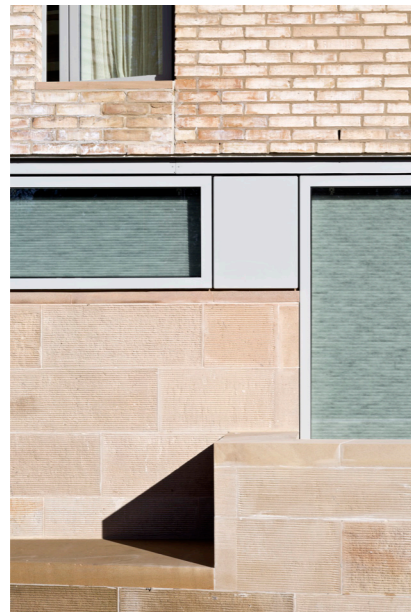


# WESTBURN LANE, ST ANDREWS, FIFE

DESIGN RESEARCH

February 2017

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Sutherland Hussey Harris



## INTRODUCTION

The focus of all the work of our practice is concerned with 'context' and the genius loci of place. Our work builds upon our experiences as design assistants within the office of James Stirling back in the late 1980s and early 1990s, at a time when his own work had shifted from the technically inventive (eg the Cambridge Library, Florey building in Oxford and Leicester Engineering) to an interest in contextualism (such as the StaatsGalerie in Stuttgart and the Tate in London).

Since setting up our own practice in 1996 we have been fascinated with the idea that every place has its own unique qualities, both in terms of its physical qualities and its cultural, political, economic and social characteristics, and that logically the responsibilities of the architect to be sensitive to those unique qualities, to enhance them rather than to destroy them.

As a practice we have been influenced by the ideas first expounded by Ken Frampton in his book *'Towards a Critical Regionalism: Six points for an architecture of resistance'* where he recalls Paul Ricoeur's "how to become modern and to return to sources; how to revive an old, dormant civilization and take part in universal civilization". According to Frampton's proposal, critical regionalism should adopt modern architecture, critically, for its universal progressive qualities but at the same time value should be placed on the geographical context of the building. Emphasis, Frampton says, should be on topography, climate, light; on tectonic form rather than on scenography.

It is in this context that I write about our recently completed project, the Westburn Lane housing, situated in the historic centre of St Andrews, Fife. The theme of this project builds upon twenty years of practice and asks - how can contemporary architecture address a highly sensitive and unique urban context in a sympathetic and poetic way, without resorting to pastiche and scenography.

## NARRATIVE

Architectural language is derived from a set of often quite pragmatic decisions - the physical attributes of site, the client's requirements, available constructional techniques, choice of materials and economic constraints. The tools at our disposal today are very different from those available in the past and, as a result, the architectural language of building today is inevitably different from the historic context in which a project is set. This dichotomy has created a schism, severing contemporary architecture from its past and in so doing has created buildings that look alien in their context. Our housing project in St Andrews explores this dichotomy and proposes a way forward for contemporary architecture to re-engage with its context and historical lineage.

The project was won in a limited competition in 2012 and went on to be completed in 2014. Since then it has been written about in professional journals, exhibited at the Royal Scottish Academy and has been awarded both RIAS and RIBA Awards. In 2015 it was awarded the Doolan RIAS best building of the year and longlisted for the Stirling Prize- RIBA best building of the year.

### **Research Question**

How do we build a contemporary architecture in an historic city context that is both of its time and sympathetic to its context? And how do we make decisions about the appropriate choice of materials in a context where the use of traditional materials is no longer possible?

# URBAN HOUSING PROJECTS BY SHH



Morningside Road housing, Edinburgh



Coldingham Bay housing, Borders



Assembly Street housing, Edinburgh



Natal Road housing, Brighton



Hinton Close housing, Brighton

# CONTEXT

The late twentieth century has seen the deterioration of our historic cities. Buildings lacking contextual sensitivity continue to be built, driven almost solely by market forces. The conservation lobby have responded at the other extreme, with reactionary zeal, propounding the return to traditional construction and the preservation of anything that is old regardless of value. These two interest groups are set against each other in a permanent state of war whilst our cities continue to be gradually eroded and undermined.

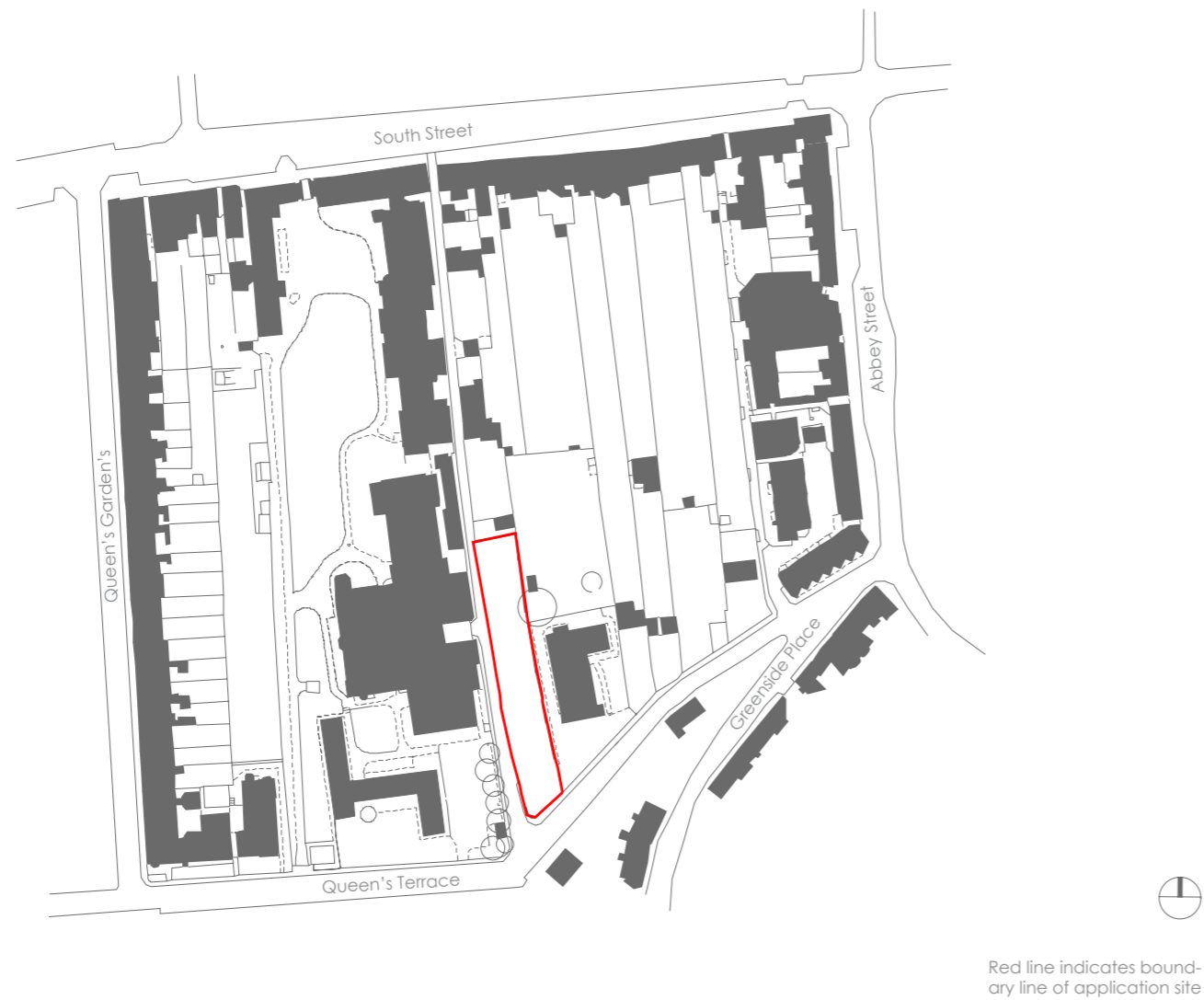
Operating within these two extremes there are a number of architects operating today who offer an alternative - that through detailed analysis of context a new project, contemporary in its construction and function, can sit happily within an historic setting. This entails a detailed understanding of the historic, cultural and social context in which a site is located, and also a detailed understanding of its physical context. The challenge is then to marry these to the often conflicting requirements of the client.

The project in Westburn Lane was the subject of limited competition. The client, who had trained as an architect, had bought the site with planning permission already having been granted for a historicist proposal entailing stone cladding, pitched roofs, and small sash windows reproduced as a kind of pastiche of a traditional St Andrews lane. Our client believed that it was possible to not only increase the development beyond what had been granted planning permission, but also believed it possible to create apartments with large glazed apertures, plenty of light, and with open plan living - in other words to build an architecture that expressed its own time and not that of the past. In 2012 we were awarded the commission





# ASSESSMENT OF CONTEXT



Site Plan  
1:2500 Scale

## The Site

The historic centre of St Andrews straddles the ridge of a promontory, flanked by sand-beaches to the west and east, and bounded by cliffs and the sea to the north and by the Kinness Burn to the south. The famous Old Course golf links lies to the north west of the town centre.

Westburn Lane runs north to south linking South Street and Queen's Terrace. The lane comprises of a mix of residential properties of varying character, style and scale but is dominated by the eastern facade of the University of St Andrews Bute building complex.

The site sits on the east side of the lane and measures approximately 15m x 100m and is 0.15 hectares (0.37 acres). The topography gently slopes downhill from north to south (from South Street towards Queen's Terrace).

## History of Site

Although there is some debate as to the early expansion of the historic core, it is thought that it grew westwards in the 12th century. This expansion incorporated the development of North and South Street and is thought to have extended as far as Westburn Lane. The Lane provided a southern thoroughfare into the burgh. A port was sited beyond the southern end of the lane and St Mary's College, founded in 1539, on the corner of South Street and Westburn Lane.

Geddy's map of 1580 clearly shows Westburn Lane as a significant street with fully developed frontage on both sides and the port visible at the southern end. Houses and outbuildings are located behind those positioned on the street front and extend into the back land plots.

Later maps indicate a progressive diminishment of Westburn Lane as a densely populated thoroughfare. Wood's map of 1820 documents two structures at the northern extent of the application site and one at the south. The remainder of the earlier buildings appeared to have been demolished.



Red line indicates boundary line of application site.

St Andrews, general view, showing Queen's Gardens and South Street taken facing north. Image taken on 02/09/1947. SHA are Licensed to use this photo from RCAHMS

# ASSESSMENT OF CONTEXT



1. View looking east from West Burn Lane/ Queen's Terrace junction. The application site is bounded by timber fencing.

2. View looking south from West Burn Lane with the Bute Building on the right hand-side (west side of the lane).

3. View looking south-east from the junction at West Burn Lane/Queen's Terrace. View toward retaining wall on pavement edge and beyond roof tops from buildings located on Greenside Place.



4. View east from Queen's Terrace across the Bute Building car park towards the application site.

5. View from Queen's Terrace looking north-west towards the application site. Holy Trinity Church Hall in the foreground to the east of the site and Bute Hall beyond.



6. View from Westburn Lane looking towards junction at South Street.

7. View looking south on West Burn lane (taken at south street end).

8/9. Entrance gates in 'rigg' wall on east side of West Burn Lane.

10. 'Rigg' wall bounding the east side of the application site. View taken from Holy Trinity Church Hall grounds with Bute Hall additions viewed beyond.



## History of Site (continued)

At the close of the 19th century, the area sees a revival in activity and by 1893 a new complex of buildings have been established on the site. Prior to site abandonment, and demolition of buildings, there were 4 buildings between 2-3 storeys and a car park which was directly accessed from Westburn Lane. These buildings were used by St. Andrews University as workshops and the parking provided approximately 28 car spaces.

## Neighbouring Conditions

The land is bordered to the north by gardens belonging to a two storey residential property with gardens and outbuildings.

The former Rigg plot to the east of the site has been subdivided. There has been a stone wall constructed delineating the subdivided plots. To the southern part of the 'Rigg' plot are the grounds of the Holy Trinity Church Hall. The Church Hall frontage faces onto Queen's Terrace and is a 1/2 storey stone building with pitched roof. 1 storey masonry and render extensions have been added to the northern facade of the original Church Hall.

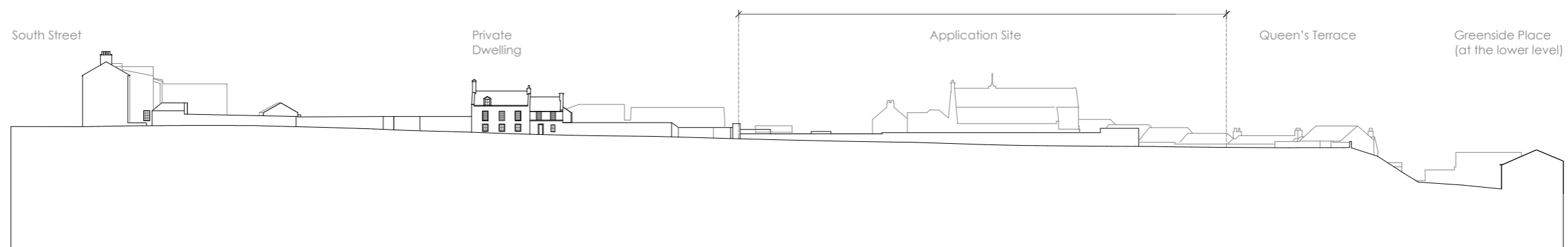
On the west side of Westburn Lane are the University of St Andrews School of Psychology and Bute Medical Building. It is a 4 storey stone building with a mixture of pitched and flat roofs. It has a mix of additions (different in scale and character) that are evident from the lane.

The southern end of the site sits on Queen' Terrace. On the opposite side of the road the site naturally falls so the scale of the buildings on the southern side of Queen's Terrace appear 1 storey or lower from the road level. This allows the site to have panoramic views towards the south over the rooftops to the countryside beyond.

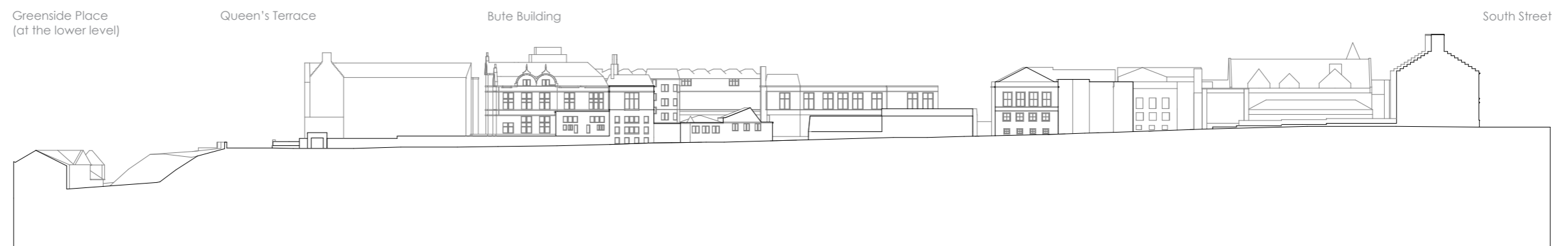




Existing South Elevation from Queen's Terrace



Existing section taken through West Burn Lane looking east



Existing section taken through West Burn Lane looking west. The Bute Building sits on the adjacent side of the lane from the application site

# ASSESSMENT OF CONTEXT



Photograph of site boundary walls on Queen's Terrace, St Andrews

## Current Access

Westburn Lane accommodates both vehicles and pedestrians. Vehicles are restricted to 'access only' from both South Street and Queen's Terrace. No parking is permitted in the lane. There is a narrow footpath that runs up the western side of Westburn Lane but almost disappears towards the end.

The road surface is tarmac and the narrow footpath is typically finished with a concrete sett and slate kerbstone (some access thresholds into older plots from the lane are defined by whin setts and a slate kerbstones).

## Assessment of Context

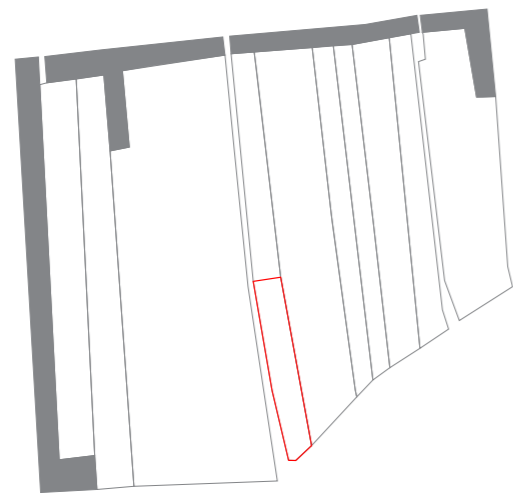
St Andrew's historical urban context has significantly influenced the design process and value has been given in preserving the character of the town centre.

Cues have been taken from the historic patterns and have been integrated in a way which complements both the immediate context, as well as the wider streetscape of the town, without resorting to historical pastiche.

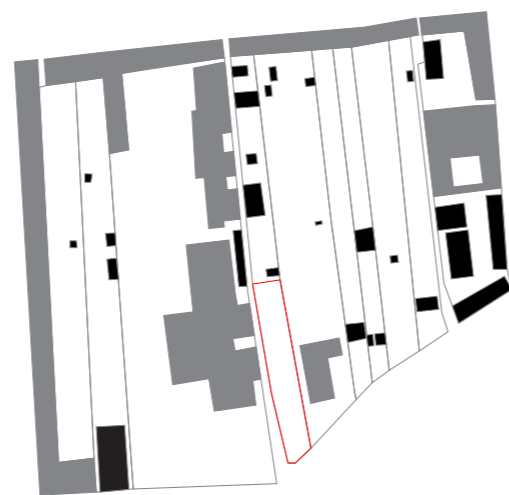
In broad terms, the key urban principles that we aim to preserve are:

- The pattern of linear 'Rigg' plots that run perpendicular to the main streets.
- The distribution of small free standing buildings in amongst the gardens of the Rigg plots with clear space between, through which you can see daylight and vegetation.
- The rhythm of recesses and doorways along the narrow lanes that reflect the slow process of development of the Rigg plots over centuries.
- The pattern of larger scale buildings with their front-ages addressing Queen's Terrace.
- The palette of natural materials that exists in the town

Red line indicates boundary line of application site



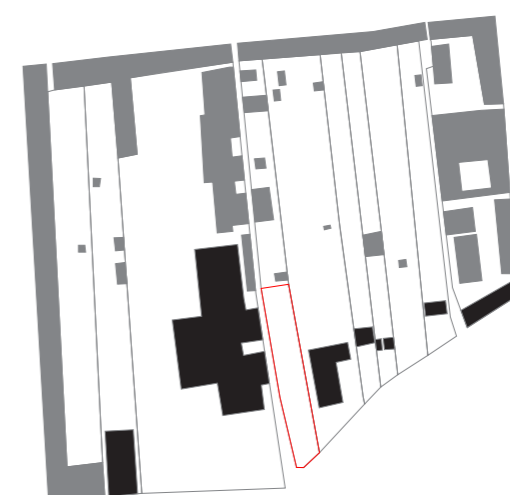
Linear Medieval Rigg Plan



Isolated Buildings Surrounded by Gardens



Narrow Lane Punctuated by Open Space



Larger scale buildings with frontages addressing Queen's Terrace.

# METHODOLOGY

The design process involved a number of tools and procedures:

Accurate topographical and photographic analysis of the site together with a detailed tree survey to fully understand the existing root systems

a series of regular face to face meetings with the client in order to establish their needs and aspirations together with the understanding their financial constraints and timetable.

a series of 3-D computer models were presented on the laptop at these meetings enabling us to show all aspects of the design as it developed - from general massing and siting to choice of materials and internal views.

As the design became more developed perspective renderings showing the building in its context were taken from the computer model and developed using Artlantis and photoshop.

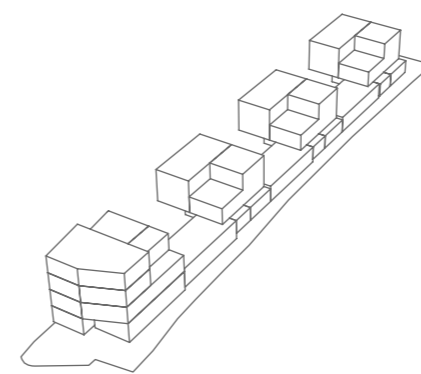
Beyond the merely factual information collecting, we spent some time on site with the client to understand the movement of the sun, the optimum views from the site as well as views back to the site from the road.

Armed with the site analysis and a client brief we returned to the office and started to develop an initial concept for both the siting and formal idea that might unlock how the project would be organised. We now 'sketch' our ideas directly through computer modelling from the outset - a somewhat unusual process to most architectural practices but one we find helps in understanding scale, massing and spatial complexity right from the start. The study models would then be interrogated thoroughly through meetings with the client, other consultants and later the planners. The design would then be adjusted to answer all concerns and another iteration completed.

A strength of the practice, evidenced in our built work to date, is to transpose the initial design concept to the finished product, through details, materiality and construction. This produces coherent buildings with a simple integrity. The computer model of the concept was then developed further and both structure and materials tested. Essentially an iterative process continues through to construction.

Option's A-D describe massing studies from the competition process.

These options explore the challenge of marrying the brief requirements (creating residential accommodation and amenity space that have unique qualities) whilst integrating into the urban grain (and scale of the surrounding context).

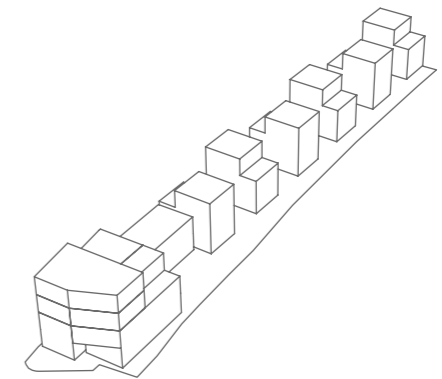


## Option A

Four distinct buildings with space between and large block to south

- + Cost effective
- + Clear views between buildings
- + Reduced overall footprint

- Shared stairs
- Shared external space
- Large individual buildings
- Fewer individual houses

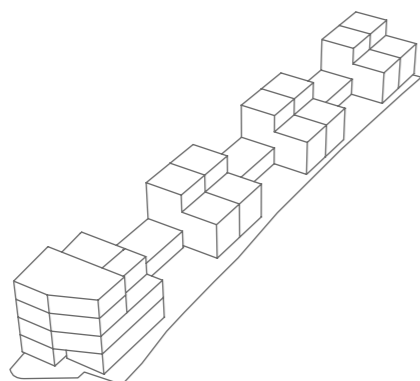


## Option B

Narrow houses with gardens between and large block to south

- + Independent houses
- + Simple plan

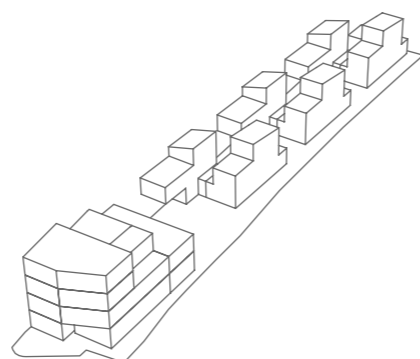
- All apartments in large block
- Small gardens
- More flats have shared stairs



**Option C**

Individual Townhouses in terrace and large block to the south of the site

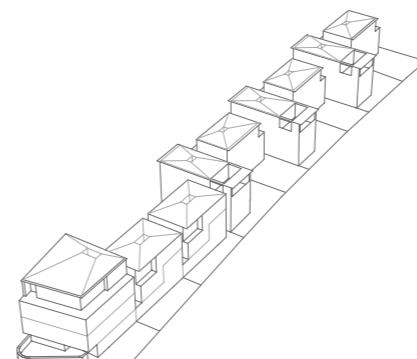
- + Independent houses
- + Simple plan
- Limited aspect from houses
- Narrow gardens
- More flats have shared stairs
- Large mass at south of site



**Option D**

Staggered Townhouses and a large block to the south of the site

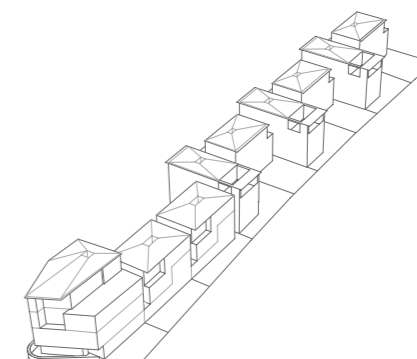
- + Independent houses
- + Good aspect to east
- + Courtyard gardens
- + Large proportion have private outdoor space
- + Appearance of smaller buildings
- More complex layout
- Large mass to south of site



**Competition Entry**

Nine distinct buildings with space between

- + Independent houses
- + Simple plan
- + Active frontage to lane + street
- + Creation of a public plaza
- + All Townhouses have private courtyard gardens
- + All apartments have external amenity space via small garden or terrace.
- + Each unit offers aspect in a minimum of 3 directions



**Application Proposal**

Nine distinct buildings with space between (scale and character of south block amended)

- + Independent houses
- + Simple plan
- + Active frontage to lane + street
- + Creation of a public plaza
- + All Townhouses have private courtyard gardens
- + All apartments have external amenity space via small garden or terrace.
- + Each unit offers aspect in a minimum of 3 directions

## AIMS AND OBJECTIVES

The aim of our proposal is to preserve and enhance the special characteristics of the site - its *genius loci*, and that from a deep understanding of the specific nature of the place, develop a project that is inextricably connected to its context. But we also wanted to create dwellings that are very clearly of our time - reflect the requirements of modern living with open plan living, light and airy spaces and with a strong relationship to the outside space.

Through our analysis of the context a number of key objectives became clear:

That the design adheres and emphasises the existing pattern of linear 'Rigg' plots that run perpendicular to the main streets;

It celebrates the existing qualities of these routes, namely the arrangement of small free standing buildings in amongst the gardens of the Rigg plots with clear space between, through which you can see daylight and vegetation.

that the design picks up on the rhythm of the existing recesses and doorways along the narrow lanes that reflect the slow process of development of the Rigg plots over centuries.

As the lane descends down to the larger scale of Queen's Terrace the scale should adjust to announce a change in urban grain.

Construction is pragmatic and uses modern techniques - the masonry skin is not loadbearing and therefore has a different expression to its traditional neighbours.

Openings are large because we are no longer limited by traditional structural spans and the need to limit the amount of glass to a facade. In this regard our proposal is unapologetically contemporary. However the palette of natural materials used (stone at base, brick above and zinc roof) reflect the general colouring, tone, texture and patina of the surrounding context without trying to mimic them. There is a looser relationship to history where the project can exist on its own terms.



COMPLETED PHOTOGRAPHY (By Keith Hunter)



## CONCLUSION

We live in a time of massive housing shortage in the UK with the government of the day under huge pressure to deliver millions of new homes in a very short period of time. There is much debate as to the logistics of deliverability but almost no discussion about quality and the impact such a massive building programme will have on our built environment.

Our hope is that Westburn Lane might shed light on how good quality, sensitive contemporary architecture can be achieved in locations of great historical and cultural sensitivity without recourse to pastiche or scenography, and providing dwellings that are of the highest quality in modes of inhabitation, construction and materials .

Westburn Lane is a quiet, understated project, modestly scaled and politely stitched into the historic fabric of the city. It is therefore somewhat surprising that since its completion it has received so much attention both in the press and through various awards. It is perhaps a reflection of the dearth of good quality housing generally being built in this country.



COMPLETED PHOTOGRAPHY (By Keith Hunter)



# DISSEMINATION

## Esteem Indicators

The significance of this particular project is reflected in it being awarded an RIBA Award in 2015. And the judges summarize as follows:

*Following St Andrews' historic 'rigg' pattern, this new development is a graceful and intelligent insertion within one of Scotland's finest historic urban environments.*

*Careful in scale and using materials of the highest quality, this unobtrusive contemporary housing development is set in a conservation area, embracing a series of public and private courtyards.*

The RIAS judges wrote:

*Located in a conservation area in the historic centre of St Andrews, with buildings organised as discrete volumes addressing a series of public and private urban courtyards, the development takes its cues from the medieval plan of St Andrews.*

*The buildings are tiered as they move down the lane. Alternating between two main house types within the narrow confines of the lane - the broad-fronted but narrow-depth and the narrow-fronted but deep plan- provides secluded private garden spaces between dwellings. Located between these elements are two maisonette blocks, set back to create a new piece of public realm around a mature tree and courtyard.*

The Architects Journal reported:

*The project in St Andrews was chosen as the 'clear winner' of this year's RIAS Andrew Doolan Best Building in Scotland Award. It was selected from a shortlist of 12 projects including Reich and Hall's Stirling Prize-shortlisted Maggie's Lanarkshire. Billed as 'the UK's Richest Architecture Prize', the Doolan Award offers a £25,000 cash prize to its victors.*

*Sutherland Hussey Harris' courtyard housing development features two house types which alternate down a narrow street and provide private garden spaces within the development.*

*Judges said the scheme had been 'expertly woven' into the area and despite its modern aesthetic 'acknowledged the historic street pattern and scale of its special context'.*

The Saltire Society jury summarized as follows

*This development effortlessly positions fourteen prestigious homes within a narrow*

*lane in St Andrew's Conservation area to maximise aspect and amenity. It successfully provides generous homes whilst positively enhancing the surrounding street and roof-scape through the coherent marriage of material and detail.*

## EXHIBITIONS

2014 Royal Scottish Academy Architecture prize - Westburn Lane, St Andrews Housing

## AWARDS

2015 Westburn Lane, St Andrews, Awarded the best new building in Scotland - RIAS Andrew Doolan Prize  
2015 Westburn Lane Housing. RIBA National Award 2015  
2015 Saltire Award for Multiple Housing Development category - Westburn Lane  
2013 Westburn Lane, St Andrews - Royal Scottish Academy Architecture Prize  
2012 Westburn Lane, St Andrews Housing Competition - Winner

## PUBLICATIONS

01.01.2016 RIBA Journal - Pages 12-16 Westburn Lane ISSN 1465-9505  
18.12.2015 RIAS Quarterly issue 24 - Page 22-29 Westburn Lane  
04.11.2015 RIBA Journal - 'Westburn Lane, St Andrews - Graceful and intelligent insertion'  
04.11.2015 AJ - 'Sutherland Hussey Harris housing scheme wins 2015 Doolan Prize' article by Laura Mark  
21.02.2013 BD - Sutherland Hussey triumphs in St Andrews housing competition

# THE PROPOSAL

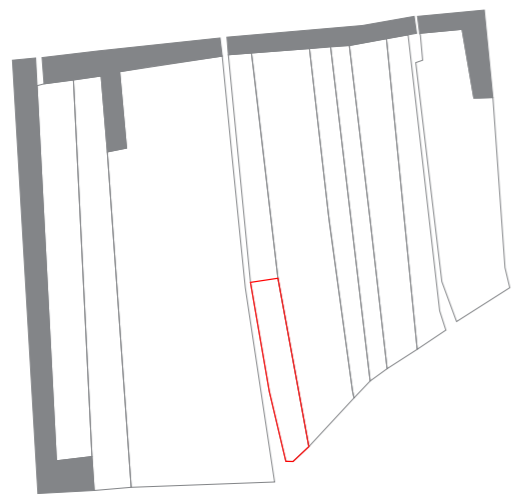


Site Plan  
1:2500 Scale

## Site Strategy

The proposal preserves the key urban principles recognised during the context assessment.

- The pattern of linear 'Rigg' plots that run perpendicular to the main streets,
- The distribution of small free standing buildings in amongst the gardens of the Rigg plots with clear space between, through which you can see daylight and vegetation.
- The rhythm of recesses and doorways along the narrow lanes that reflect the slow process of development of the Rigg plots over centuries.
- The pattern of larger scale buildings with their frontages addressing Queen's Terrace.
- The palette of natural materials that exists in the town



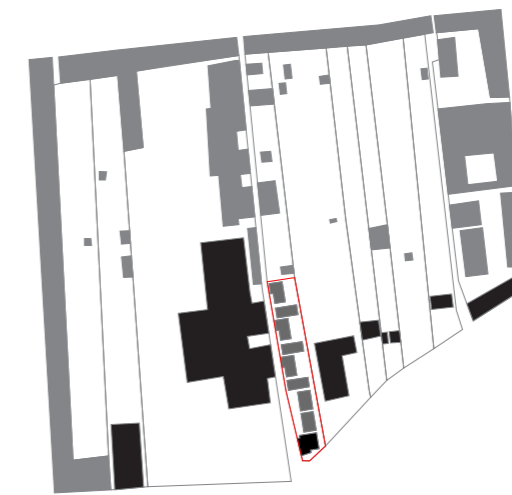
Linear Medieval Rigg Plan



Isolated Buildings Surrounded by Gardens

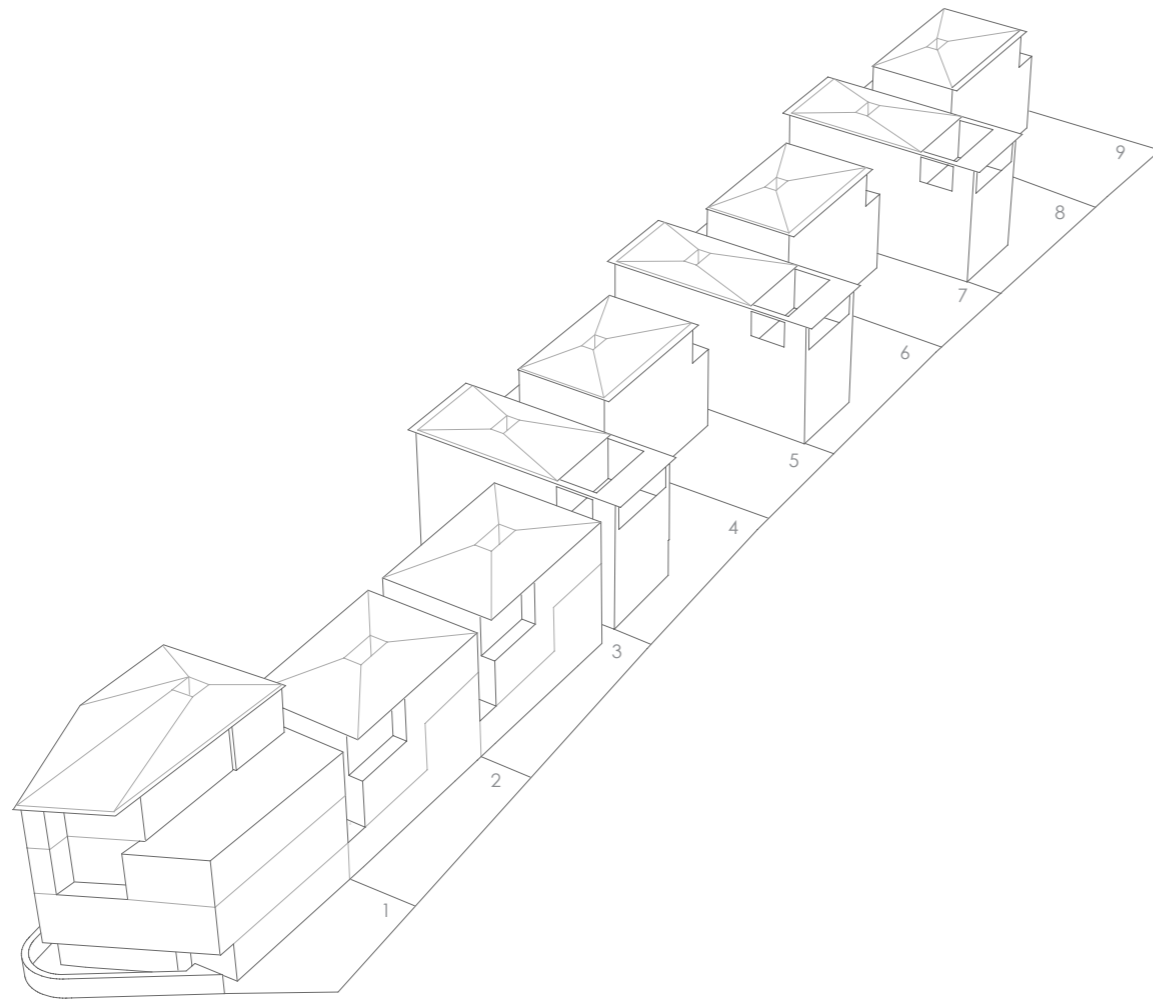


Narrow Lane Punctuated by Open Space



Larger scale buildings with frontages addressing Queen's Terrace.

# THE PROPOSAL



## Responding to context - Scale and Massing

The building mass has been arranged to ensure that the lane and public spaces are well defined, legible, and that overshadowing of important amenity spaces are minimised.

To the northern part of the site we have alternated between two main house types (the broad-fronted and the narrow-fronted townhouses). The placement of these volumes creates spaces between for private gardens with aspect to the south-east.

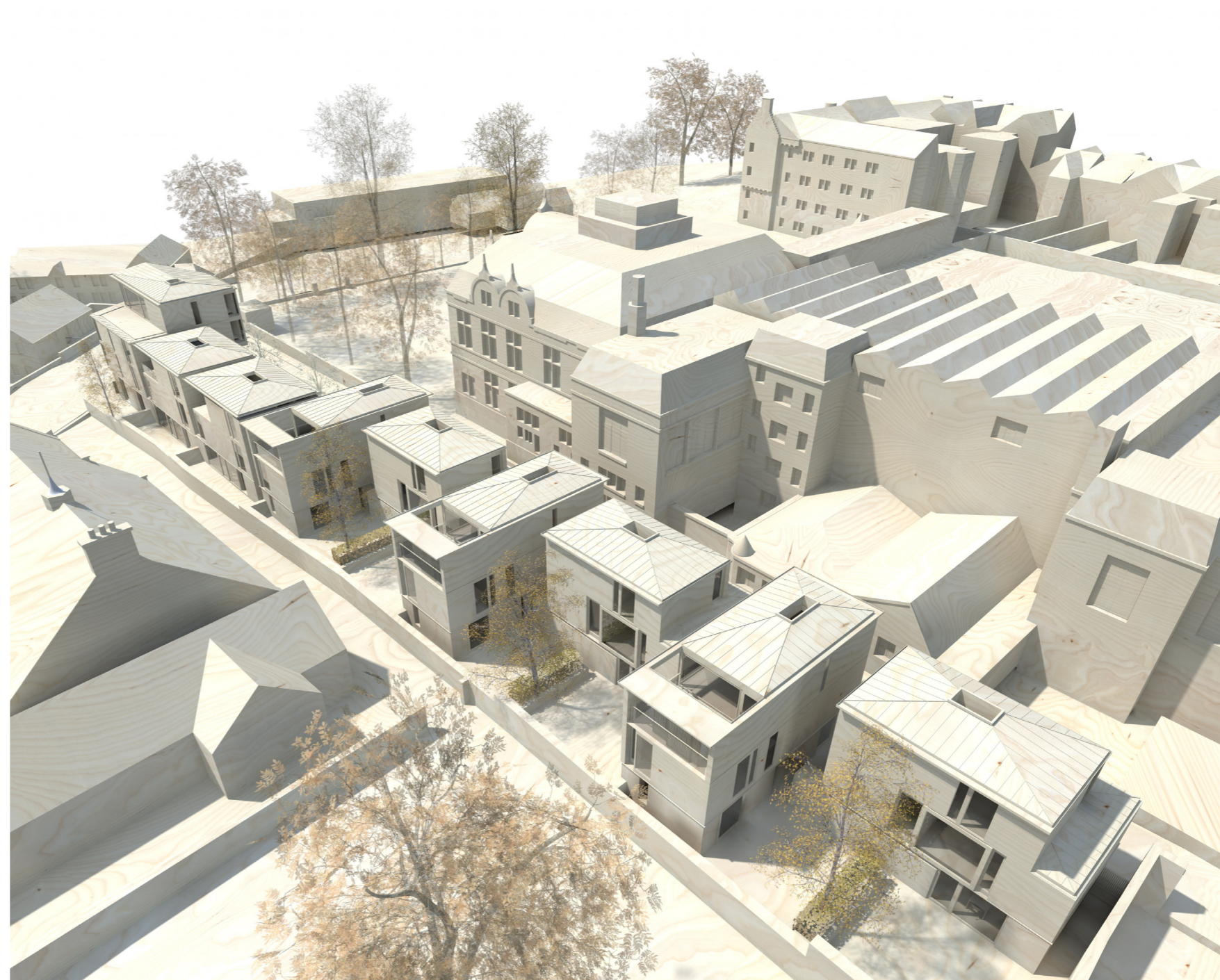
The proposed building mass and placement clearly define public and private space (front and back). Spaces/gaps between these blocks provide views to the courtyard and sky above as well as a threshold between the public and private domains.

Building heights gently step to the south following the natural topography. Heights are proportioned to the spaces they align and the scale of the lane.

At the southern end of the site the mass and scale of the volume is larger, in keeping with the grander and more spacious buildings that address Queen's Terrace.

Located between this block and the townhouses to the north are two blocks containing the maisonettes. These volumes are set back from the lane boundary allowing for off-street parking and the creation of a more generous public courtyard that reflects the wider street pattern where tight enclosed space open out into courtyards.

Particular detail has been given to the horizontal layering - plans at ground, first and upper levels are all different and present a very fine grain contextual response at each level.



# THE PROPOSAL

The plan at ground floor steps back from the boundary edge (along the West Burn Lane and at Queen's terrace) to create covered thresholds into unit entrances continuing the rhythm of recesses and doorways along the narrow lanes established from the adjacent context.

The first floor level follows the boundary edge defining the lane and following precedent from the historical placement of residential buildings on West Burn Lane.

Upper floors are dislodged from this placement either stepping back to allow light into the narrow lane or provide better aspect from internal spaces or respond to datums established from adjacent buildings.

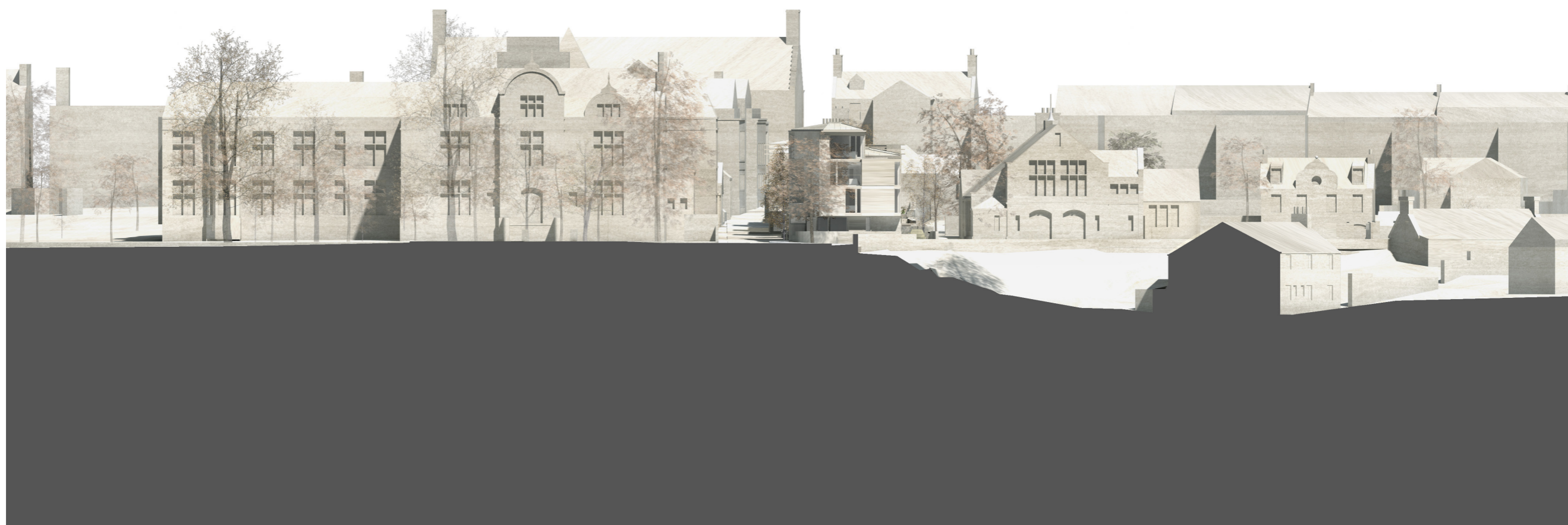
The upper levels of the apartment block (located at the south end of the site) step in height, responding to its unique corner address at the junction of West Burn Lane and Queen's Terrace whilst also responding to the mediating between the change in scale between Holy Trinity Church Hall and Bute Hall. The placement of openings and articulation of mass respond to the specific context, orientation and views.

The following site elevations and overview images have been simplified (and stripped back from having materials/ details) so they concentrate on depicting how the application proposal sits comfortably with the general height and massing of the adjacent context.

Section through West Burn Lane from South Street to Queen's Terrace looking eastwards towards the public frontages of the proposal (west elevation)





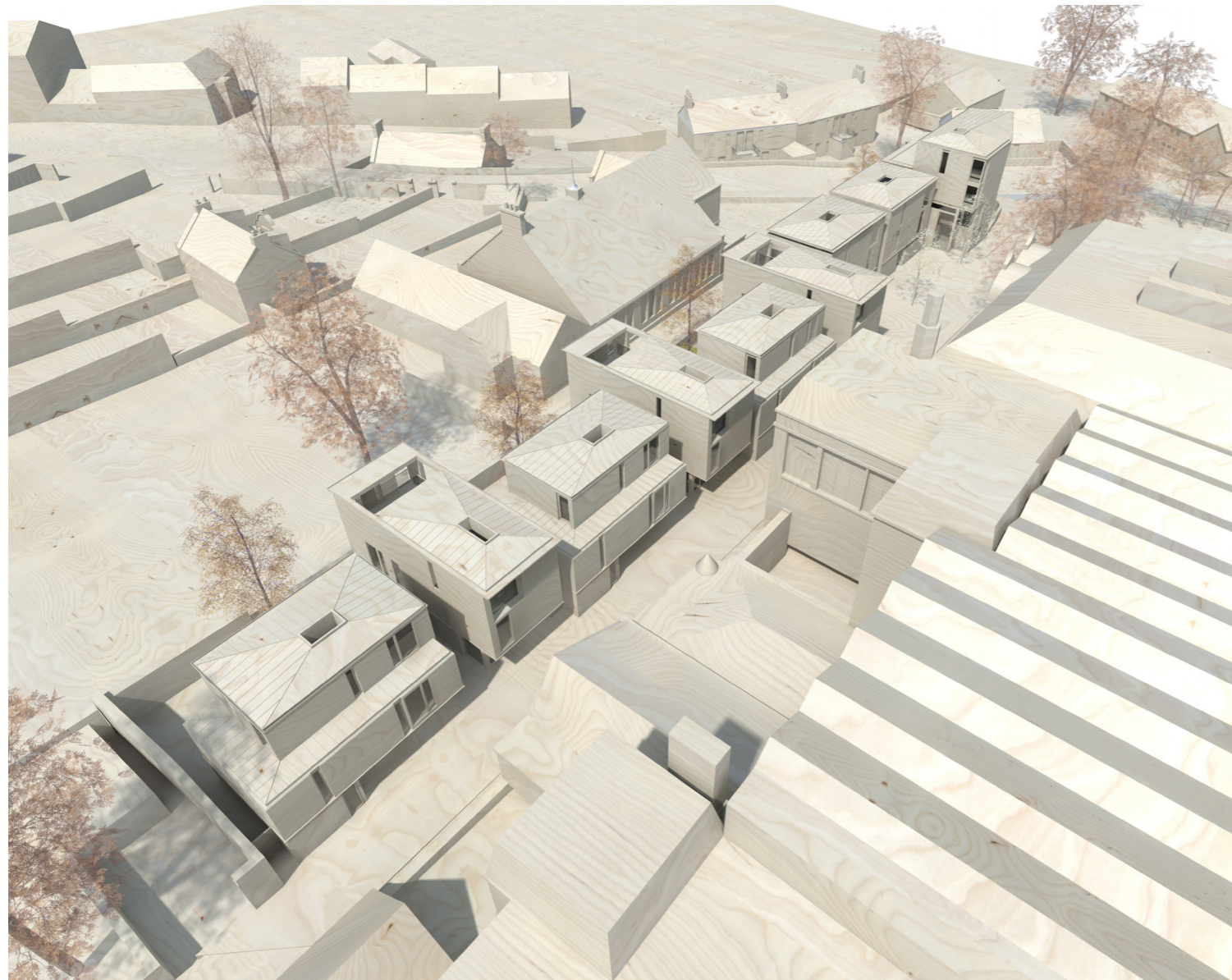


East Elevation





# THE PROPOSAL



## Public Realm

The Proposal aims to:

integrating residential proposals within a shared-use streetscape where roads do not dominate,

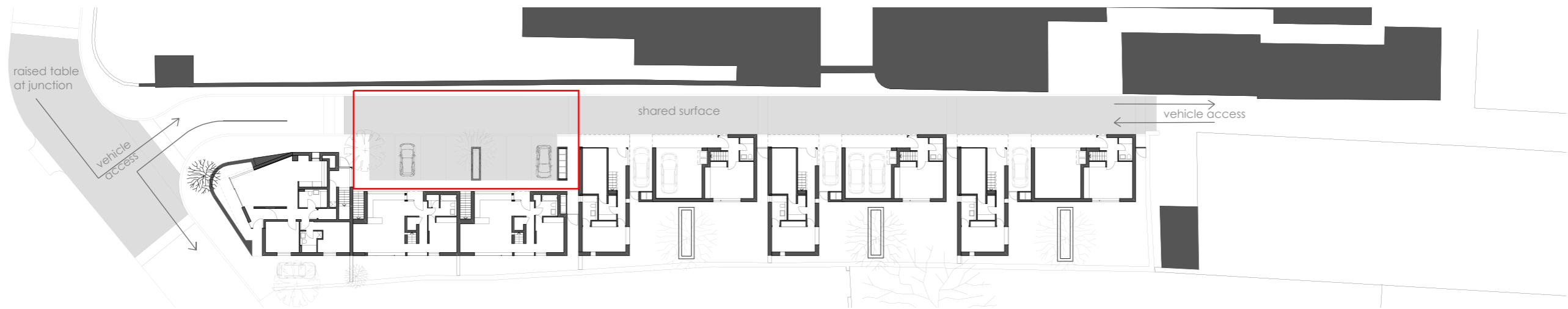
Create a hierarchy of private, semi private and communal space to promote and encourage an active use of the outdoor space.

Integration of planting within the site to reinforce its distinctive character as well as supporting biodiversity.

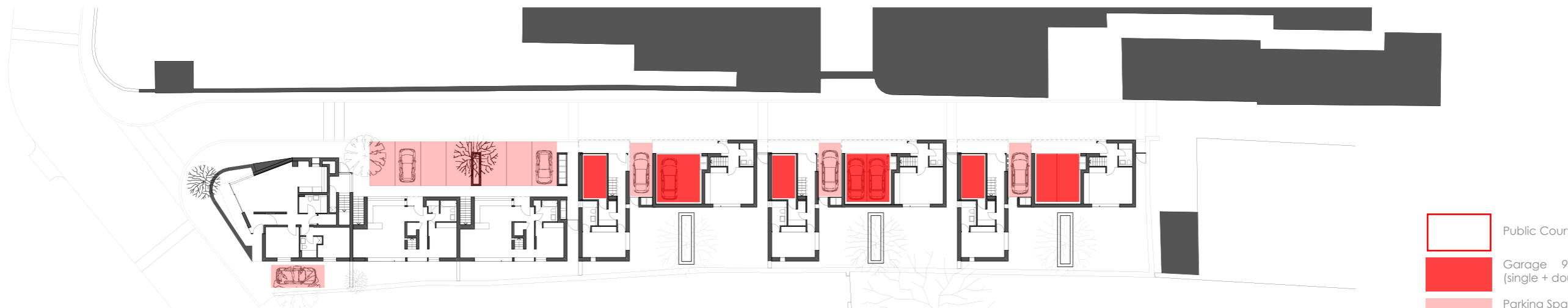
Create a distinctive environment, which whilst contemporary, is in keeping with the wider area quality.

## Public Realm Design

The aspiration for the Public Realm is centred on the creation of 'liveable streets' providing a series of interconnected public realm spaces and gardens. It extends the architectural vision of a contemporary St Andrews Rigg typology, to reinforce the distinctive identity of the town. The street and public courtyard refer to traditional surfacing materials to reinforce the character of the area.



Shared Surface

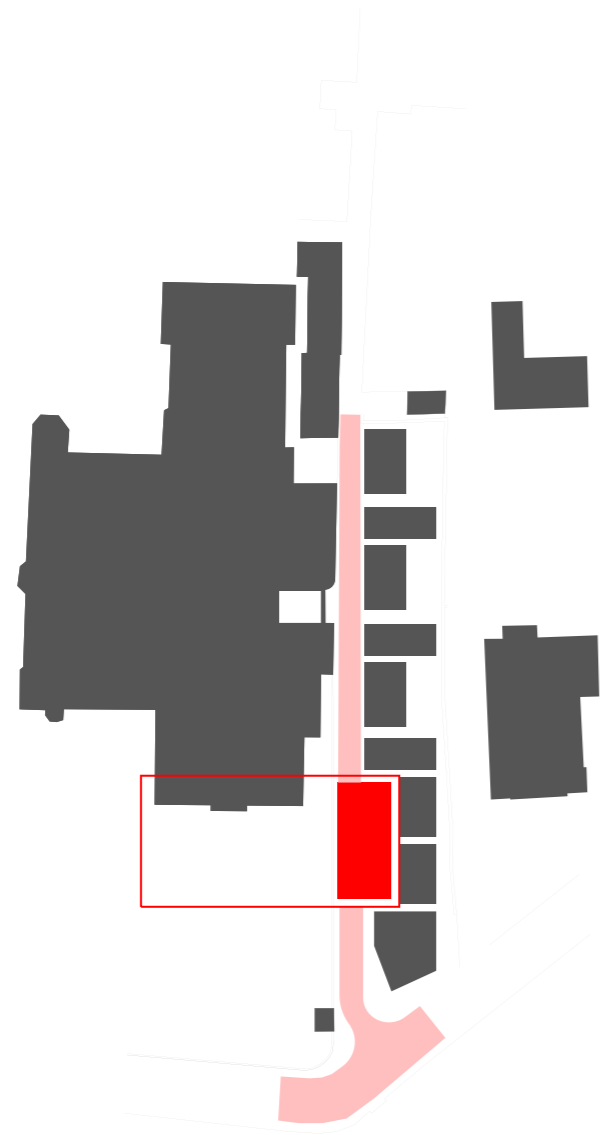


Parking



- Public Courtyard
- Garage 9 total (single + double)
- Parking Spaces 11 total
- Raised Surface  
Raised Table at Junction  
and Shared Surface  
within Lane

# THE PROPOSAL

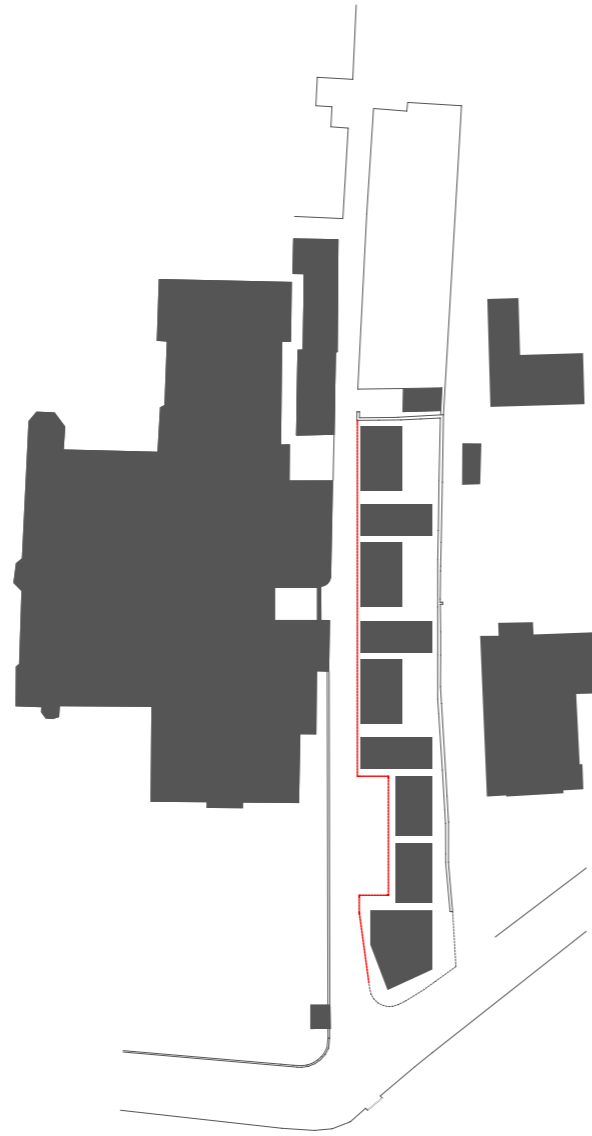


View looking south from public courtyard with the maisonettes located in the foreground and the apartments beyond.



**Buildings face and address the lane,**

The building mass has been arranged to ensure that the lane and public spaces are well defined, legible, and that overshadowing of important amenity spaces are minimised.



View looking north from public courtyard with the maisonettes located in the foreground and the townhouses beyond.

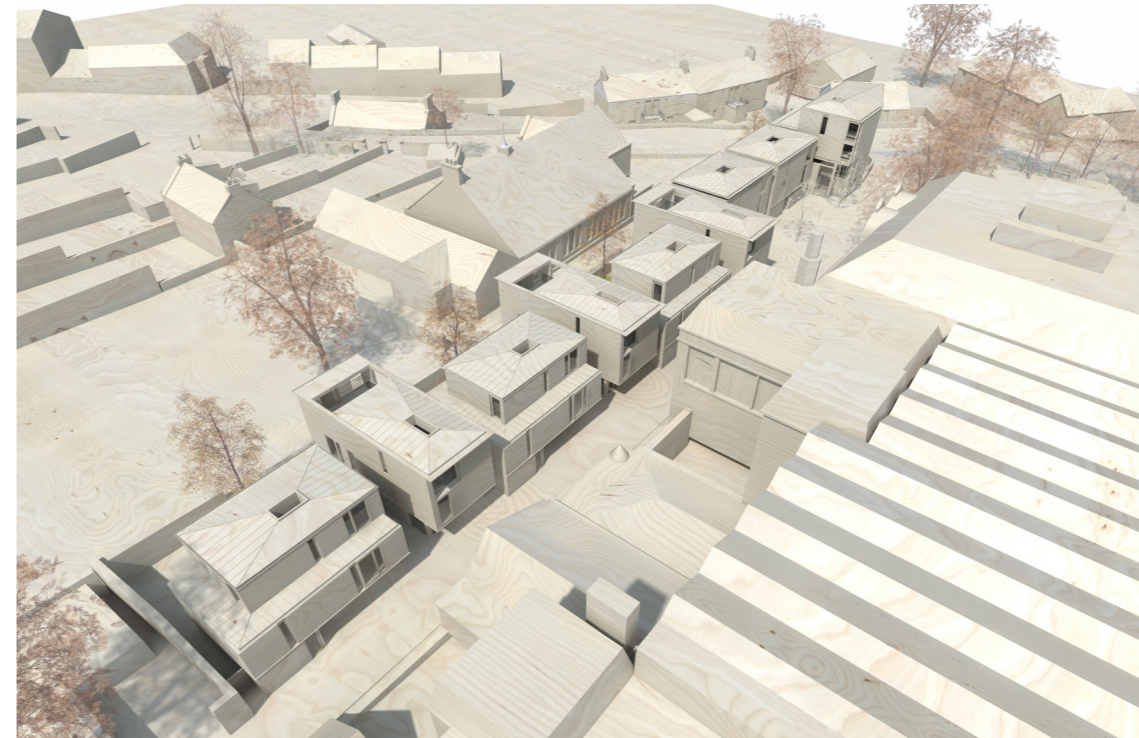
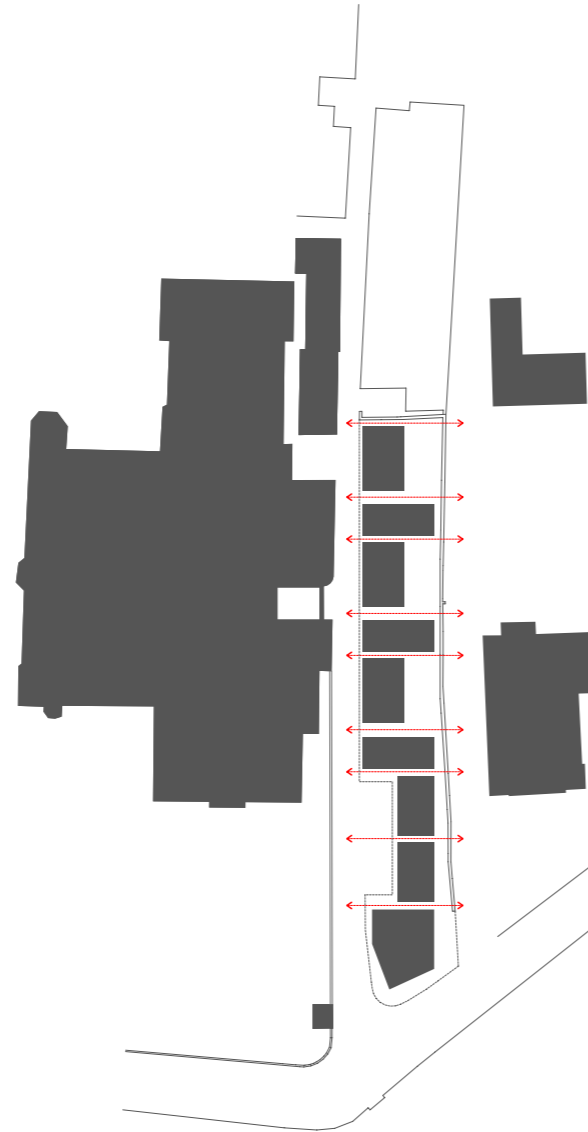


# THE PROPOSAL

## Views

Views are established between blocks. Spaces/ gaps between blocks provide views of daylight and vegetation beyond.

These also define thresholds between the public and private domains.



Over view looking south-east



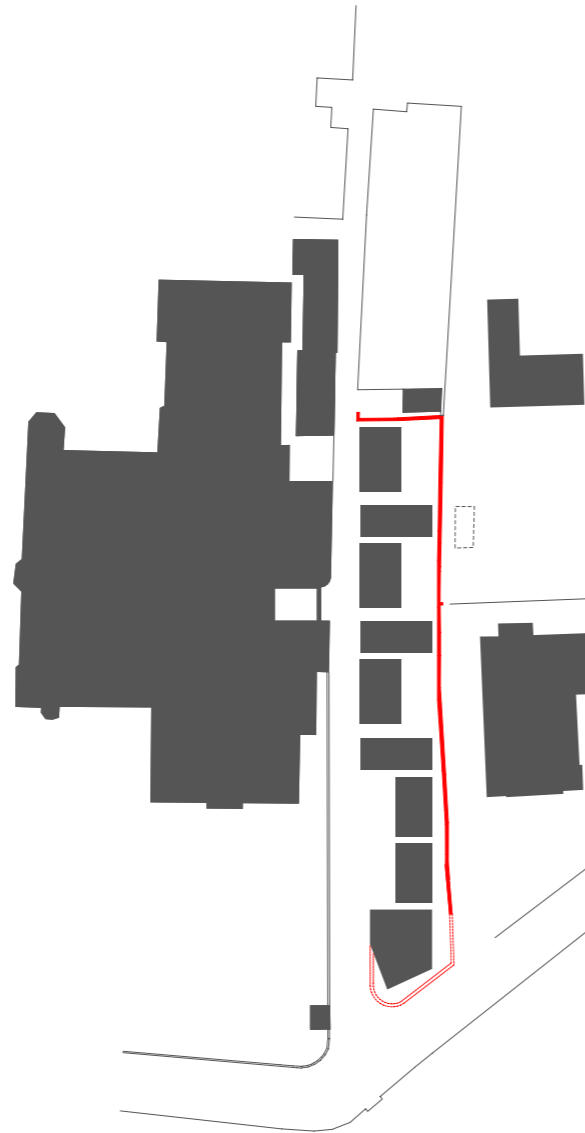
Long section through units facing east



**Retain, repair and extend the existing 'rigg' wall**

Improvements will carefully be made to the existing 'rigg' boundary wall by a local stone mason improving it's current condition and future survival.

New buildings will be set back from the 'rigg' wall and form the eastern enclosure to the private courtyards gardens.



Overview looking South-West showing building set back from existing rigg wall



View looking north from Queen's Terrace. with maisonettes located in the foreground and the townhouses beyond. Units are setback from rigg wall.

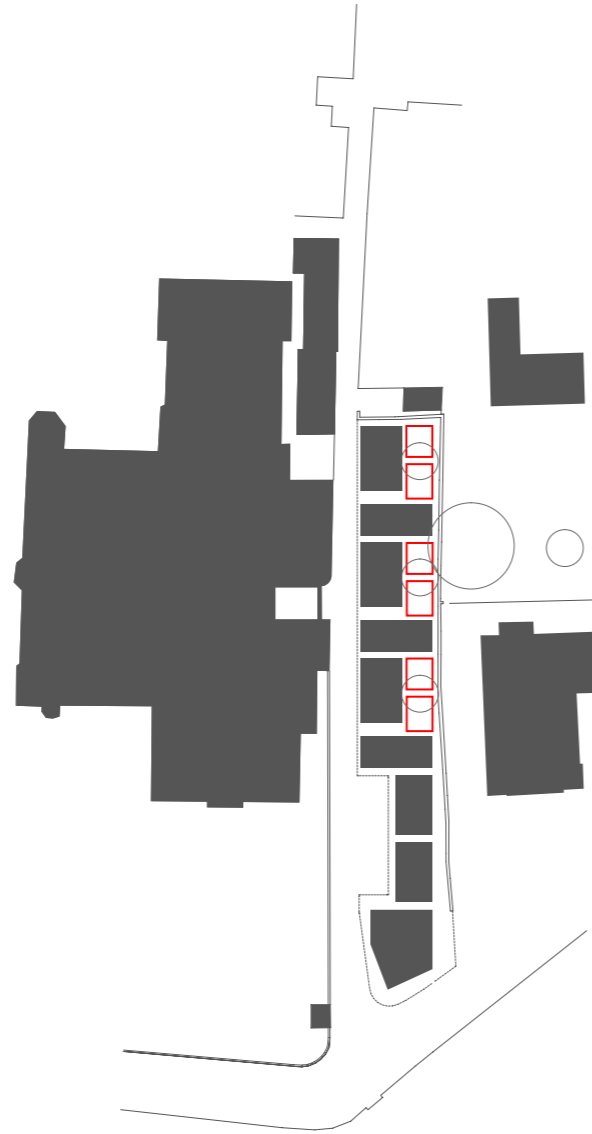
# THE PROPOSAL

## Private Courtyards

Units are placed to create space between for private gardens.

Public rooms (living/ kitchen / dining rooms) are positioned to relate directly to an external amenity space (gardens or balconies). This forms important interfaces between inside and outside, private and public space.

Planting and trees will be positioned between courtyards to improve privacy and minimise overlooking.



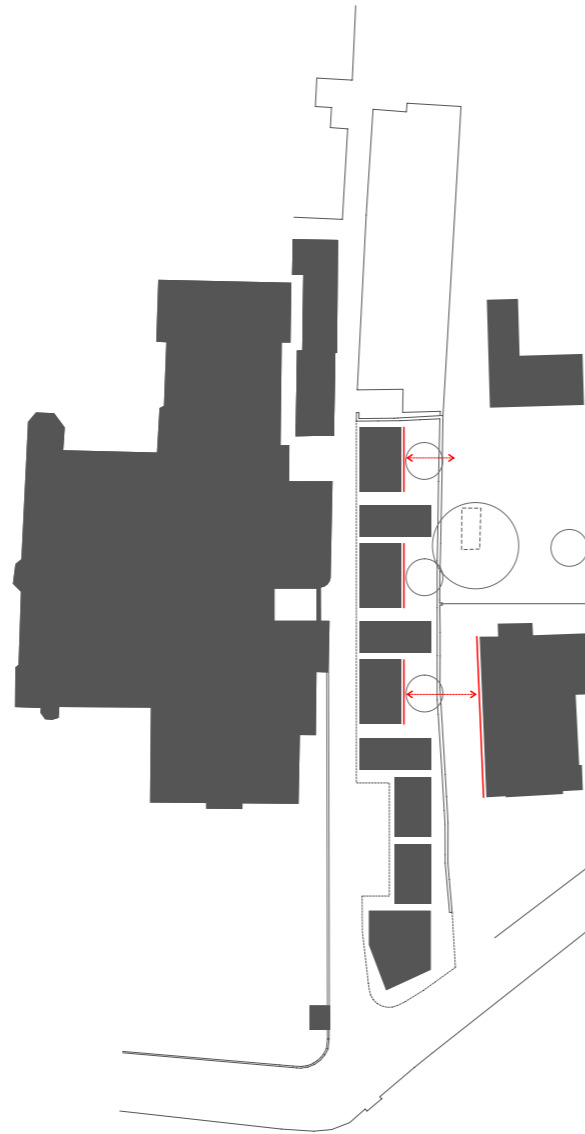
View of private courtyard with Townhouse 2 in the foreground and Townhouse 1 in the background

**Minimise overlooking**

Buildings are set back from neighbouring plots to minimise overlooking.

Locations of existing mature trees (in the neighbouring plot) as well as proposed trees between townhouse 1 + 2 gardens to provide a visual separation between external amenity spaces.

Fixed Screens are positioned on the east face on the balcony of Townhouse 1 to minimise loss of privacy in neighbouring garden.



View towards private courtyard between Townhouse 1 + 2



Cross Section showing relationship between proposed window openings and the neighbouring garden

# THE PROPOSAL

## Material Selection

The palette of materials has been chosen to complement both the immediate context and the wider streetscape of the town. They are chosen because they are traditional and durable materials and of a neutral, warm grey/cream colouring.

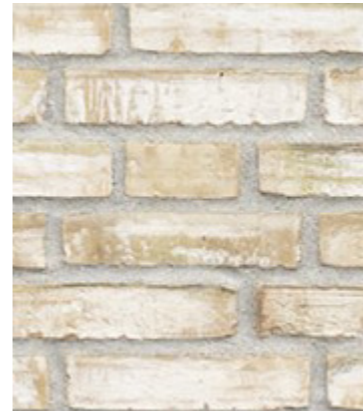
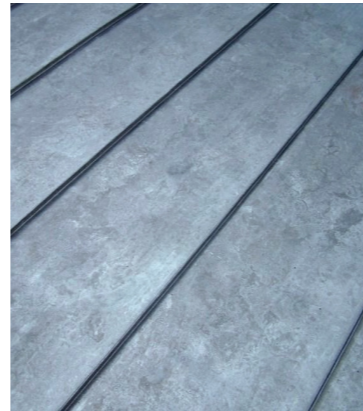
The base of the building (ground to first floor) is finished in sandstone. This will be applied to both the public and private faces of the building. A surface texture has been applied using a technique of tooling (surface tool marks), a technique found on many of the stone buildings in St Andrews and this continues the language of plot delineation by tall 'rigg' walls.

Above the ground storey the material and texture changes. Handmade clay bricks have been chosen for their rich texture and sit well with the larger stone blocks beneath. The natural colouring of these handmade clay bricks vary subtly and are available in a colour range tonally similar to the sandstone.

The shallow pitched roofs are finished with standing seam zinc. The product selected appears similar in colouring to lead from a distance. Roofs are only viewed from a distance.

Window frames, garage doors, screens and gates are painted grey and reference the painted windows/ details found through-out St Andrews.

Existing rigg walls have been retained, repaired and extended where necessary.

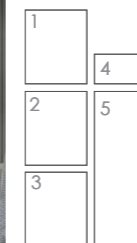


1. Standing Seam Zinc  
Colour: Anthra

2./4. Handmade clay  
bricks Colour: Warm  
white/ yellow

3. Sandstone,  
Tooled Finish

5. Visulisation showing  
painted window frames  
and garage doors in re-  
lation to the handmade  
clay brick finish.

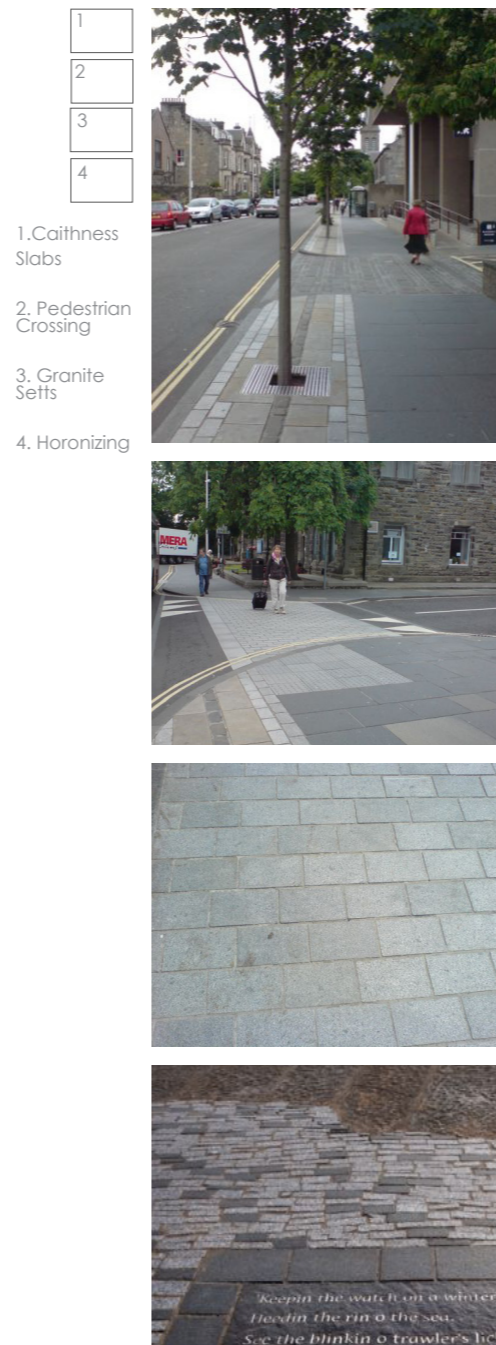


Surfacing within the street environment comprises high quality natural stone products selected within an achromatic colour range of grey colour hues. Silver/mid/dark grey referenced to the town's traditional streetscape palette of whin and grey granite to further build the development's reference to the local vernacular. Subtle contrast will be achieved in the use of unit sizes and texture.

Setts are used to signal the 'street' surfaces. Larger unit sizes are introduced within primary routes as engineering construction considerations permit. Gardens and pedestrian areas will be slabbed.

Surfacing is as follows:

- New sawn granite setts with a flamed top surface to ensure slip resistance and maximise accessibility
- Caiithness slabs
- Granite horonizing to add visual richness and texture in key areas
- Granite flush channels and kerbs as required to delineate edges and provide robust build quality
- Asphalt carriage way surfacing and raised table for durability and functionality
- Combined new and reclaimed sett material for feature surfacing details and vehicle run over strips



# THE PROPOSAL



View looking north at the south edge of the public courtyard showing the shared use surfacing, the maisonettes to the east and townhouses in the lane beyond.



View looking North at junction between West Burn Lane/ Queen's Terrace. The apartment drops in scale to relate to the scale of Holy Trinity Church Halls and has a delicate vertical fenestration relating to the Bute Building.