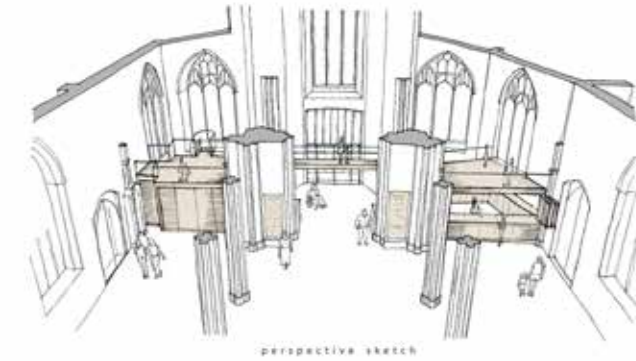
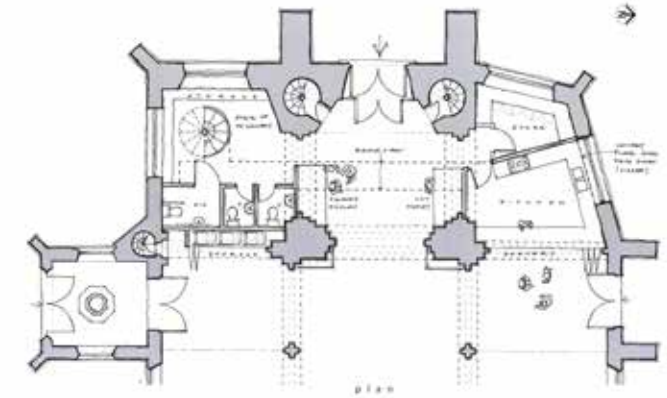
St Peter's Church, Sudbury
Options Workshop, December 1st, 2015



OPTION 2 Pods plus aisle storage

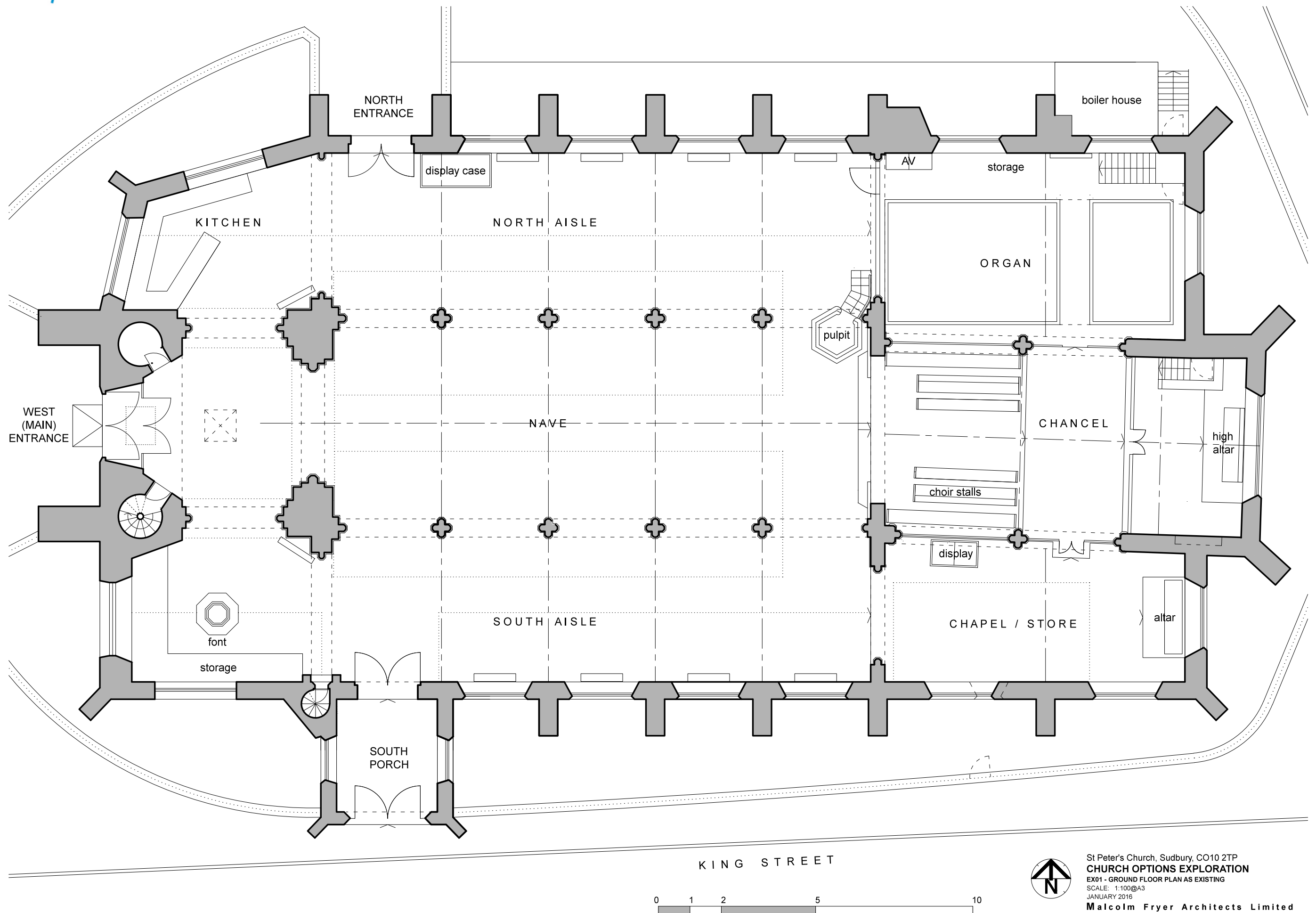


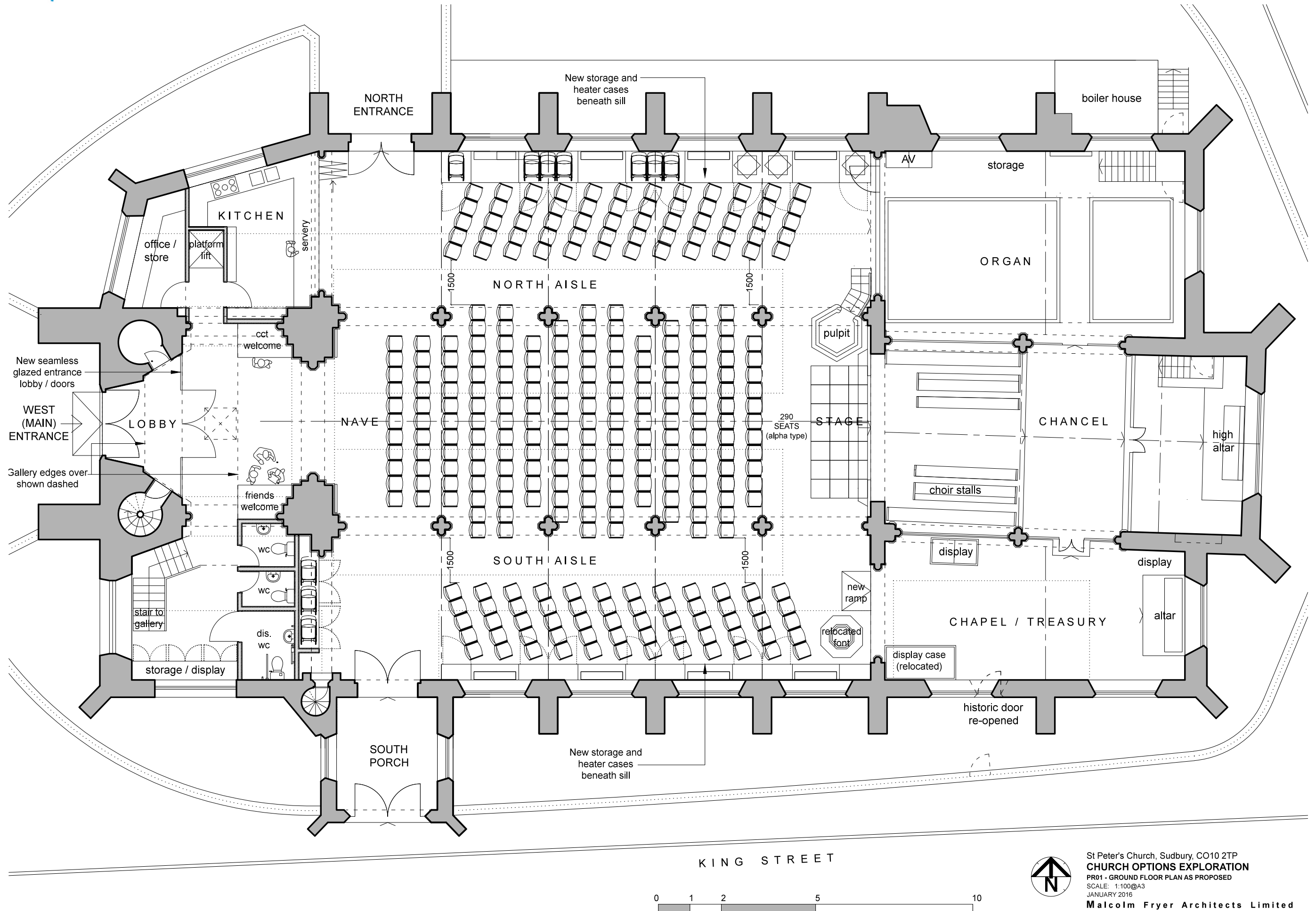
St Peter's Church, Sudbury
Options Workshop, December 1st, 2015

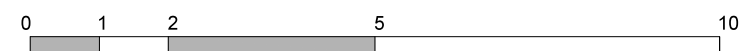
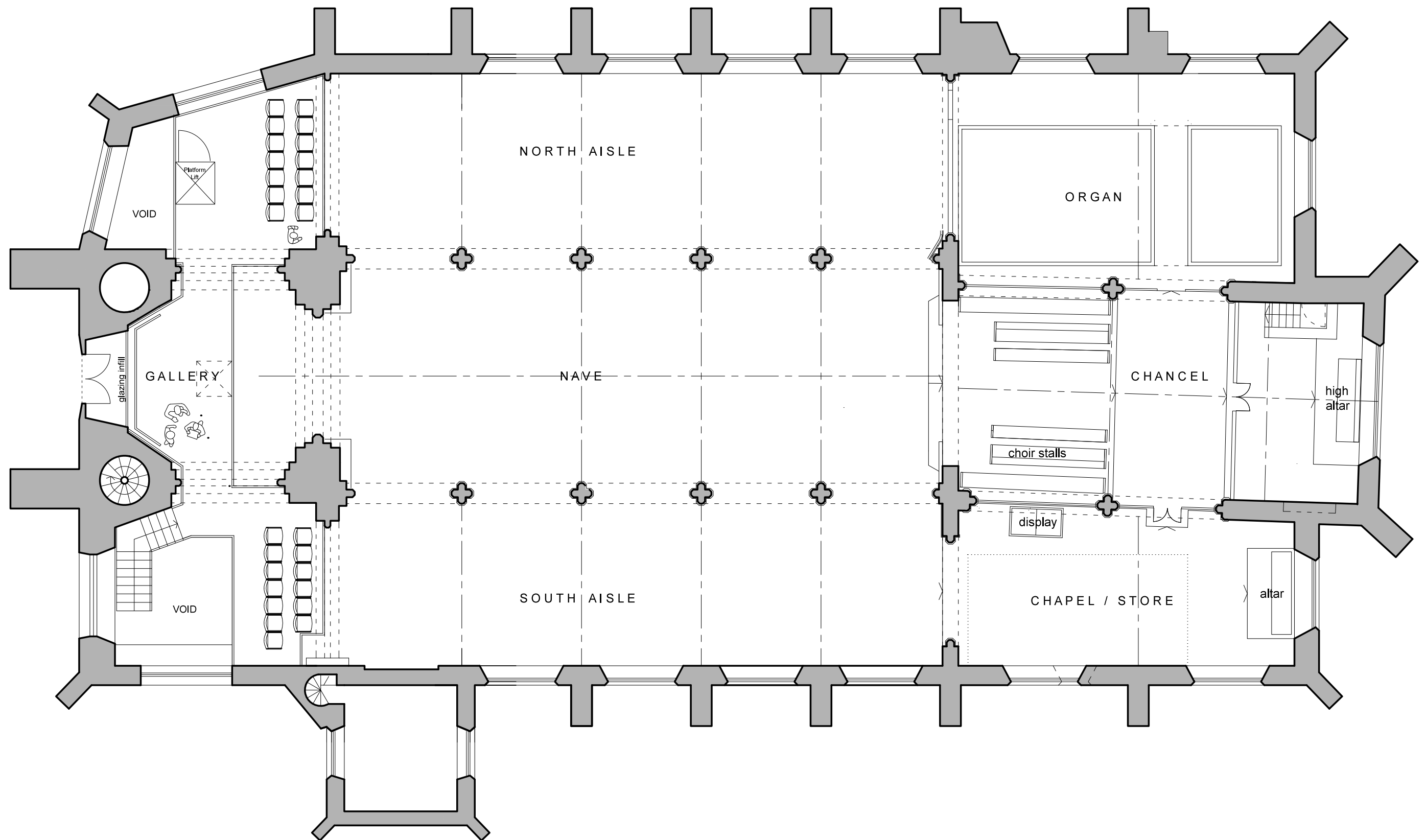


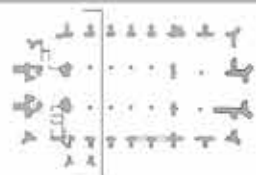
OPTION 3 Partitions, galleries and bridge



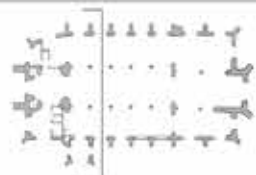








St Peter's Church, Sudbury, CO10 2TP
CHURCH OPTIONS EXPLORATION
 SK03 - SECTION - GALLERY OPEN
 1:50 @ A3
 JANUARY 2016
Malcolm Fryer Architects Limited
 www.mfryer-architects.com +44(0)7950781411



0 1 2 5

St Peter's Church, Sudbury, CO10 2TP
CHURCH OPTIONS EXPLORATION
 SK04 - SECTION - GALLERY CLOSED
 SCALE: 1:50@A3
 JANUARY 2016
Malcolm Fryer Architects Limited
 www.mfryer-architects.com +44(0)7950781411



St Peter's Church, Sudbury, CO10 2TP
CHURCH OPTIONS EXPLORATION
SK06 - Axonometric Perspective
SCALE: N/A
JANUARY 2016
Malcolm Fryer Architects Limited
www.mfryer-architects.com +44(0)7950781411

St. John the Baptist Church, Spalding



St. Mary's Church, London



St. Mary of Eton Church, London



Precedents of contemporary oak finished interventions within church interiors