



Putting Rainham First Project Overview

Prepared for Rochester DAC
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PRESENTED BY

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Overview Of The Project

We are wanting to create space for community within the church building, churchyard and Millennium Centre. Within that space we want key things to thrive and therefore, the space needs to be attentive to the arts, environment, heritage and sacred space which we will call 'church' for ease. It should be noted however that each of these circles should be seen as strands of the same cord.

This diagram isn't saying that church is just $\frac{1}{4}$ of what the building is going to be, instead, it's the church that is creating space for community that will be expressed through four distinct but intertwined activities or 'programs'.

The 'project' aims to animate the community of Rainham to ensure that it is a vibrant place to live that people are proud of, can imagine staying there as they grow up and where people feel 'at home'. Therefore, the plan has to be comprehensive and, in many ways, go beyond the footprint of the Church and its Estate but I guess we take one step at a time. It is important for people to understand that we want to do our bit when bringing to bear the 20-minute community' and that we 'get' the bigger picture of what makes a good community. We want to work with key partners in health, social care and the criminal justice system so that an integrated plan for Rainham can be developed. I believe the church is in a unique place to facilitate some of these conversations.

Making Space for Art

Mission Statement:

St. Margaret's Church aspires to be a vibrant cultural hub, fostering creativity, inclusivity, and community engagement. We aim to provide a welcoming space where the arts in all their forms can be experienced, appreciated, and nurtured, bringing both global excellence and local talent to the forefront.



Core Objectives:

1. Showcasing World-Class Art:

- **Exhibitions:** Host rotating exhibitions featuring internationally renowned paintings, sculptures, and multimedia art.
- **Performances:** Schedule performances by world-class musicians, poets, and actors, including readings of classic and contemporary poetry.
- **Plays:** Present high-quality theatrical productions, both classic and modern, performed by professional actors.

2. Nurturing Local Talent:

- **Workshops and Classes:** Offer a range of workshops and ongoing tuition in various art forms, including painting, sculpture, music, drama, and creative writing.
- **Taster Sessions:** Provide introductory sessions to allow community members to explore new artistic interests.
- **Artist Residencies:** Create opportunities for local and visiting artists to work, exhibit, and engage with the community.

3. Community Engagement:

- **Inclusive Programs:** Develop art programs for all ages and backgrounds, ensuring accessibility and inclusivity.
- **Partnerships:** Establish strong partnerships with local schools, art organisations, and cultural institutions to create a network of support and opportunities.
- **Signposting:** Act as a conduit to more specialised organisations, helping individuals find resources to further their artistic development.

Physical Space Design (for the church building, churchyard, Millennium Centre and other spaces throughout Rainham):

1. Gallery Spaces:

- **Main Gallery:** A large, adaptable space for exhibitions of visual art, capable of accommodating installations of varying sizes and formats.

- **Mini-Galleries:** Smaller, intimate spaces for local artists to showcase their work, changing frequently to keep the offerings fresh and dynamic.

2. Performance Areas:

- **Main Hall:** Equipped with state-of-the-art sound and lighting systems for music, theatre, and spoken word performances.
- **Outdoor Stage:** Engage with Medway Council to enable local parks (or schools) to become open-air venues for performances and community events, promoting engagement with the wider public.

3. Workshop Studios:

- **Multi-Disciplinary Studios:** Flexible spaces designed for art classes, workshops, and collaborative projects, equipped with the necessary tools and materials.
- **Specialised Studios:** Dedicated spaces for specific art forms, such as a pottery studio, a music rehearsal room, and a digital media lab.

4. Community Spaces:

- **Cafe and Social Area:** A welcoming place for visitors to relax, socialise, and discuss art, fostering a sense of community.
- **Library and Resource Center:** A resource-rich environment with books, digital media, and materials related to the arts, offering educational opportunities.

Making Space for Heritage

Mission Statement:

Our mission is to preserve, protect, and present the rich heritage of Rainham, fostering a deep sense of place and belonging among residents. By understanding our past, we aim to illuminate the present and inspire visions for the future. We aspire to make Rainham’s heritage accessible and engaging for all, ensuring its significance is appreciated both locally and beyond.

Core Objectives:

1. **Preservation and Protection:**
- **Conservation Efforts:** Implement robust conservation strategies to protect Rainham’s historic sites, artefacts, and traditions.

• **Documentation and Digitisation:** Digitise the church archive to create an accessible online resource, ensuring the longevity and widespread availability of Rainham’s historical records.

• **Collaboration:** Work with heritage organisations, historians, and conservationists to maintain the integrity of Rainham’s historical assets.
2. **Presentation and Education:**
- **Exhibitions and Displays:** Curate engaging exhibitions that showcase Rainham’s heritage, making use of interactive displays, multimedia presentations, and artistic videos to bring medieval wall paintings to life.

• **Educational Programmes:** Develop educational resources that align with the national curriculum, supporting local schools in teaching about Rainham’s heritage.

• **Workshops and Lectures:** Offer workshops, lectures, and guided tours to provide deeper insights into Rainham’s historical significance.

• **Heritage Stories:** Bring to life the many heritage stories held within the churchyard and the crypt, revealing their historical significance to the public.
3. **Community Engagement:**
- **Inclusive Access:** Ensure that heritage activities and resources are accessible to people of all ages and backgrounds.

• **Community Projects:** Encourage community-led heritage projects, enabling residents to actively participate in preserving and celebrating their history.

• **Heritage Events:** Host events and festivals that highlight Rainham’s heritage, fostering community pride and engagement.

4. **Promotion and Outreach:**
- **Tourism Initiatives:** Promote Rainham’s heritage to attract visitors, positioning the town as a destination for cultural and historical tourism.

• **Marketing Campaigns:** Develop marketing campaigns that highlight the unique aspects of Rainham’s heritage to a broader audience.

• **Partnerships:** Forge partnerships with regional and national heritage organisations to broaden the reach and impact of our heritage initiatives.

Physical Space Design:

1. **Heritage Centre:**
- **Exhibition Halls:** Versatile spaces for permanent and rotating exhibitions, featuring artefacts, photographs, interactive displays, and artistic videos projecting medieval wall paintings.

• **Education Rooms:** Classrooms and seminar rooms for school groups, workshops, and community education sessions.
2. **Historical Sites and Trails:**
- **Restored Landmarks:** Carefully restored historic buildings and landmarks, open to the public with informative guides and plaques.

• **Heritage Trails:** Well-marked trails that guide visitors through Rainham’s historical sites, enriched with informative signage and audio guides.

• **Crypt Preservation:** Ensure the crypt, noted as one of the best in the country, remains protected while revealing its stories to the public through guided tours and multimedia presentations.
3. **Community Spaces:**
- **Library and Archive:** A public resource centre housing books, documents, digital archives, and online resources related to Rainham’s heritage.

• **Community Hub:** A welcoming space for community gatherings, heritage projects, and cultural events.

Making Space for the Environment

Mission Statement:

Our mission is to lead the way in environmental sustainability within Rainham, achieving carbon net zero by 2030 and demonstrating our commitment through the Green Flag Award and the A Rocha Gold Award. We aim to foster biodiversity, ensure low environmental impact from all church activities, and support the local community in adopting sustainable practices to improve air quality and overall environmental health.

Core Objectives:

- 1. Achieving Carbon Net Zero:**
 - **Energy Efficiency:** Implement energy-efficient systems and renewable energy sources within the church buildings.
 - **Sustainable Practices:** Adopt sustainable practices in all church operations, including waste reduction, recycling, and water conservation.
 - **Carbon Offsetting:** Invest in carbon offset projects to neutralise any remaining emissions by 2030.
- 2. Gaining Environmental Awards:**
 - **Green Flag Award:** Achieve and maintain the Green Flag Award by ensuring our churchyard and facilities meet high environmental standards.
 - **A Rocha Gold Award:** Attain the A Rocha Gold Award by integrating sustainability into our worship, teaching, community engagement, and property management.
- 3. Promoting Biodiversity:**
 - **Churchyard Management:** Enhance the churchyard to be a haven for wildlife, planting native species and creating habitats that encourage biodiversity.
 - **Wildlife Monitoring:** Conduct regular biodiversity surveys and engage the community in citizen science projects to monitor and support local wildlife.

4. Low-Impact Church Activities:

- **Sustainable Events:** Ensure all church events and activities are planned and executed with minimal environmental impact, using eco-friendly materials and reducing waste.
- **Green Procurement:** Source all supplies and services from environmentally responsible vendors.

5. Community Leadership and Engagement:

- **Rainham Eco Hub:** Continue to support and develop the Rainham Eco Hub, facilitating collaboration among like-minded individuals and organisations in the community.
- **Environmental Education:** Provide resources and workshops to educate the community on sustainable practices and environmental stewardship.
- **Behaviour Change:** Lead initiatives to encourage the community to adopt behaviours that reduce their environmental footprint.

6. Tackling Air Quality:

- **Advocacy and Action:** Advocate for policies and practices that improve air quality in Rainham, working with local authorities and organisations.
- **Tree Planting and Green Spaces:** Increase green spaces and tree planting in and around the churchyard to improve air quality and provide natural habitats.

Making Space for Worship

Mission Statement:

Our mission is to grow spiritually, numerically, and transformationally, creating a sacred space that transcends the ordinary, fosters peace and safety, and reflects the stories and journeys of all who enter. We aim to provide a space that stands as a testament to constancy and certainty in a changing world, meeting the deep human desire to be “emplaced” for the benefit of our souls, relationships, and work. St. Margaret’s Church is far more than a building; it is a

sanctuary where people feel at home, connect, build and sustain relationships, dwell, and belong.

Core Objectives:

1. *Creating Transcendent Spaces:*

- **Sacred Atmosphere:** Design spaces that evoke a sense of the sacred, where individuals can feel a connection to something greater than themselves.
- **Reflective Spaces:** Integrate elements that reflect the diverse stories and journeys of our community members, creating a space that resonates on a personal level.

2. *Fostering Peace and Safety:*

- **Welcoming Environment:** Ensure the church is a safe and welcoming haven for all, promoting a sense of peace and security.
- **Inclusive Design:** Create spaces that are accessible and inclusive, accommodating the needs of people from all backgrounds and abilities.

3. *Storytelling through Space:*

- **Historical Integrity:** Maintain and showcase the church's historical elements to tell the story of "standing the test of time" and providing certainty in a changing world.
- **Narrative Elements:** Incorporate visual and architectural elements that narrate the church's journey and the collective stories of its community.

4. *Emplaced for Human Flourishing:*

- **Soulful Spaces:** Design areas that nurture the soul, fostering deep relationships and meaningful work.
- **Grounded and Oriented:** Ensure the church space feels grounded and oriented around a central spiritual vision, promoting a sense of purpose and direction.

5. *More than a Building:*

- **Sacred Space:** Emphasise that the church is a sacred space where people feel at home and connected to the divine.
- **Place of Connection:** Create areas specifically for building and sustaining relationships, ensuring the church is a place where people can dwell and belong.
- **Refuge and Sanctuary:** Provide a refuge, both physically and emotionally, where individuals can find sanctuary and solace.

6. *Community Engagement:*

- **Diverse Traditions:** Make the church a welcoming space for people from diverse traditions to come together to celebrate, commiserate, and contemplate.
- **Worship and Prayer:** Ensure the church accommodates a diverse range of worship and prayer practices, allowing people to connect spiritually in various ways.
- **Community Gathering:** Foster a sense of community by providing spaces for communal activities, events, and gatherings.



Statement Of Significance

1 The church in its urban / rural environment.

The medieval Grade 1 listed church of St Margaret sits at the historic heart of the town of Rainham on high ground beside the main road.



St Margaret's is the parish church for the town of c.30,000 inhabitants and as such is considered the natural 'hub' for activity. The church is bounded by buildings: to the north there is the commercial High Street, whilst to the south and east there is housing which is densely packed into the surrounding area with more planned to the west with apartments being constructed now.

The substantial ragstone and flint (with small inserts of brick) church occupies a central position within the town with principal access from the High Street. The 30m tower provides a focal point which is visible from all main routes into the town, and which acts as a symbol of being 'home' for many of the residents.

The church is the oldest building in Rainham and has a commanding presence in the townscape, acting as the visual and metaphorical 'hub' for the community. The surrounding churchyard is a valuable green space at the heart of Rainham and there is a footpath across it which is an access route to the High Street. This path is heavily used and brings people into the ambit of the church on a daily basis.

To the west of the church is a car park which connects the church to the Millennium Centre, a community facility owned and managed by the church. This provides a useful facility. This guides you to a pathway past the beautiful western façade to the north door (the principle entrance) which is also accessible by a set of steep steps which leads to the main road and is not disabled accessible.

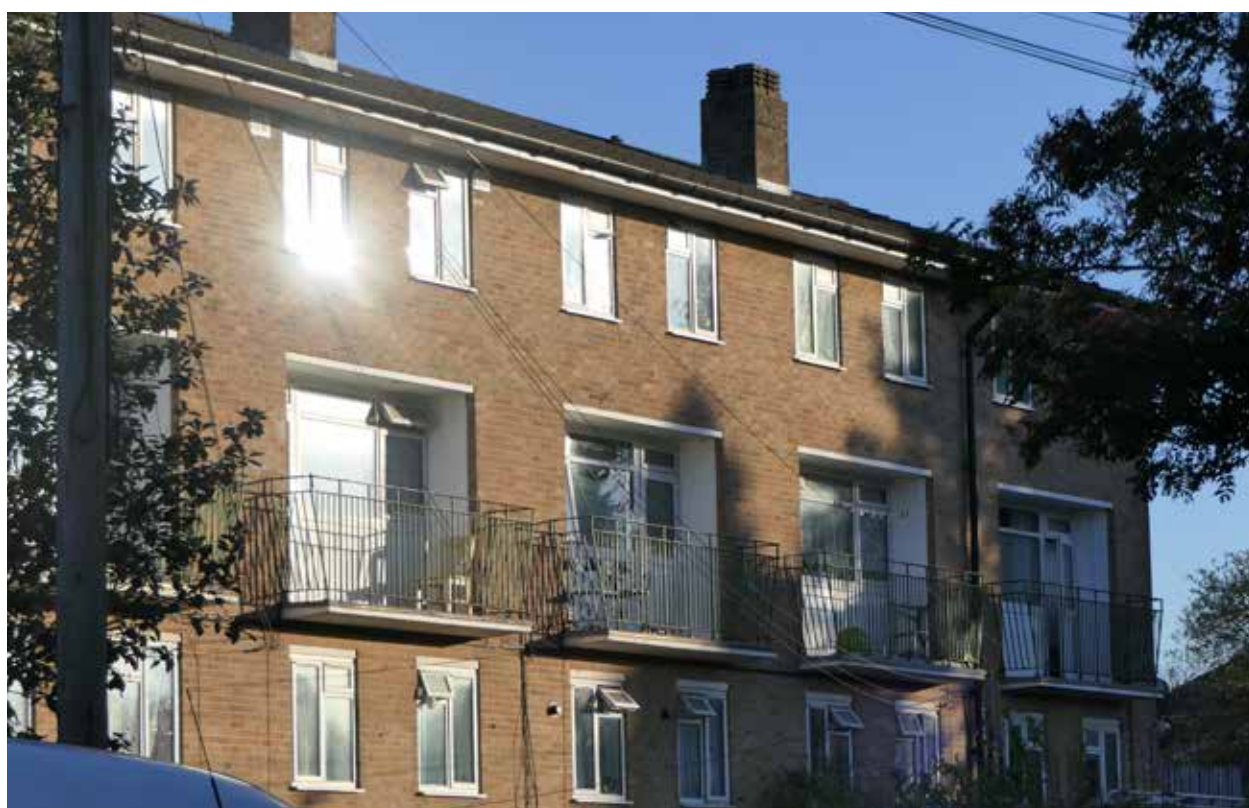
The tower offers a commanding view of the town and the wider landscape, setting the town into the context of Medway with views to the river and estuary and making it easy to see how the town has expanded and developed from this historic heart.

2

The church in its urban / rural environment.

The historic churchyard contains a number of mature trees, the most notable of which is a multi-stemmed 'veteran' yew tree which is estimated to be more than one thousand years old. This underwent restorative renovation work on 2009/10. Wood from an earlier renovation work programme was used to create the Millennium Cross which is in the sanctuary. The tree is not currently subject to a TPO.

There are a number of native and non-native species including a mature Spanish Chestnut, holly, Italian cypress and oak. None of these are subject to TPOs. The churchyard is carefully managed by a team of volunteers who met weekly (not during the winter) to maintain the grass and planting. There are plans to allow some areas to become more sympathetic to wildlife, and to create areas for quiet reflection.



3

Social History

St Margaret's is the only parish church in Rainham and as such has been the focus for the community since the 13th century a history which is strongly legible in the fabric and fittings of the church. The long tradition of patronage, both aristocratic and communal, has made Rainham what it is today, and it is a spirit which is being continued in the current and future plans. The church is used for regular services (typically three or four each Sunday) offering a broad spectrum of liturgy from traditional high church to very contemporary and informal worship, attracting approximately 100 people across the course of the day. The church continues to offer the online live streaming of some services which proved very popular during lockdown but has started to reactivate the community activities which provide valuable support to the local community, including a regular coffee morning which hosts an adult community education art activity offering support for mental health and isolation. The various congregations have a strong sense of identity and provide support for each other. The churchyard is maintained by a church-based team (the 'Churchyard Gang') which also acts as an important social and outreach opportunity for its members.

The church also owns the Millennium Centre a modern (1990s) separate community facility adjoining the churchyard to the south. This is home to a pre-school nursery and the parish office as well as rooms for community hire, which offer sports/fitness activities as well as spaces for parties. This fully accessible facility has the potential for wider use and social activity; this is the subject of a consultation and planning process currently in train.

4

The church building in general

The present church (at least the second, possibly third on this site) is a substantial structure built of Kentish ragstone and flint with two pitched tiled roofs and a projecting tower and porches. It incorporates fabric from the 12th -15th centuries with significant restorations in the 19th, 20th and 21st centuries. The extensive work of the 1860s was described by the then-vicar Rev Pearman in a paper to the Kent Archaeological Society: between 1865 and 1871 the church was re-pewed and refloored, the windows renewed, the north porch replaced and the tower arch opened up. This was in response to the stonework being 'much decayed' and the interior being filled with 'old pews of all shapes and sizes'.

The church is of a design common to Kent, being composed of a nave and chancel with an adjoining north aisle and chantry chapel (the Tufton chapel, dedicated to St John the Baptist) of almost comparable size. This gives a real sense of an openness and lightness to the building, a generosity of space, which is such a feature of the church. The aisle is divided from the nave by a single arcade and the chapel delineated from the chancel by a wooden parclose screen at the western end and between the easternmost three arches of the arcade. There is a projecting 30m tall square tower at the west end of the nave. North and south porches project from the nave walls, both with solid oak doors. The north porch is 1870s, replacing a brick porch of the 18th century, and it protects a carved door moulding and 14th century door with wicket and original lock, but the south porch and doors are all 14th-century.

The substantial crenellated square tower is of a 3-stage construction with angle buttresses. It incorporates an octagonal NE stair tower which is offset at parapet level. There is a plain two-centre arched doorway in the western wall

with double doors opening onto the churchyard. Directly above the doorway is the large three-light window.

Windows in the chancel, chancel east wall and on the south side contain predominantly 19th century stained- glass whilst the windows of the north aisle and north wall of the Tufton Chapel and the west wall of the tower contain clear glass set into the restored Gothic tracery and mullions. The east window of the Tufton Chapel (designed by Francis Spear) was installed in 1953 in thanksgiving for the safe return from war of the two sons of the Cardew family. The tracery of a window in the south wall of the chancel contains a stained-glass memorial (by Shelly Kitto of Rochester) to Captain Daniel Read who was killed in Afghanistan, installed in 2014.

Below the Tufton chapel and the east end of the church are two brick-lined crypts accessible from steps down from the churchyard on the north side. The westernmost of the two contains a nationally-significant collection of 18th and 19th century decorated coffins, many still bearing their original decorative studding, coverings and metal ornamentation including coronets. A small, double-headed unglazed window with metal bars in the eastern wall of this crypt connects this space to the easternmost one which is smaller and contains a broken slab anecdotally believed to be a medieval altar slab [although there is no evidence to support this on the slab itself] and other debris. There is also a burial vault beneath the western end of the nave, but this is not accessible from the churchyard.

The floor is a mixture of wooden flooring beneath pews and tiled flooring in between and in the area at the west end opened up by the removal of some

pews in 2017. The chancel is tiled with stone steps. The Tufton Chapel has a (possibly medieval) roofbeam with relic mortice holes reset as the edge of its altar platform.

The north-western corner of the nave and north aisle was partitioned off in the late 20th century to create a large (but awkward) vestry/office, a single toilet and very small kitchenette, but these are inadequate for current and planned church and community need and require reconfiguration to make better use of the space.



5 The church building in detail

The oldest extant fabric is some Norman work in the east wall of the chancel, but the rest of the chancel is later 13th century Early English. The nave and north aisle are 14th century Decorated Gothic, including the south porch which projects from the nave and which retains its original oak doors. The square tower is 15th century (c.1480) Perpendicular with a substantial west window which is currently clear-glazed. The tower contains a peal of eight bells and there is a spiral stone staircase throughout the whole height. There is a 19th century north porch of indifferent construction with double solid wooden doors.

The interior walls are largely plastered and painted with oil-based white paint, with the stonework of the arches and arcading picked out with a water-based grey paint. On the south wall are exposed sections of medieval wall-paintings of the Annunciation and fragments of a Doom showing a bishop's head. These were discovered in the 1920s during restoration work. Old photographs (1970s?) show considerably more extensive wall-painting survivals to the full height of the walls either side of the south door, apparently showing more of the Doom and a St Christopher figure to the west: it is not known whether these still survive the modern plaster and paint, or why they were covered up. Pevsner laments their concealment but offers no explanation. Further work on these would be desirable. Surviving medieval painted consecration crosses are exposed on the north, south and east walls. Further work

The most striking feature in the nave is the celure. This once formed the canopy for the rood loft and was painted in the 1460s as a commission by Thomas St Leger (brother-in-law of Edward IV). This unique survival originally depicted the Sun in Splendour, but it can be seen how this was restyled into the Tudor rose,

presumably after the fall of the House of York in 1485. This celure was Pugin's inspiration for the decoration of the rebuilt Houses of Parliament.

The chancel contains three sedilia on the south side, adjacent to a 13th century piscina. Behind the altar is the Millennium Cross, a substantial wooden cross approx. 2m high made from branches removed from the yew tree in the churchyard during renovation work in the 1990s. It is set in a free-standing stone base, but its location is being reconsidered as it is not easily visible from the nave.

The window mullions were extensively restored in the 19th and early 20th century. The stonework of the windows in the Tufton chapel north wall was altered to the Perpendicular style in the fifteenth century and traces of one of the earlier lancet style windows were uncovered during renovation works in the 1920s. The openings for where the stairs up to the former rood loft were entered and exited survive in the north wall and the chancel, and these may have also provided access to a now-lost post-Reformation gallery.



6 Contents of the Church

The majority of the church seating consists of the relatively plain pews installed in 1865, with pulpit and choir seating added in the 1870s, supplemented by modern chairs and tables acquired after 2017 for the open area the back. There are, however, some items of note:

- The most recent item of significance is the Millennium Cross, constructed from 1000-year old wood from the yew tree in the churchyard.
- The Tufton Chapel is separated from the chancel and north aisle by a very fine 15th century wooden parclose screen which has been inserted into the 14th century arcade.
- In the Tufton chapel is a fine 14th century carved wooden chest of Continental origin. It is referred to as the parish chest but lacks the usual three locks for such a purpose so is presumably a merchant's chest formerly used for storage of vestments or muniments.
- In the same chapel the altar rail is a memorial to those who died in the two World wars. The edge of the sanctuary step is formed of a reset medieval roof beam of unknown origin or insertion date, but it is assumed it is associated with the church, possibly a roof renovation or the dismantling of the rood loft.
- The Tufton chapel contains two significant late 17th century marble memorial statues to members of the Tufton family. In addition, there are wall-mounted plaques to other members of the same family. There is also an unidentified curiously short 13th century tomb chest with cross in relief in the corner of the chapel.
- The organ is modern and is operated from a detached console in the Tufton chapel, with the pipes at the west end either side of the tower.
- The 19th century hexagonal font is 15th century in style. It is carved with

symbols of the Trinity.

- Six medieval and Tudor monumental brasses and two indents are set into the floor of the chancel; sadly none are complete. They were conserved recently and are currently covered by carpet. The earliest dates to 1409 and is for James Donet who is associated with the celure.
- There is a painted alabaster wall-mounted memorial of 1627 to John Norreys and a Perpendicular tomb chest with painted lid to Thomas Norreys, 1624.
- The church had a new AV and sound system installed in early 2020 which allowed the successful livestreaming of service.



7

Significance for mission

The Covid pandemic and related restrictions have fundamentally altered the community dynamic in Rainham in way which offer significant opportunities for the church. The gradual shift from agricultural economy to agriculture and engineering associated with the nearby Chatham naval dockyard came to an end with the closure of the dockyard in the 1980s. The loss of these local employment opportunities turned Rainham into a primarily dormitory community for those working in London, easily accessible via the (now high-speed) rail link originally established for the transport of fruit to London markets. This shifted again with the Covid lockdowns with the move to working from home and new or renewed interest in the local community and its facilities. There has been a marked increase in people spending their leisure time in the town and in people seeking a sense of local identity and community engagement, but there has also been a marked rise in those experiencing loneliness, isolation, unresolved grief and mental health issues linked to the pandemic which we need to address. The physical prominence of the church in the townscape and its considerable social media profile (c .46k followers on Facebook) have made St Margaret's a natural focal point for the people of the town which we are keen to develop.

Although the access through the north porch is somewhat intimidating, once inside the current internal configuration of the nave creates an inviting and welcoming space with clear vistas across the main body of the church. The clear glazing of the windows of the north wall fills the church with light and the wide aisle and broad arcade draw people into the body of the church. The pews in the north aisle do reduce the visibility of the access to the Tufton Chapel which we would like to establish more clearly as a place of quiet reflection, but

the pews do offer considerable capacity.

The removal of pews at the western end in 2017 opened up a community and informal space which has created significant and successful new opportunities for wider engagement including a regular coffee drop-in and a low-threshold space for people, to engage with worship who may not feel comfortable sitting in the pews. This social interaction has been interrupted by Covid restrictions, but this is starting to return and expand, and there is clear evidence of significant need. Recent (Jan/Feb 2022) consultation with local community and business groups and interested parties, as well as the congregations, has identified a considerable appetite for increased and more varied use of the church which will require more flexible space and extended facilities.

There is significant interest from local schools in the church hosting school concerts and events so future seating arrangements require careful consideration in order to maintain the current high capacity offered by the pews, but there is also pressure for spaces which can be configured more flexibly for worship and community use. New opportunities for collaborative working with the local authority for the provision of advice, creative therapy and support, as well as the church being a cultural venue for festivals, have been identified and are being actively pursued for 2022/23.

Volunteers care for the churchyard and research into the stories of the war graves has generated considerable local interest. It is hoped that this research, as well as other heritage resources which tell the story of Rainham and the people who have shaped the church and the town, can be made accessible in church and help with social cohesion across the very diverse communities within Rainham and the ongoing influx of new residents occupying the extensive housing developments on the perimeter of the town.



8

Areas affected by the proposal

This proposal is a large scale reordering of the church and churchyard and therefore will affect all areas including the crypts and tower to create space for the community to worship, engage in heritage and the arts as well as become carbon net-zero. Work will also be undertaken in the churchyard to increase the bio-diversity of the space and enhance it as a transcendent space.

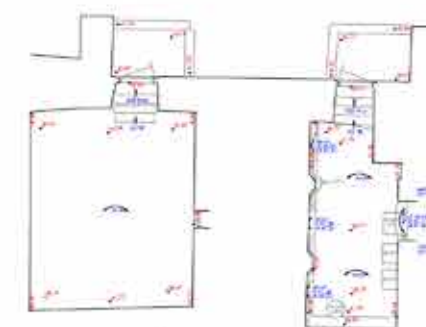
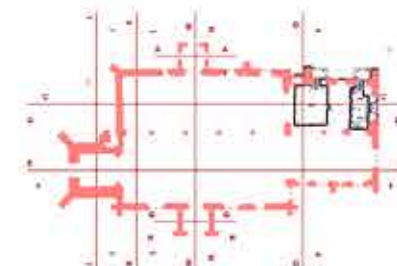
Timeline

So Far

The table opposite outlines the different stages of the project that have been completed so far.

Stage	Date	Description
1	March 2020	COVID-19 led the church to reimagine what ministry might look like in a post-COVID Rainham and how our physical estate might need to adapt.
2	June 2020	Clay Architects were appointed to produce concept designs for the church and Millennium Centre however the project was paused due to a lack of confidence in them to deliver within budget.
3	September 2020	Cranfield University facilitated a Masters Dissertation on the Crypts at the Eastern end of the church.
4	January 2022	The Centre for Christianity and Culture at the University of York were engaged to conduct broad ranging consultations regarding ideas developed in stage 2, create a Statement of Significance, and draft outlines for developing a Statement of Need and future action plan.
5	March 2022	Consultation with Rochester DAC regarding a potential COVID Memorial Window.
6	November 2022	There was a partial collapse of the churchyard wall which led to significant repairs being undertaken.
7	December 2022	A large scale community survey was conducted in December 2022 which had just under 3000 responses. This looked at community need, and how they engaged with church, heritage, culture and arts.
8	February 2023	Faculty approved for a second toilet to be installed within the church.
9	March 2023	A survey of the Churchyard was undertaken by AG International Ltd. This produced a map of all marked graves along with a measured drawing of the churchyard.
10	March 2023	Removed a brick wall in the boiler room to allow archaeologists to undertake a survey and establish any historical significance of crypt. The remains for four corpses were reinterred.
11	March 2023	Clidus undertook a measured survey of the church.
12	April 2023	Disability Survey undertaken within the church and report produced.
13	May 2023	Thomas Ford Architects produced initial plans for the reordering of the Church and Churchyard in May 2023. These were informed by stages 2-5.
14	May 2023	Bob Jackson, an expert on church growth was engaged for a week's 'onsite' consultation in May 2023 which included a review of stages 1-7 and whether they supported church growth or not.
15	August	Noise Boy's was commissioned by the PCC to do an initial technical design and budget based on designs produced in stage 7.
16	April 2024	In April 2024 KBGPR undertook a ground penetrating survey of parts of the 'Old Churchyard'. This was to inform viability of space for bore holes as well as historical research.
17	April 2024	Julian Litten and Adrian Miles undertook initial work in Eastern Crypt in April 2024.
18	April 2024	In April 2024 Steel and Scammell Architects reviewed the work to date and improve the accessibility of the building in particular.
19	June 2024	A Bio-Diversity Survey was undertaken in the Churchyard and report produced in June 2024 by Elizabeth Trice (Msc).
20	August 2024	An implementation report on the Bio-Diversity Survey was produced by Adonis Blue in August 2024.

Existing Plans



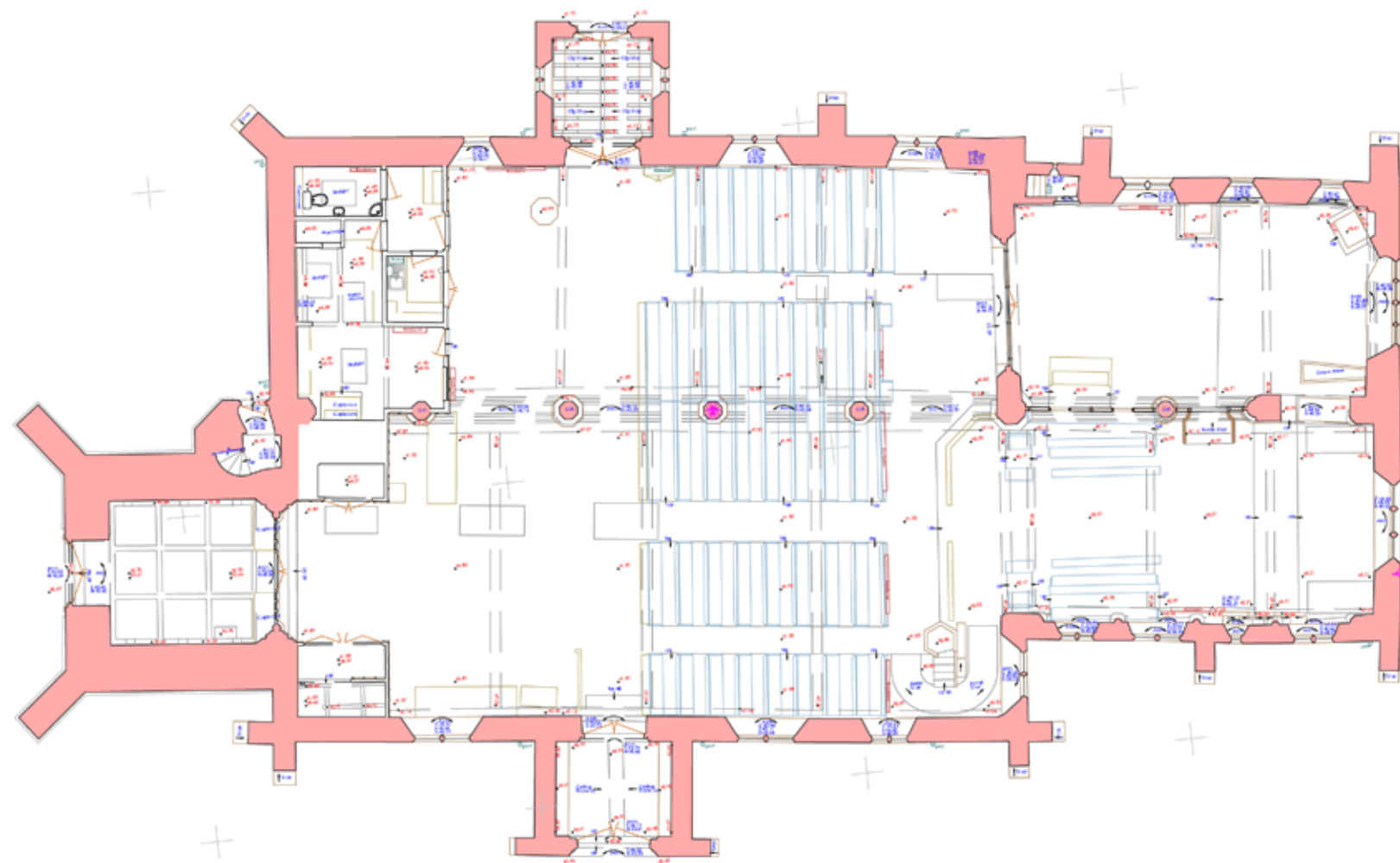
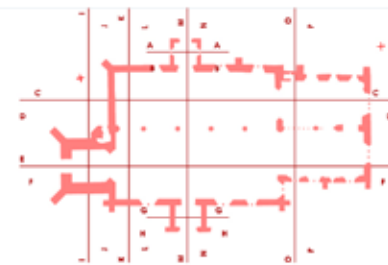
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Based on Callidus Survey 2023.



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St Margaret's Rainham · Existing GAs · **Crypt Plan** · 980 · 100
Steele Scammell Architects · July 24 · 1:100@A1 [1:200@A3] · Existing



Ground Floor

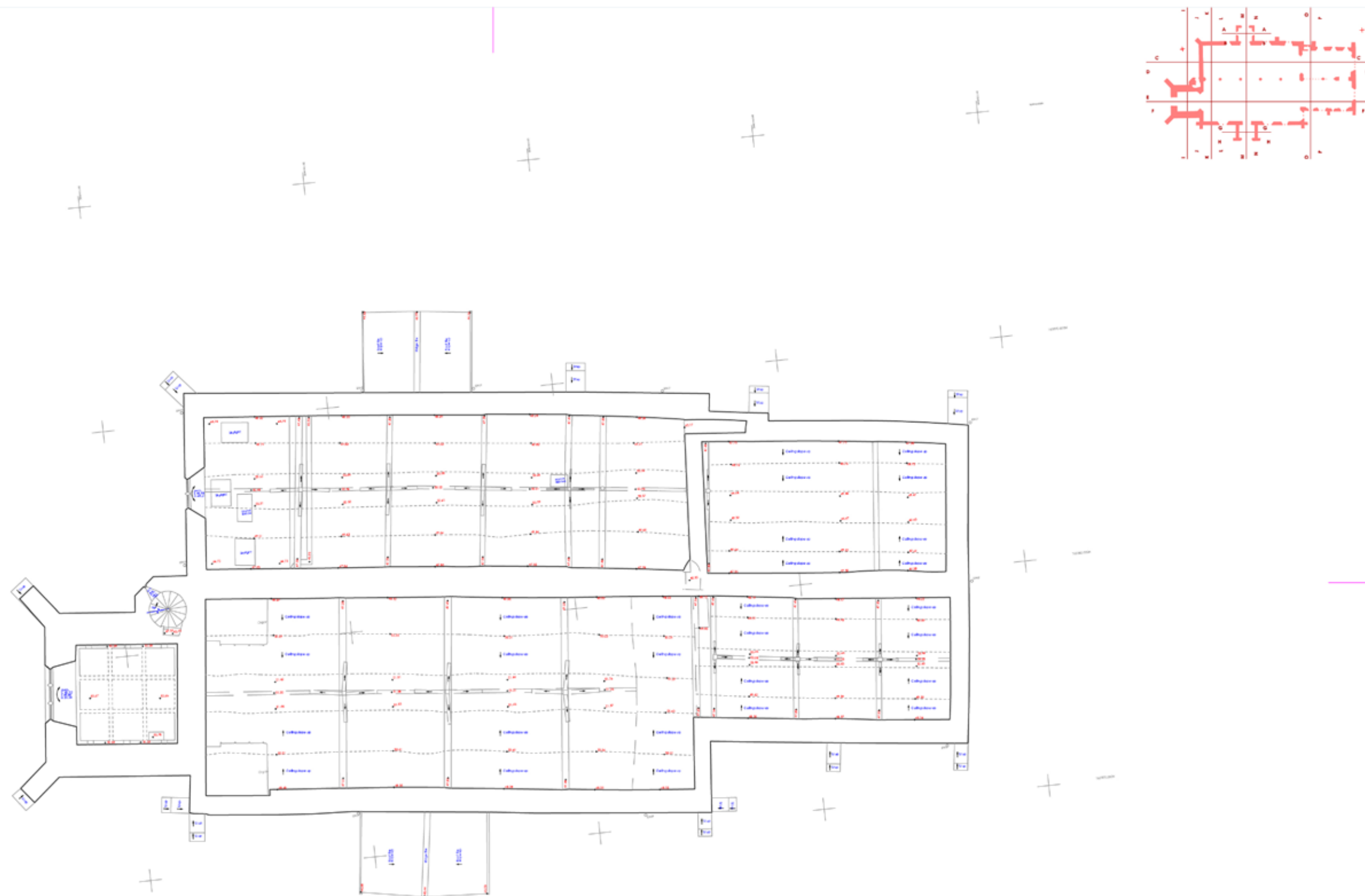
0 m 1 2 3 4 5 10

Based on Callidus Survey 2023



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St Margaret's Rainham · Existing GAs · **G F Plan · 980 · 101**
Steele Scammell Architects · July 24 · 1:100@A1 [1:200@A3] · Existing



Mezzanine

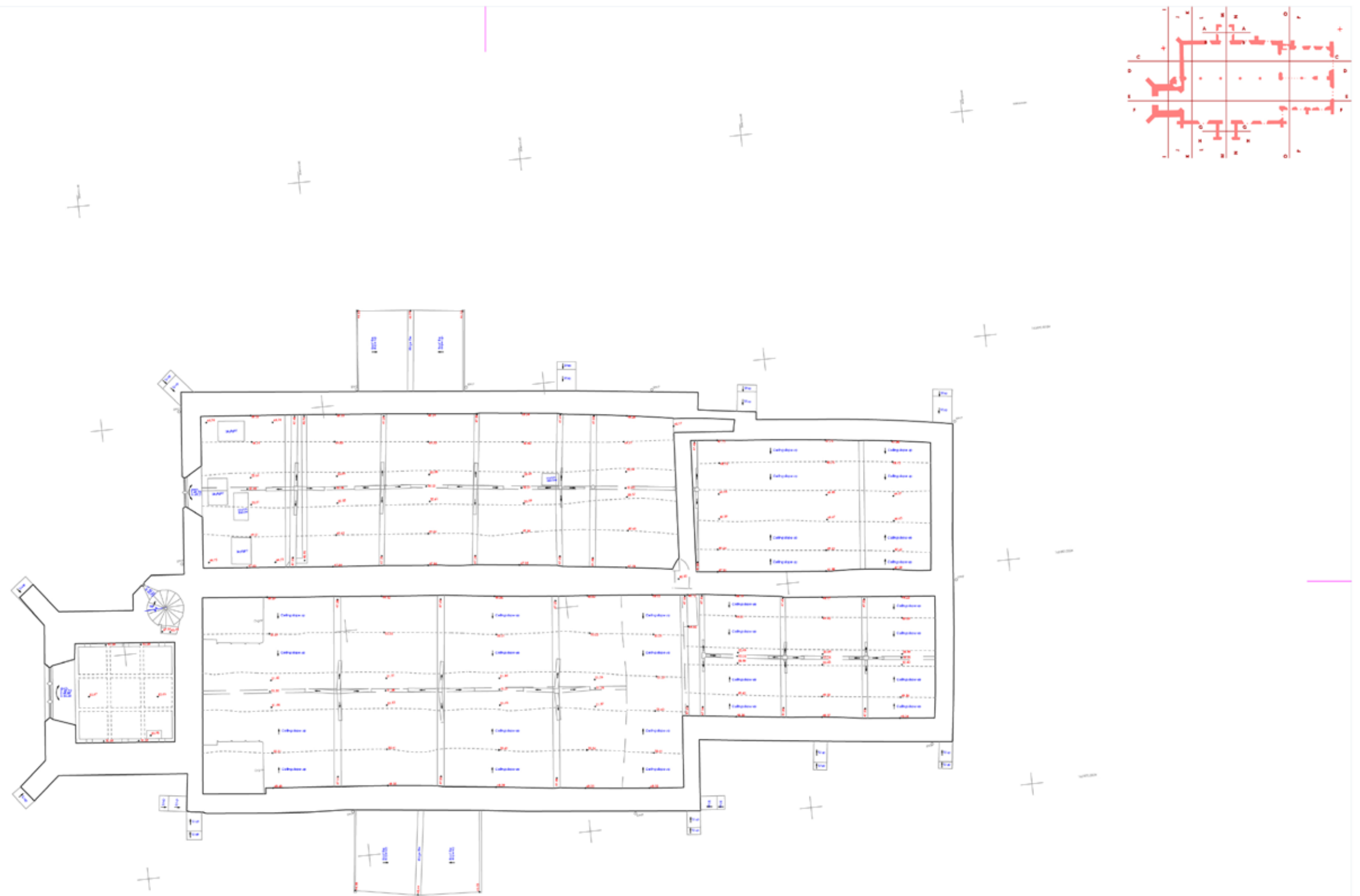
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St Margaret's Rainham · Existing GAs · **Mezzanine** · **980 · 102**
Steele Scammell Architects · July 24 · 1:100@A1 [1:200@A3] · Existing



Mezzanine

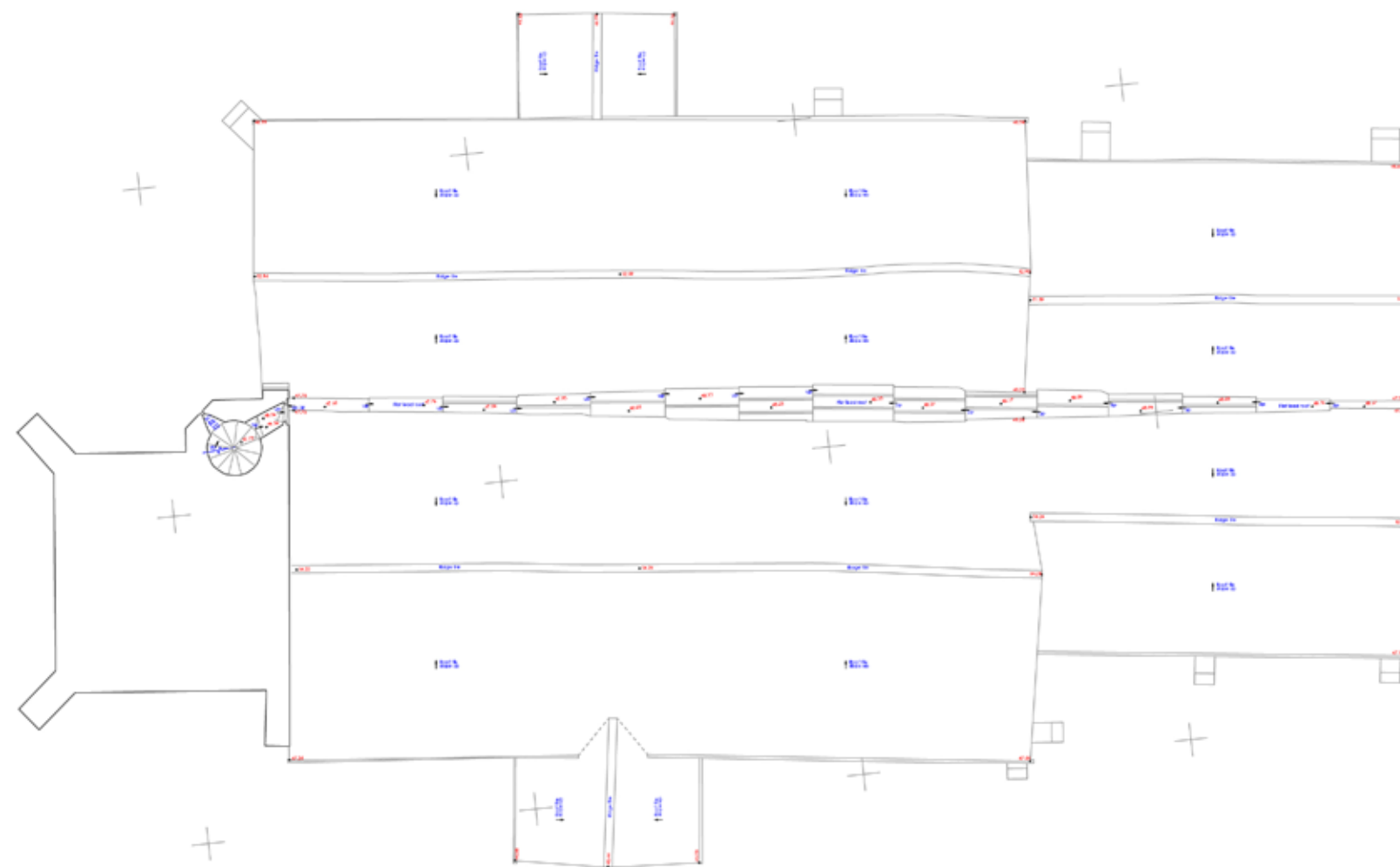
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St Margaret's Rainham · Existing GAs · **Mezzanine** · 980 · 102
Steele Scammell Architects · July 24 · 1:100@A1 [1:200@A3] · Existing



Roof Valley

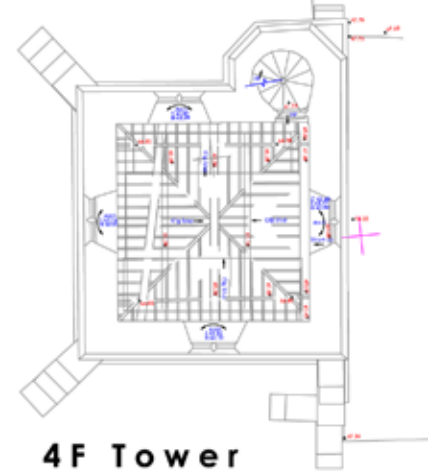
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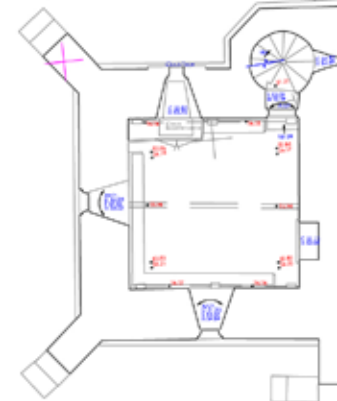
St Margaret's Rainham · Existing GAs · **Lower Roof · 980 · 103**
Steele Scammell Architects · July 24 · 1:100@A1 [1:200@A3] · Existing



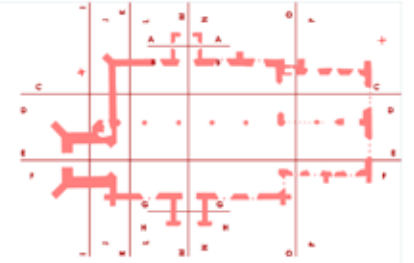
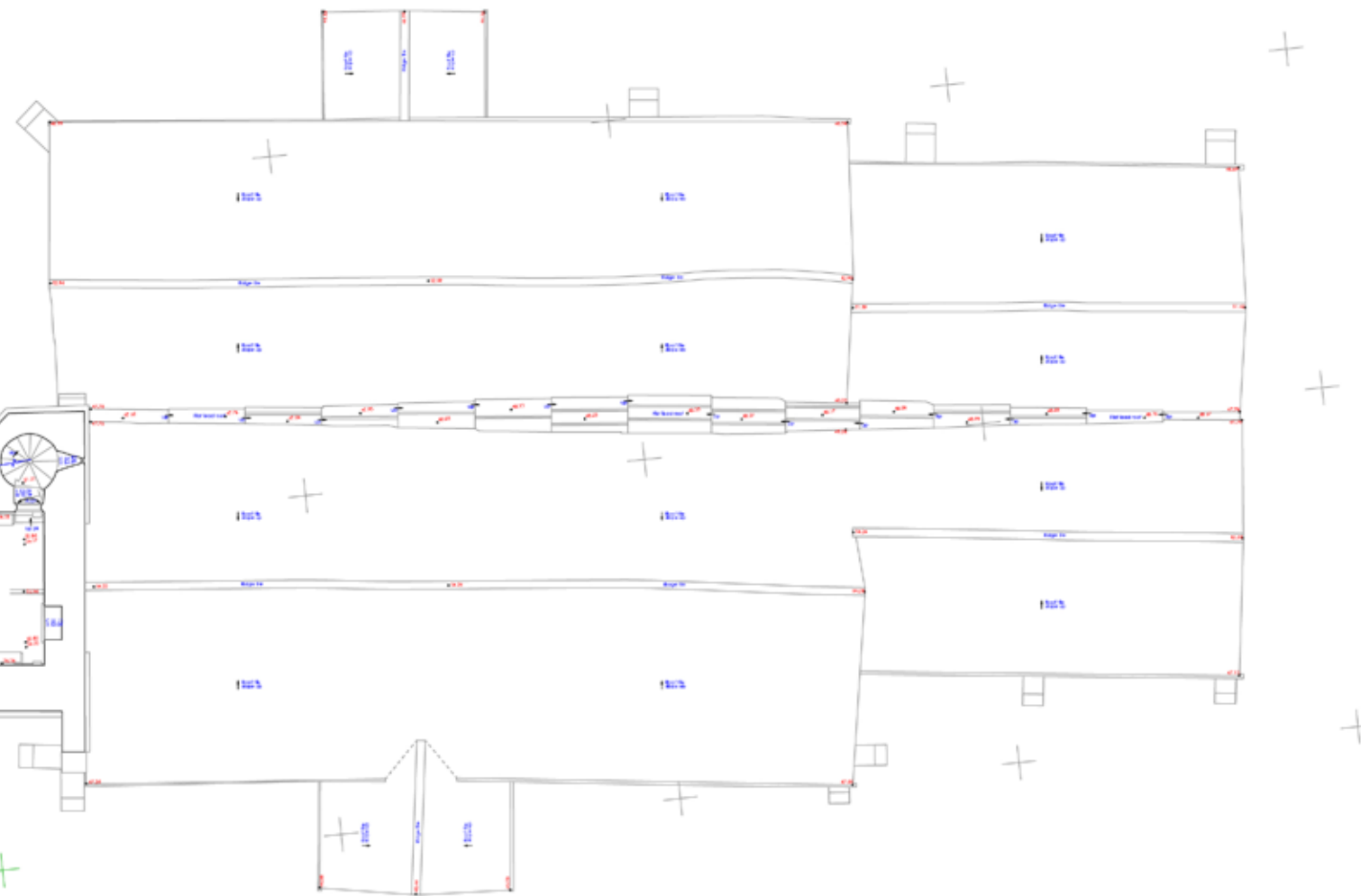
4F Tower



3F Tower



2F Tower + Roof



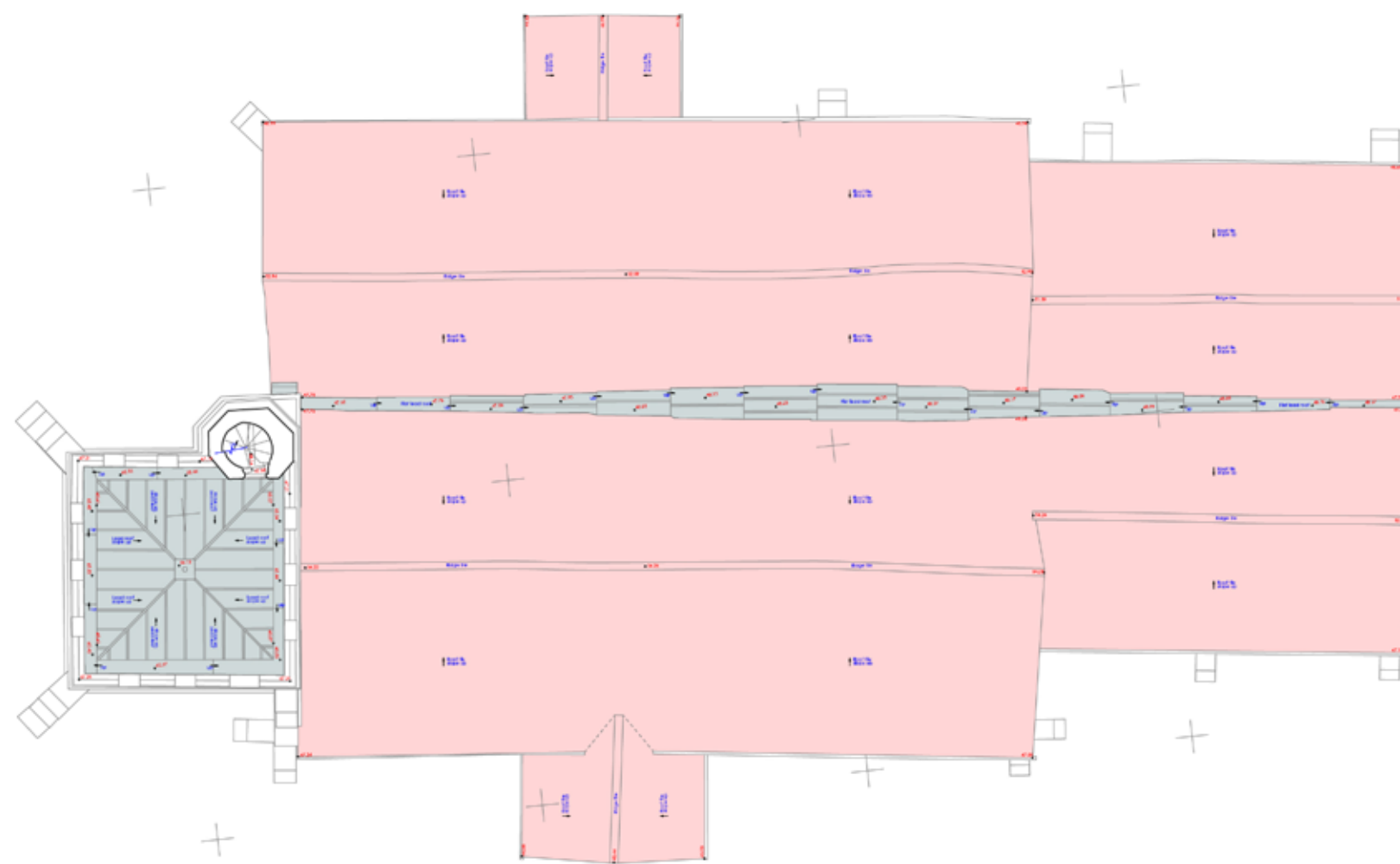
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St Margaret's Rainham · Existing GAs · **Upper Levels · 980 · 104**
Steele Scammell Architects · July 24 · 1:100@A1 [1:200@A3] · Existing



Roof Plan

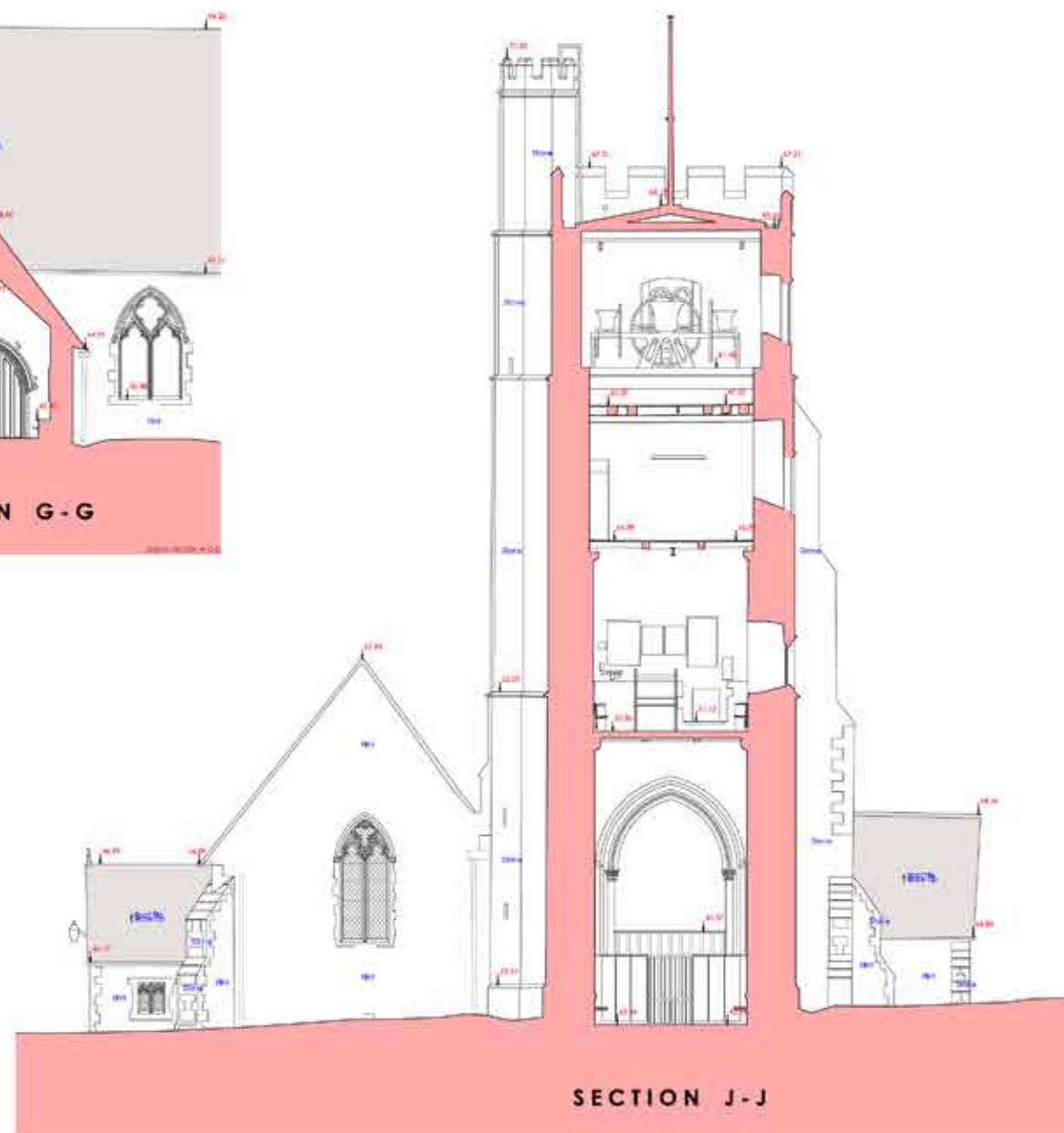
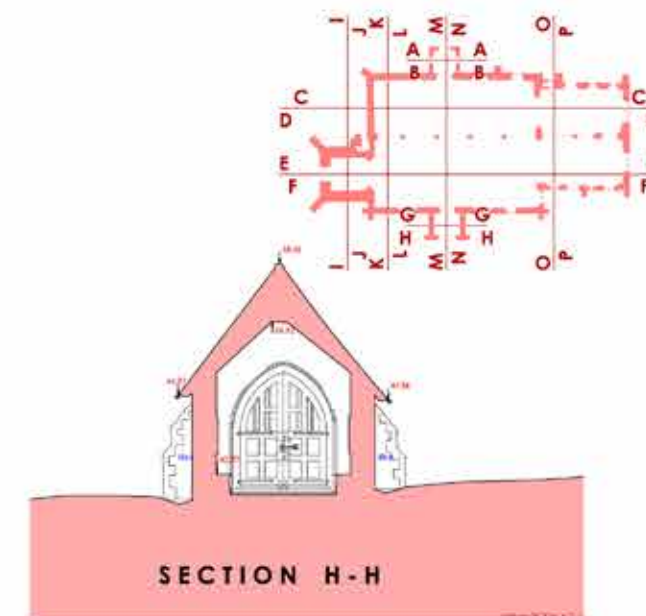
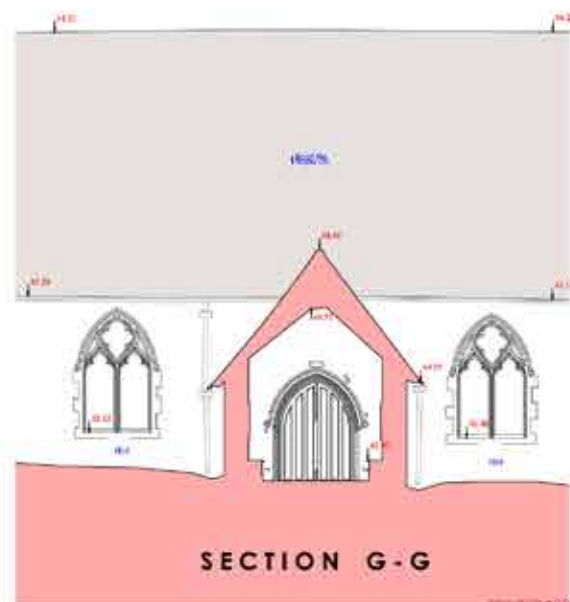
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St Margaret's Rainham · Existing GAs · **Roof · 980 · 105**
Steele Scammell Architects · July 24 · 1:100@A1 [1:200@A3] · **Existing**



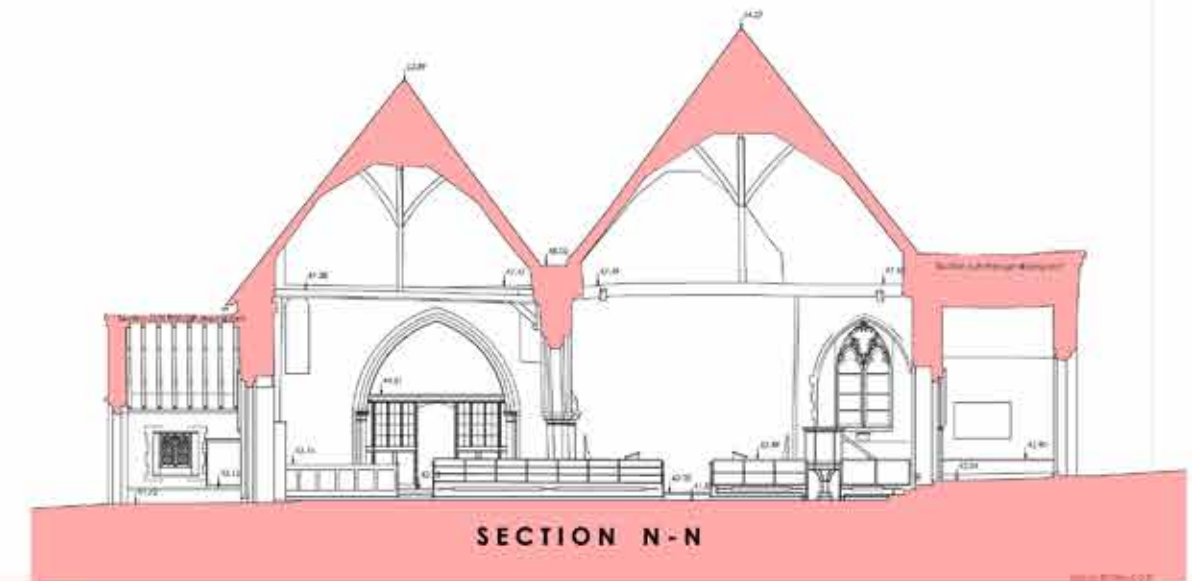
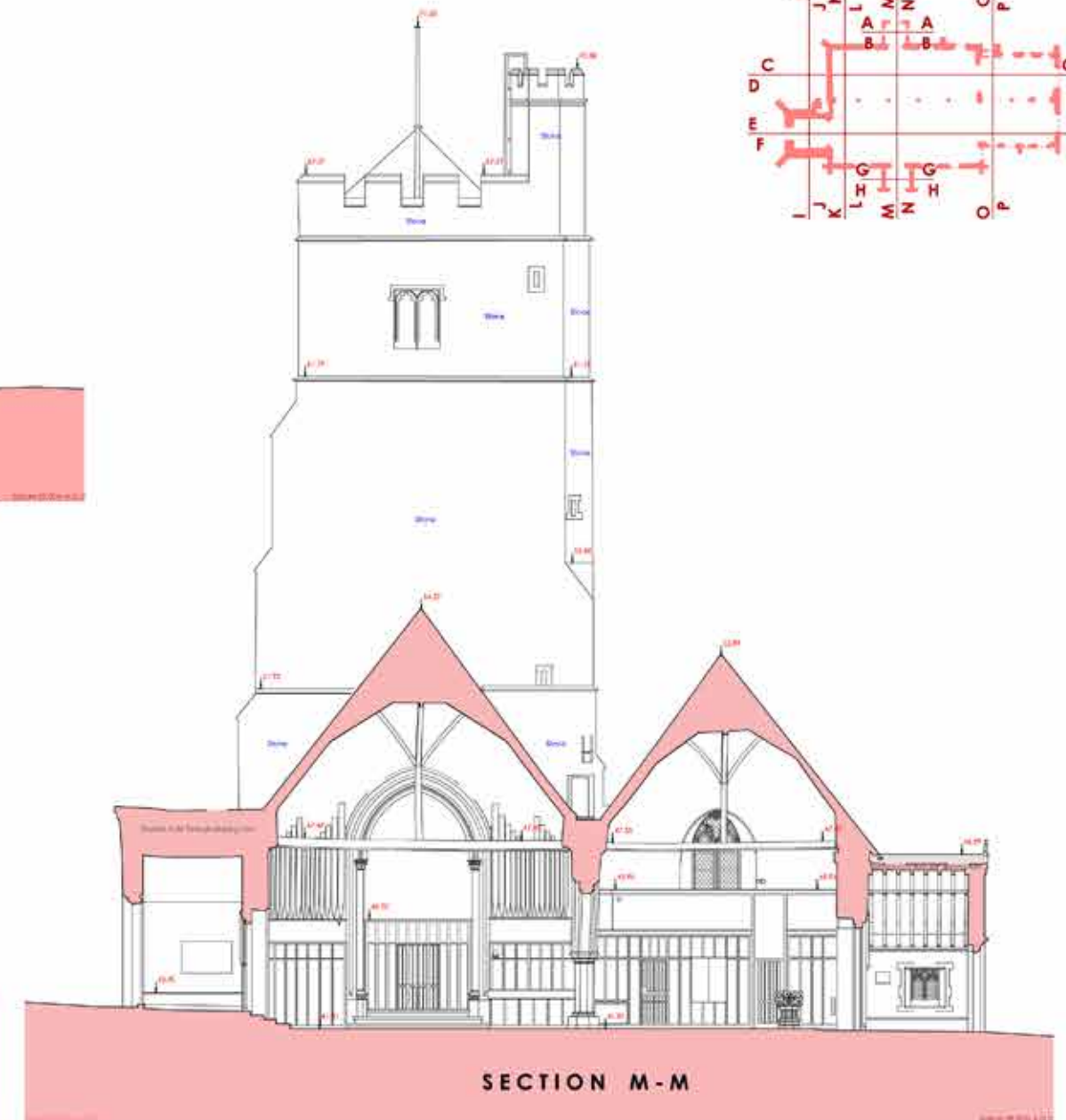
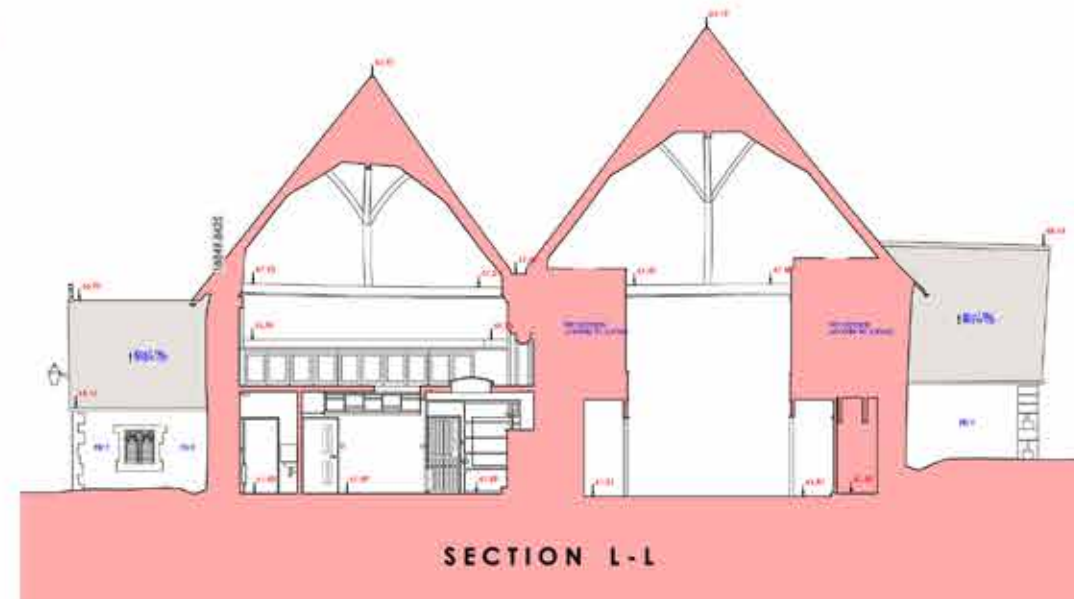
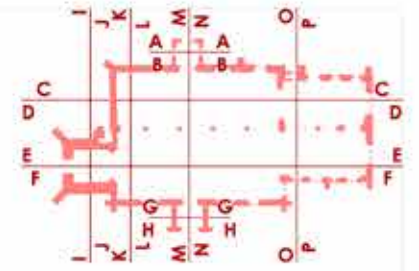
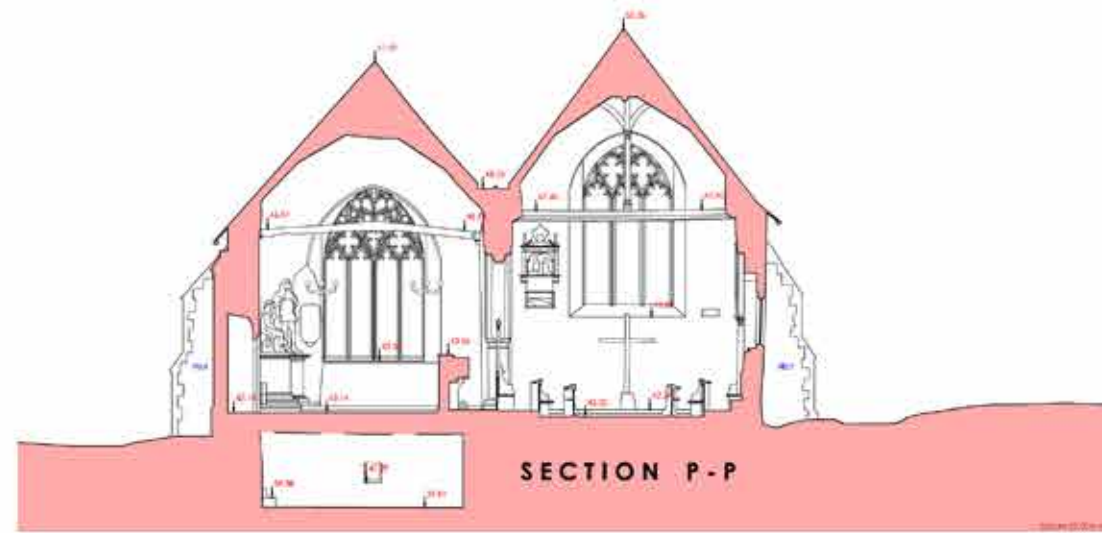
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St Margaret's Rainham · Existing GAs · **Sections 2 · 980 · 122**
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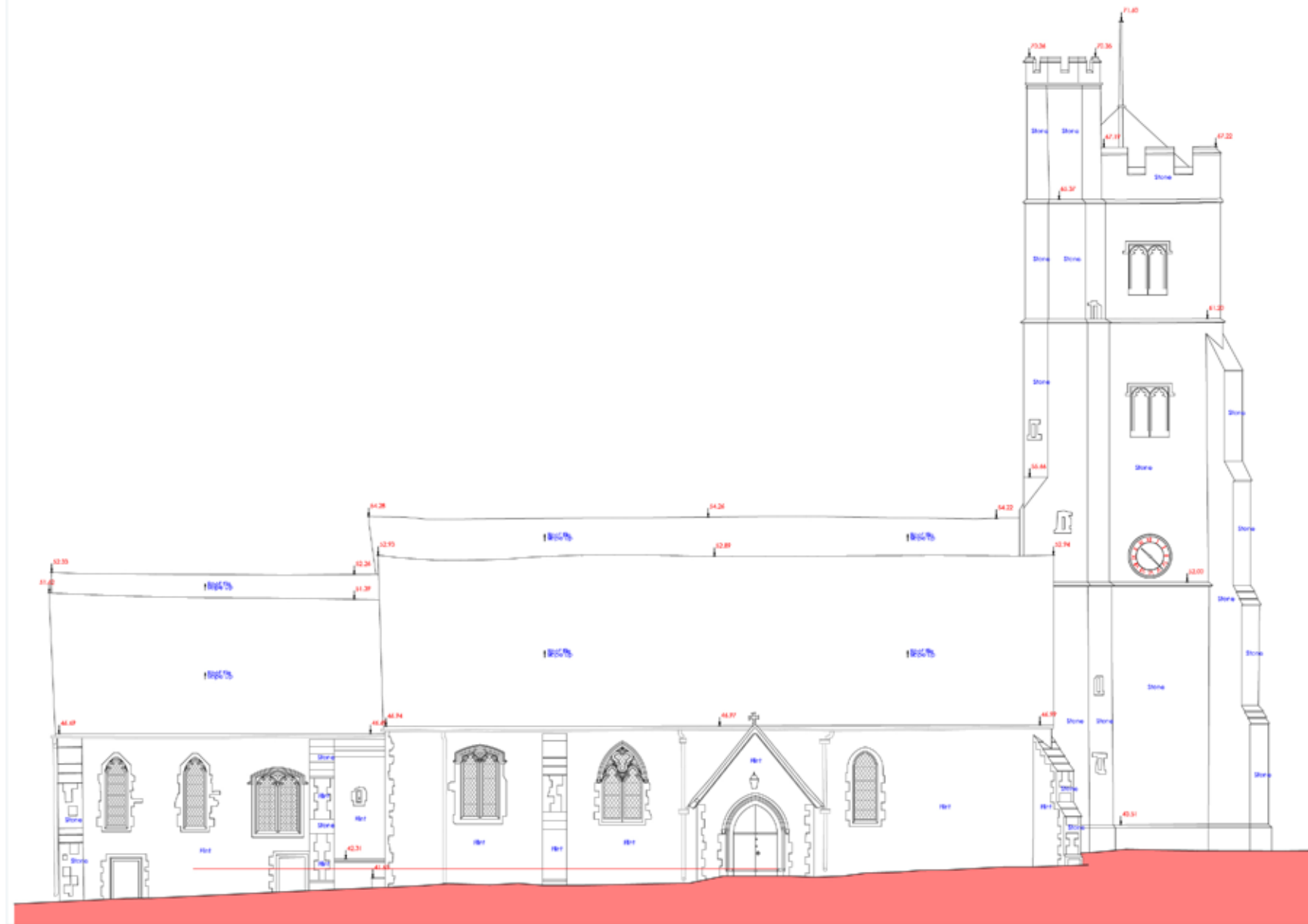
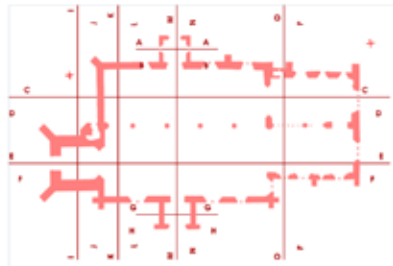
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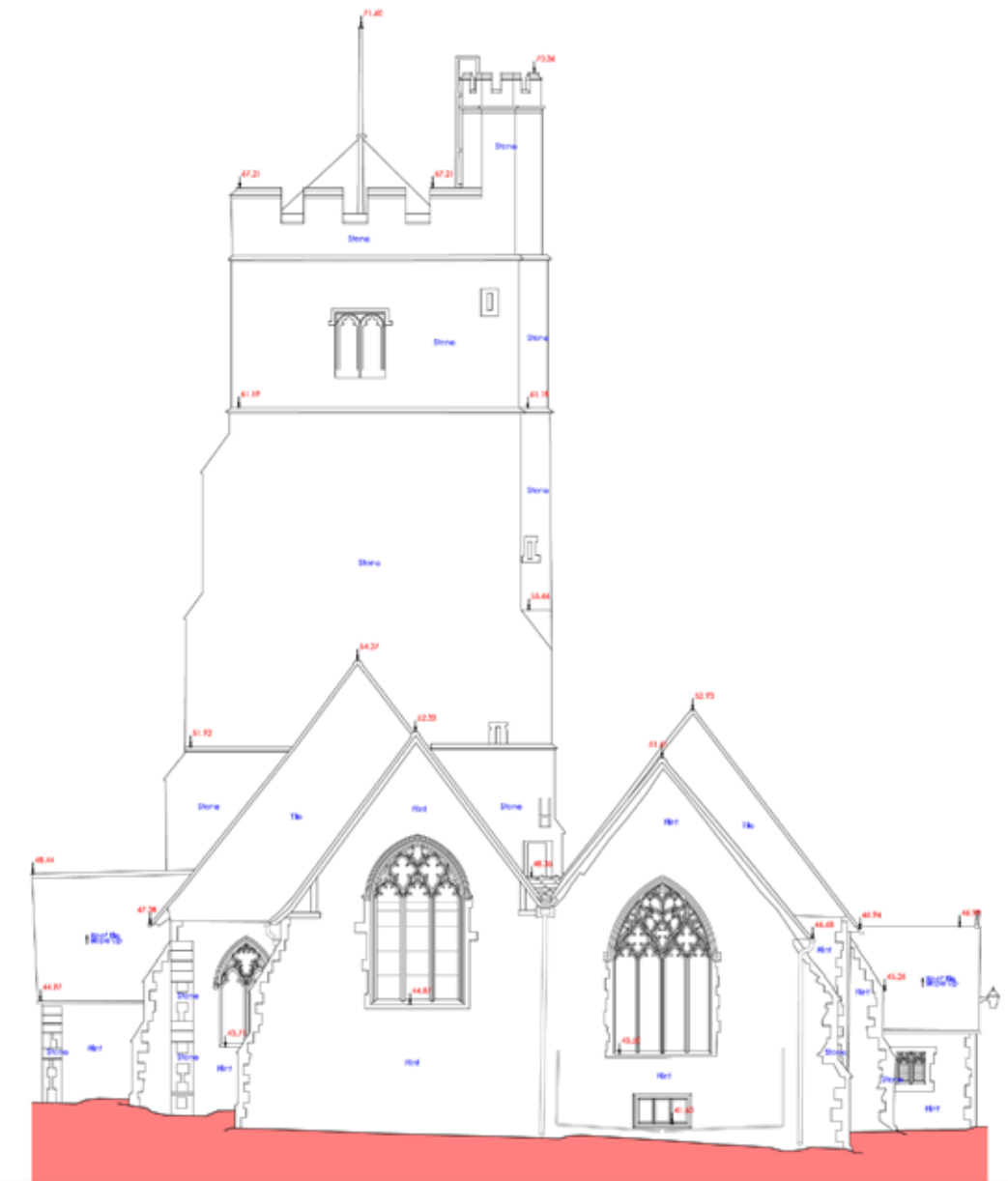


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St Margaret's Rainham · Existing GAs · **Sections 3 · 980 · 123**
Steele Scammell Architects · July 24 · 1:100@A1 [1:200@A3] · Existing



NORTH ELEVATION 1



EAST ELEVATION 2

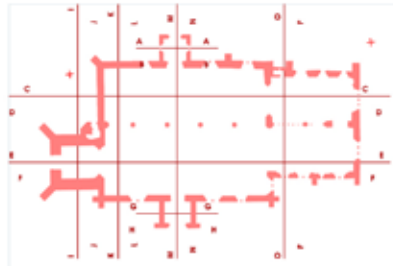
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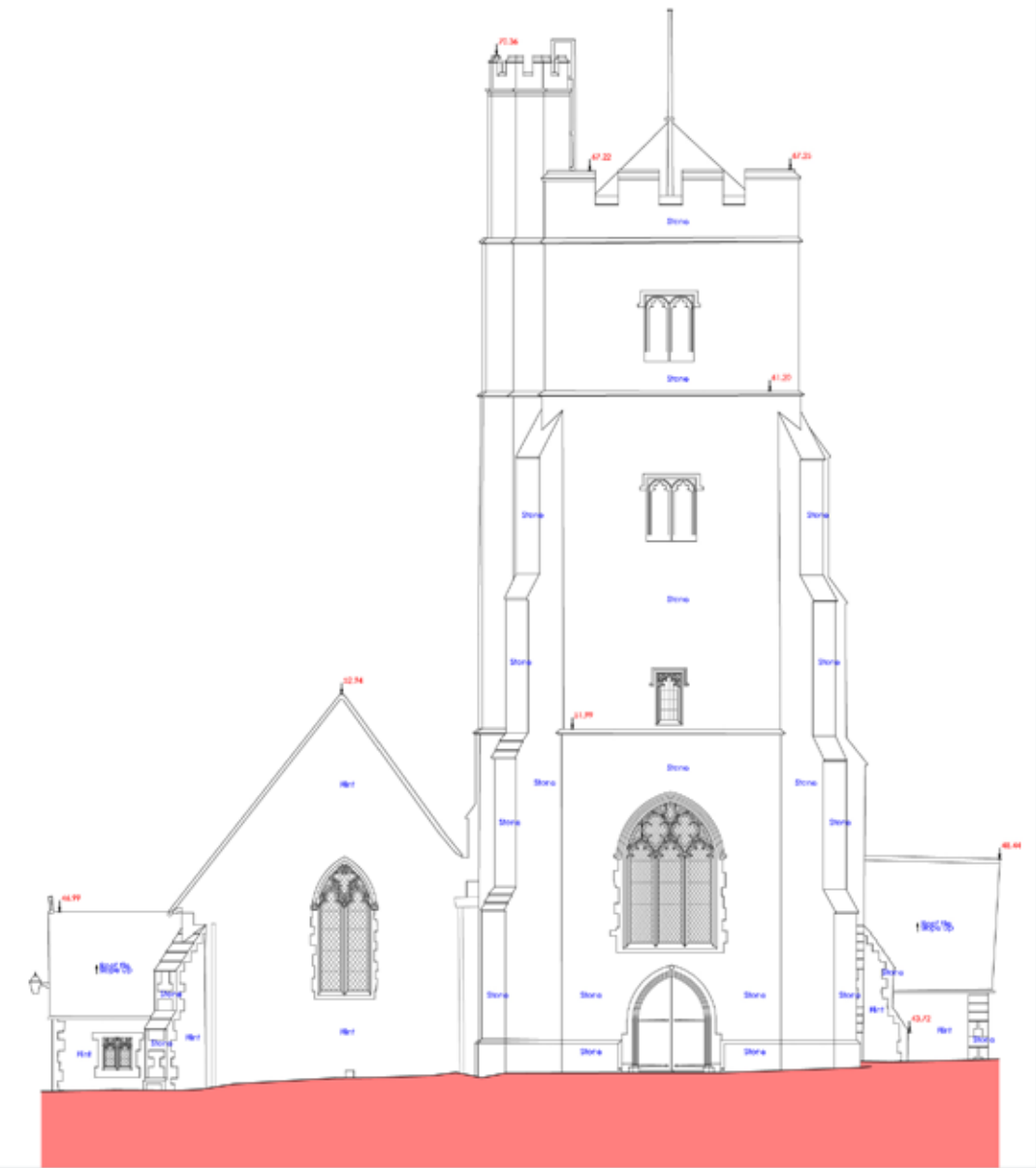


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St Margaret's Rainham · Existing GAs · **Elevations 1 N+E · 980 · 131**
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SOUTH ELEVATION 1



WEST ELEVATION 4

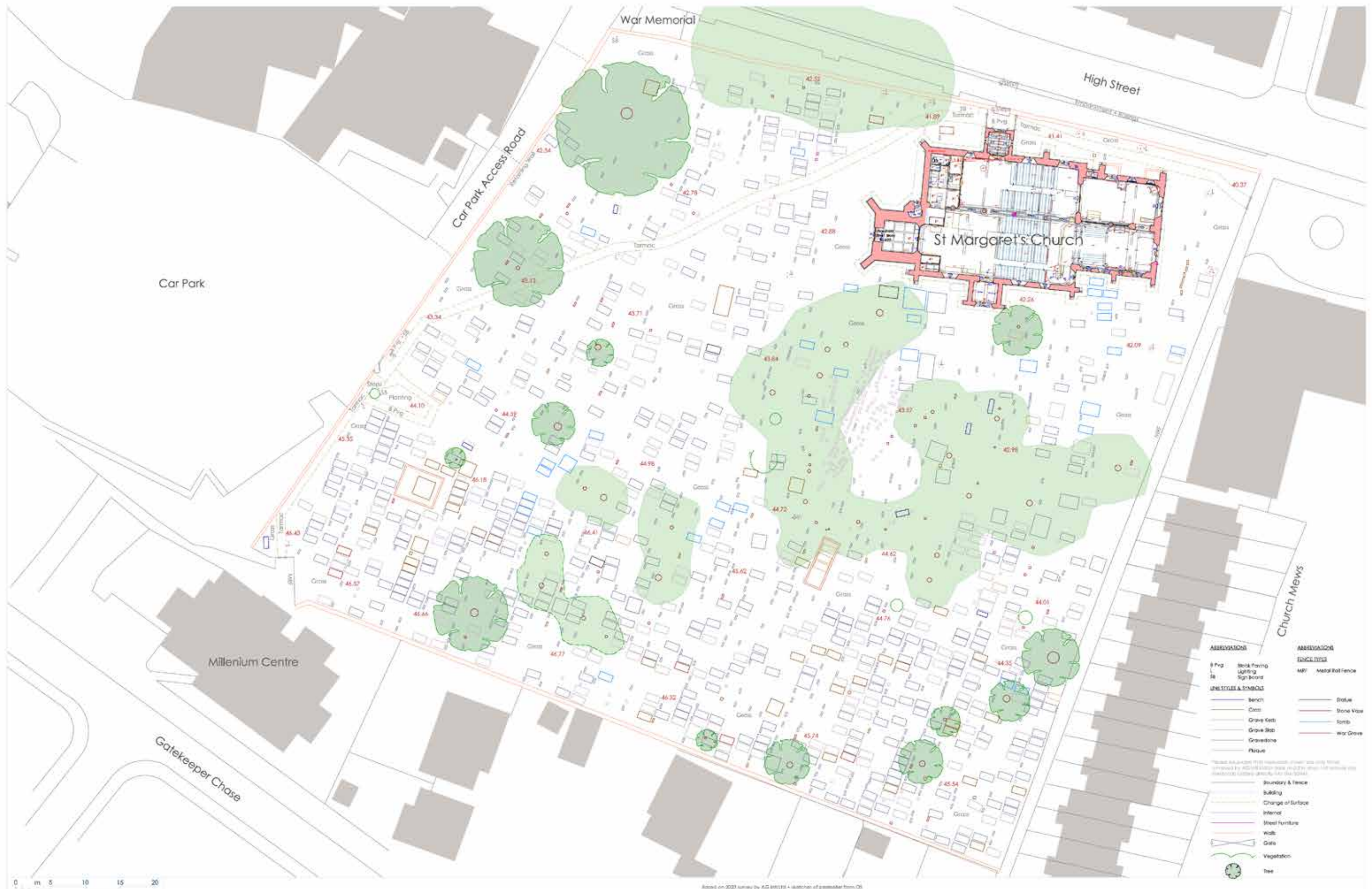
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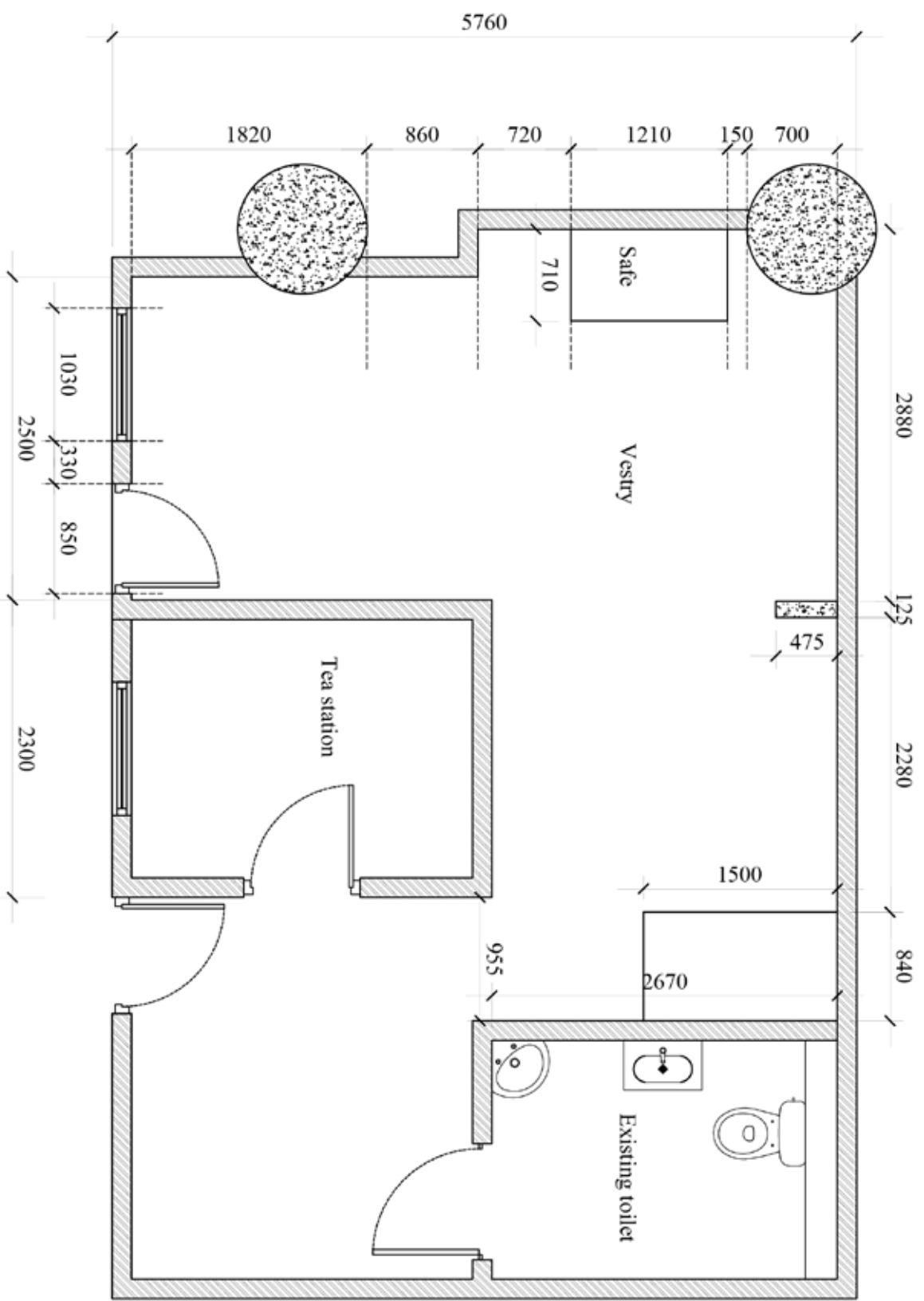
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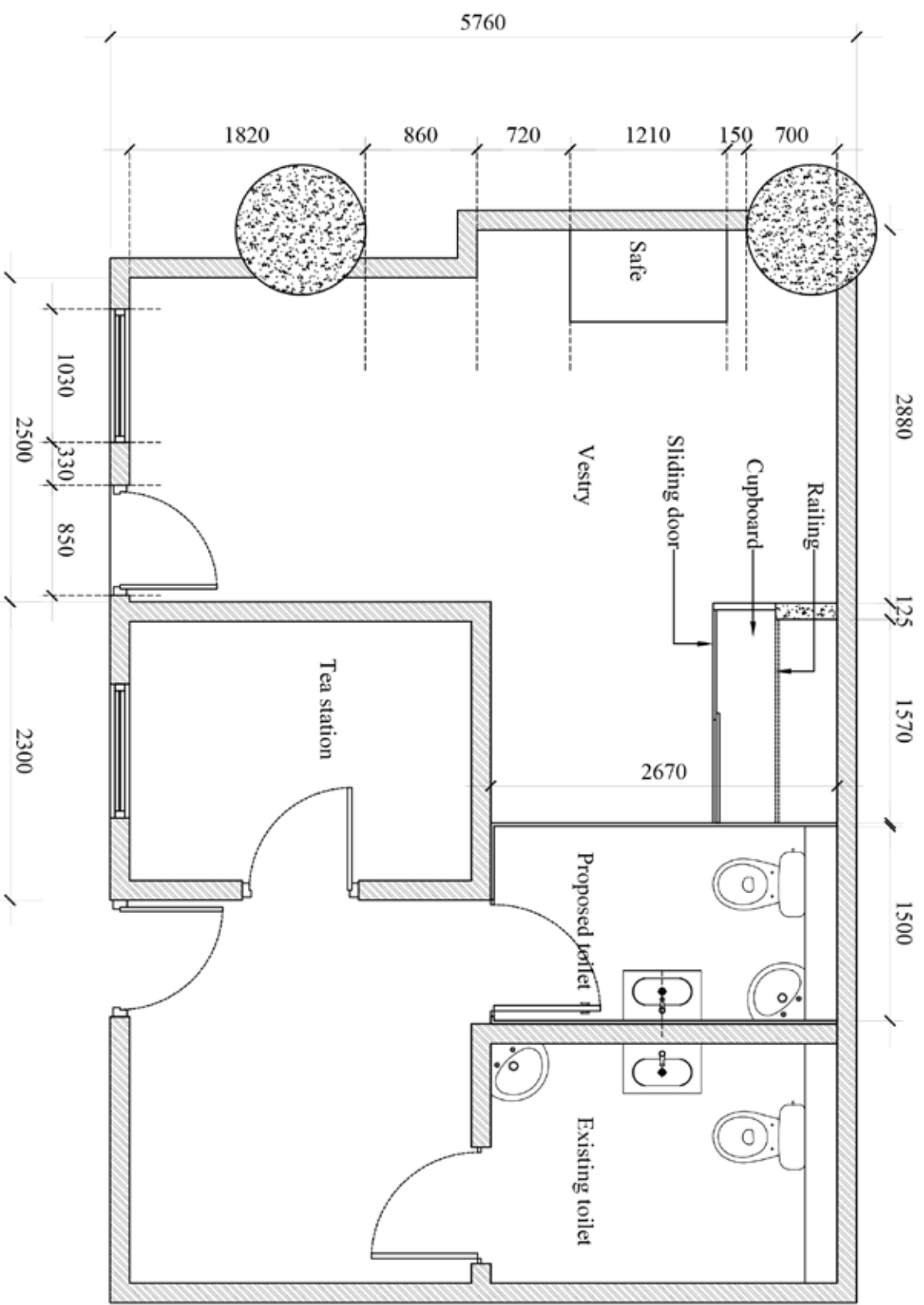
St Margaret's Rainham · Existing GAs · **Elevations 2 S+W · 980 · 132**
Steele Scammell Architects · July 24 · 1:100@A1 [1:200@A3] · Existing





EXISTING PLAN
SCALE 1:50

SCALE 1:50



PROPOSED PLAN

SCALE 1:50

all dimensions are in mm

Photos Of Church







THANKS

For taking the time to review this document as we know your time is precious.