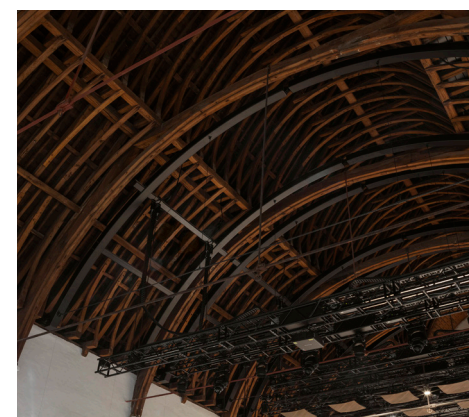
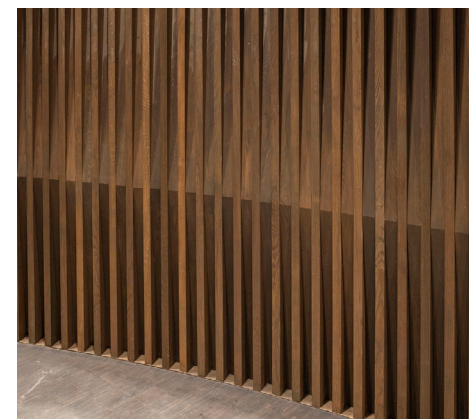


- A new steel structure is carefully integrated within the historic roof structure to support contemporary theatre infrastructure
- Timber lined acoustic reflectors optimize the on-stage acoustics for the performers
- The choir brings the stage forward to improve the relationship between audience and performers
- The independent freestanding lining counters the splayed out historic wall to provide better direct reflections
- The side gallery sits above the historic brick footing
- The lowered floor improves the acoustics and accessibility whilst also providing an improved air distribution within the venue.



The most dramatic intervention, in terms of construction, involved lowering the entire floor of the hall by 1.2m. Beyond increasing the volume of the room by around 13%, this improves direct reflection from the side walls and makes both stage and auditorium fully accessible, with all the historic entrance doors being reinstated.

The elongated proportions of the existing space are countered by moving the stage into the centre of the room by 5m, while also pulling the rear seats forward to create circulation behind. This increases the feeling of intimacy between audience and performers, particularly for those in the rear seats, and creates space for choir seating behind the orchestra, above a new back stage area.

The existing walls of the medieval building have splayed out over time, under the weight of the heavy timber roof structure, causing sound to bounce upwards and get lost in it. This effect is countered by a new timber wall that enfolds both the auditorium and the stage within a continuous, encircling ribbon. The profiled battens of the apsidal stage surround mitigate sound focussing for the performers.

Above the stage, delicate steel arches interleave with the existing timber trusses to support both technical equipment and orchestra reflectors.