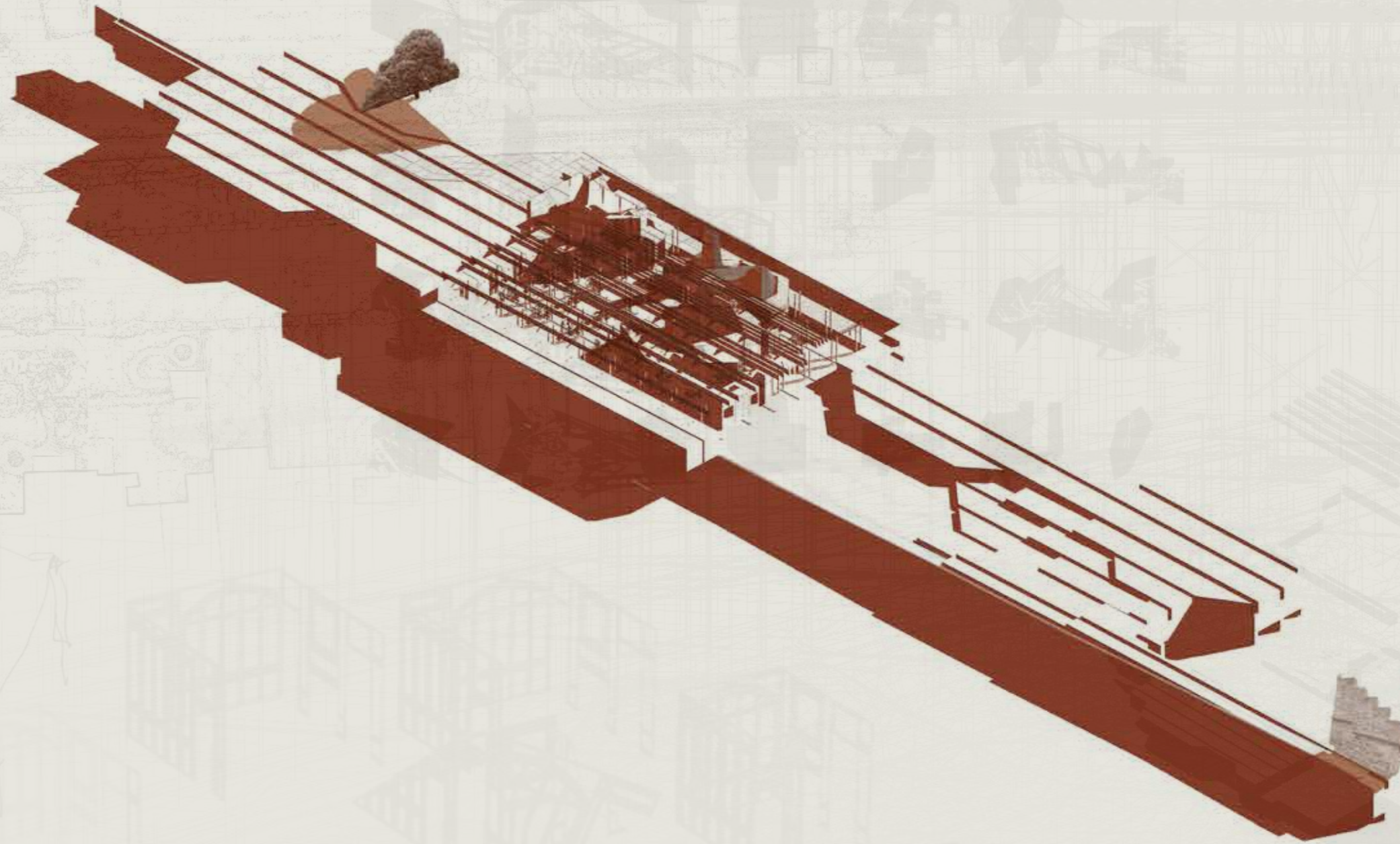


KISTS, CLOISTERS & CABINETS: LOCUS VITREOUS

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The Kist

The tectonic language of this project emerges through the transformation of St Mary's Quad in St Andrews. We create a space to rehouse, study, and celebrate the historical, deteriorating Bell Pettigrew Collection of Natural History.

This agenda arises as a series of conceptual and technical ambitions rooted in a micro-architecture: "The Kist". This robust storage box cradles a field of articulated armatures between timber strips and plaster walls to establish a language of protection, slippage, and crafted assembly for the forthcoming proposal.

["The Kist" model photograph, group work]

Folding

[verb]

[Of furniture or equipment] able to be bent or rearranged into a flatter or more compact shape, typically to make it easier to store or carry

Transformation

[verb]

A series of iterative recalibrations and deliberate shifts, shaped by our tectonic language









Pilgrimage and Ritual

Pilgrimage has left a lasting impression on Fife's urban landscape. Many roads, bridges and crossing points - including the famous Queensferry - were created hundreds of years ago to mark the way for pilgrims. Inns, chapels, and alms-houses were also built along the route to offer a place to rest and refresh.

Pilgrimage has earned Fife the nickname of the 'Pilgrim Kingdom.' This heritage of reverence informs the proposal's emphasis on choreographed ritual and transformation.



[The logic of The Kist, group work]

-  Points along Pilgrimage Route
-  Churches // Places of Worship
-  Population Density
-  Pilgrimage Route
-  Linear Displacement
-  Mapping the Pilgrimage to the form of the Kist



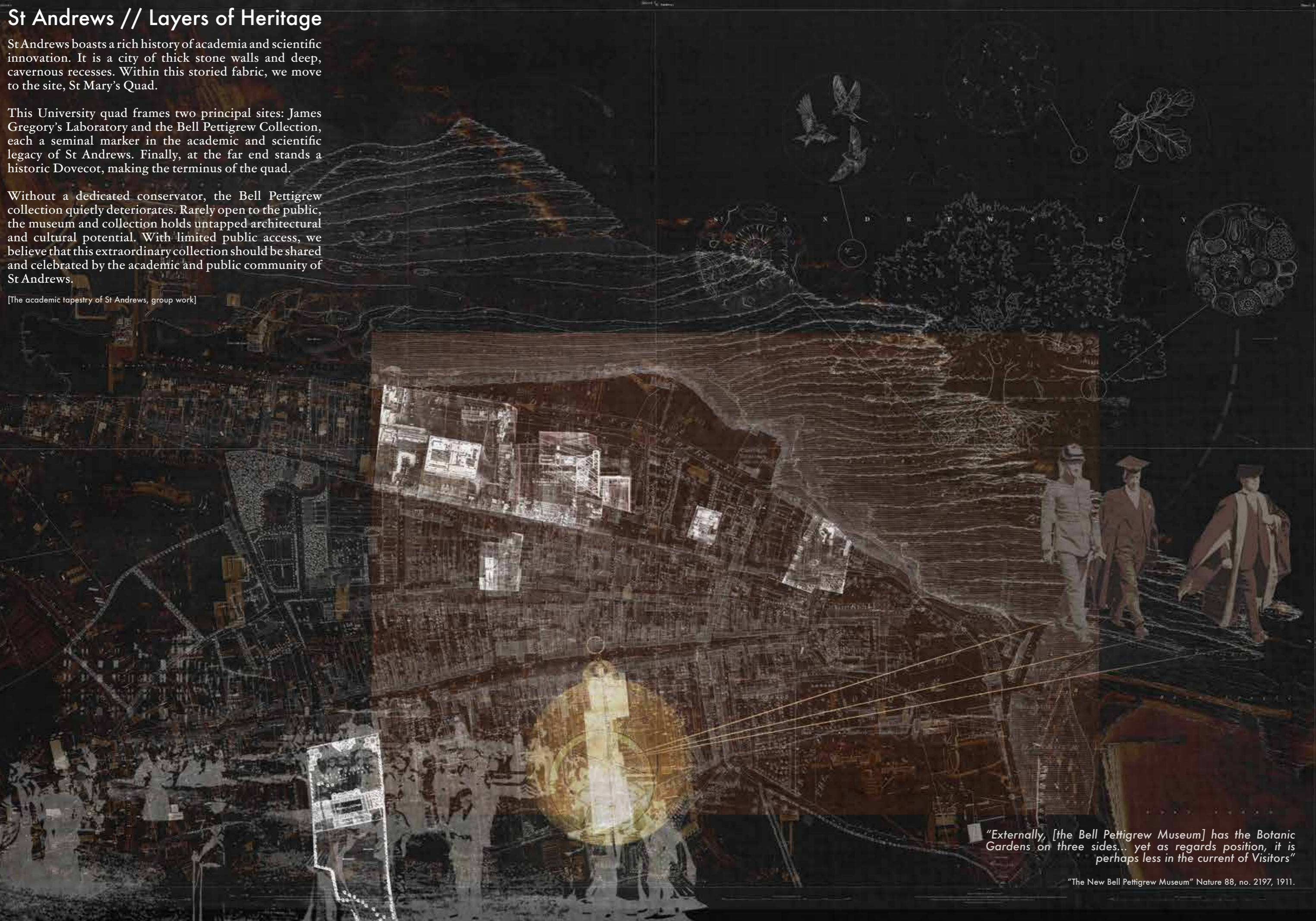
St Andrews // Layers of Heritage

St Andrews boasts a rich history of academia and scientific innovation. It is a city of thick stone walls and deep, cavernous recesses. Within this storied fabric, we move to the site, St Mary's Quad.

This University quad frames two principal sites: James Gregory's Laboratory and the Bell Pettigrew Collection, each a seminal marker in the academic and scientific legacy of St Andrews. Finally, at the far end stands a historic Dovecot, making the terminus of the quad.

Without a dedicated conservator, the Bell Pettigrew collection quietly deteriorates. Rarely open to the public, the museum and collection holds untapped architectural and cultural potential. With limited public access, we believe that this extraordinary collection should be shared and celebrated by the academic and public community of St Andrews.

[The academic tapestry of St Andrews, group work]



"Externally, [the Bell Pettigrew Museum] has the Botanic Gardens on three sides... yet as regards position, it is perhaps less in the current of Visitors"

"The New Bell Pettigrew Museum" Nature 88, no. 2197, 1911.

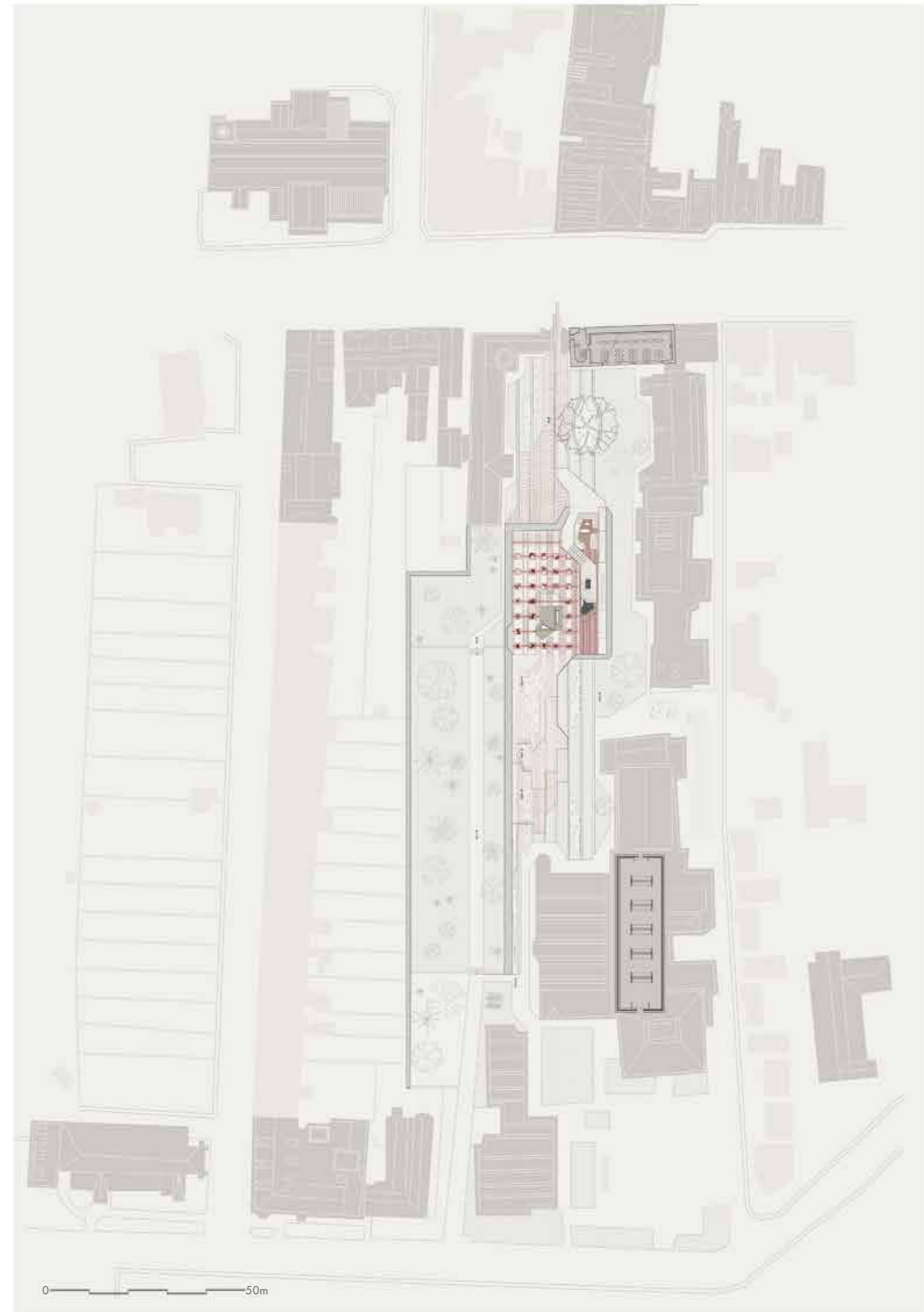
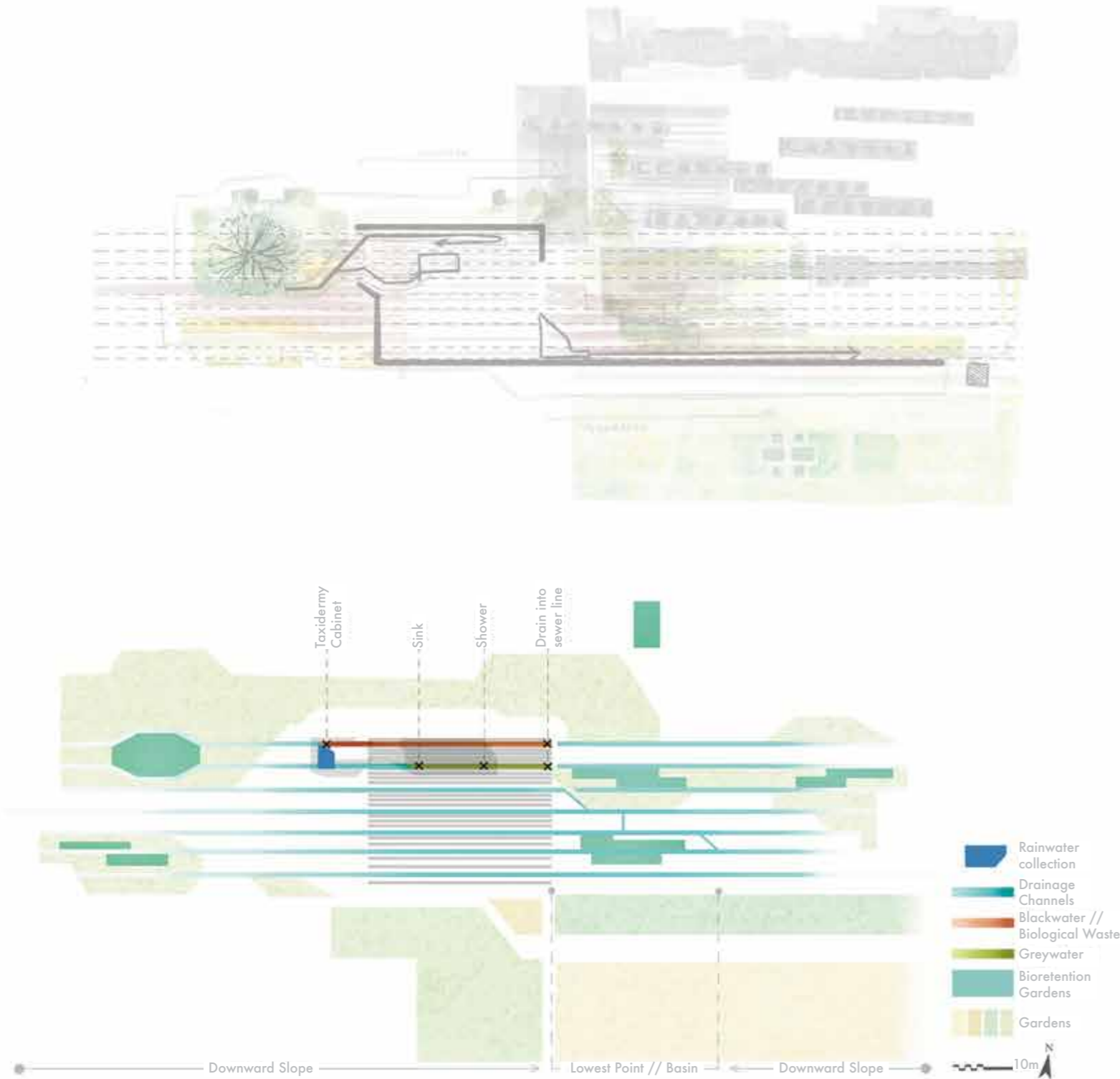
A Gardened Fabric

Inspired by the striations of The Kist, the landscaping operates as choreography, guiding water while orchestrating movement through the quad. Linear drainage channels cut across the site like geological striations. These channels, running in alignment with the natural southward slope of the quad, prevent water stagnation. They fully integrate into the design as they become a kind of spatial script, directing the pace of passage.

As a civic structure, the Cloister seeks to link the key spaces of the quad. The spaces within Cabinets extend their functions- study and curation- into the heart of the quad. The landscape of terraces and gardens encourage contemplation and communal connection.

By embedding drainage into the structural logic of the site, the design mitigates timber rot, mould growth, and subsurface instability. The linear paths frame views toward the cloister and invite pause at the bioretention gardens. These gardens' adjacent positioning to the channels introduces passive filtration of runoff while contributing to local biodiversity.

[Landscaping plan and conceptual development]



Locus Vitreus

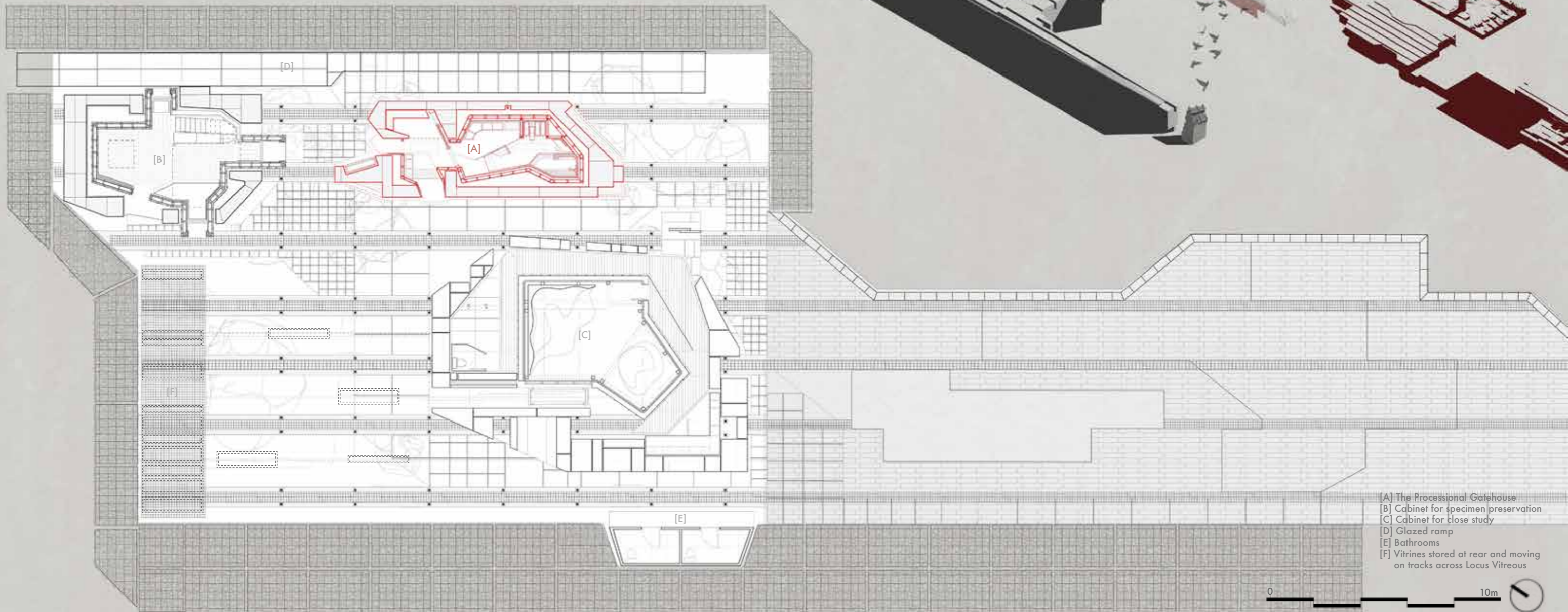
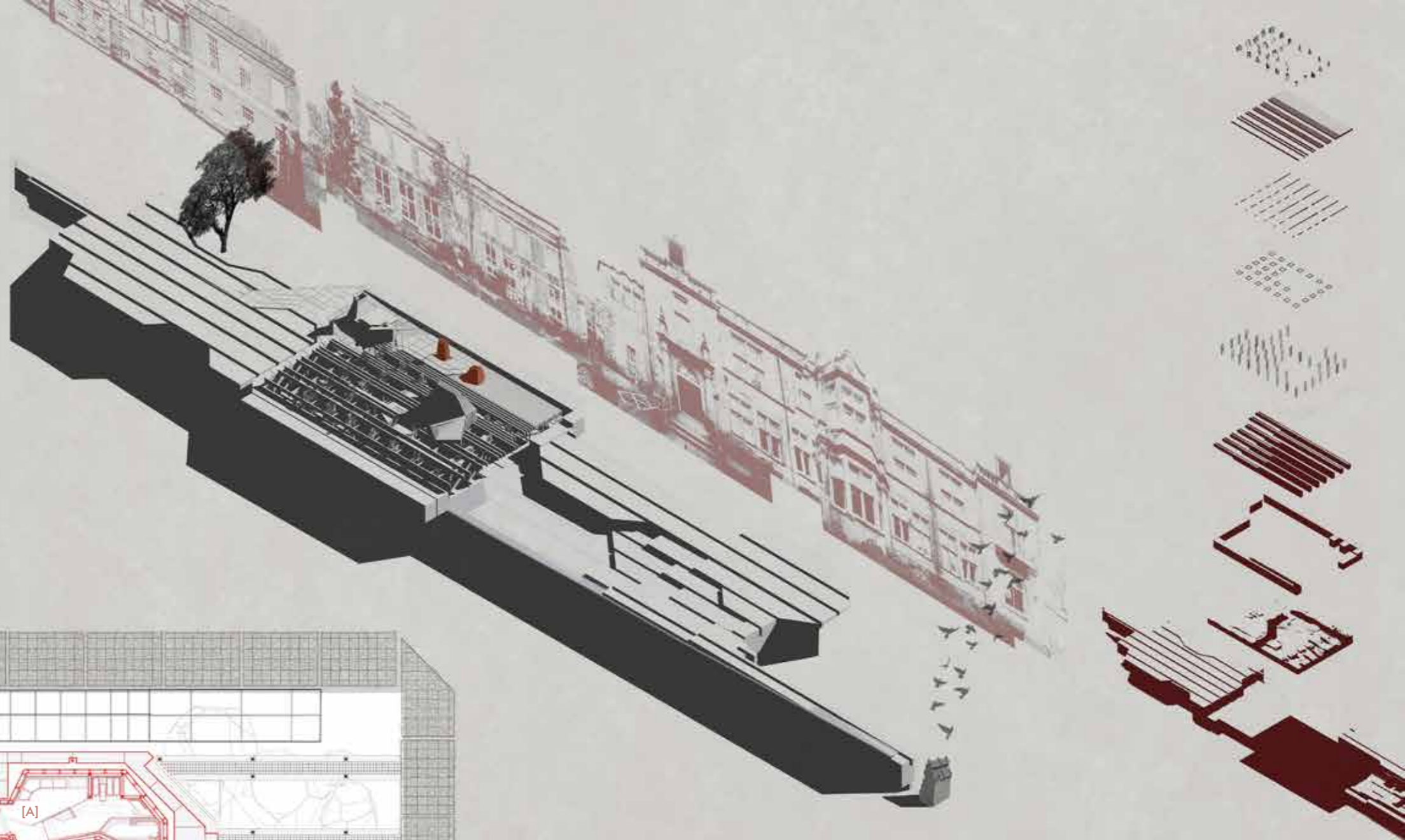
Locus Vitreus is a public space nestled into the ground of St Mary's Quad. It rehouses the Bell Pettigrew collection of taxidermy. Within, three highly detailed architectures, known as Cabinets, rest elevated on stilts above an excavated archaeological site. Two of these offer a space to study and preserve the specimens of the collection, while the third acts as a threshold structure to the overall complex.

In this landscape of glass, visitors descend a glass ramp an articulately detailed piece of "jewellery" and wander on a glazed walkway to observe the collection, held in moveable vitrines.

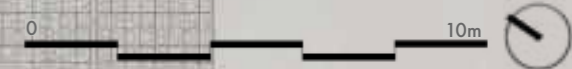
Above, a diaphanous roofscape unfolds. Light is diffused through a field of armatures that act as parasols, nestled into a glowing marble canopy. This form is directly derived from our initial creation of the Kist.

The layering of Locus Vitreus considers not only weathering, heritage, and preservation, but also a meticulous assembly of skins enveloping each Cabinet. Heavyweight limestone husks shield these ornamental volumes, insulating them against outward threats.

[1:100 Locus Vitreus Plan and isometrics, group work]



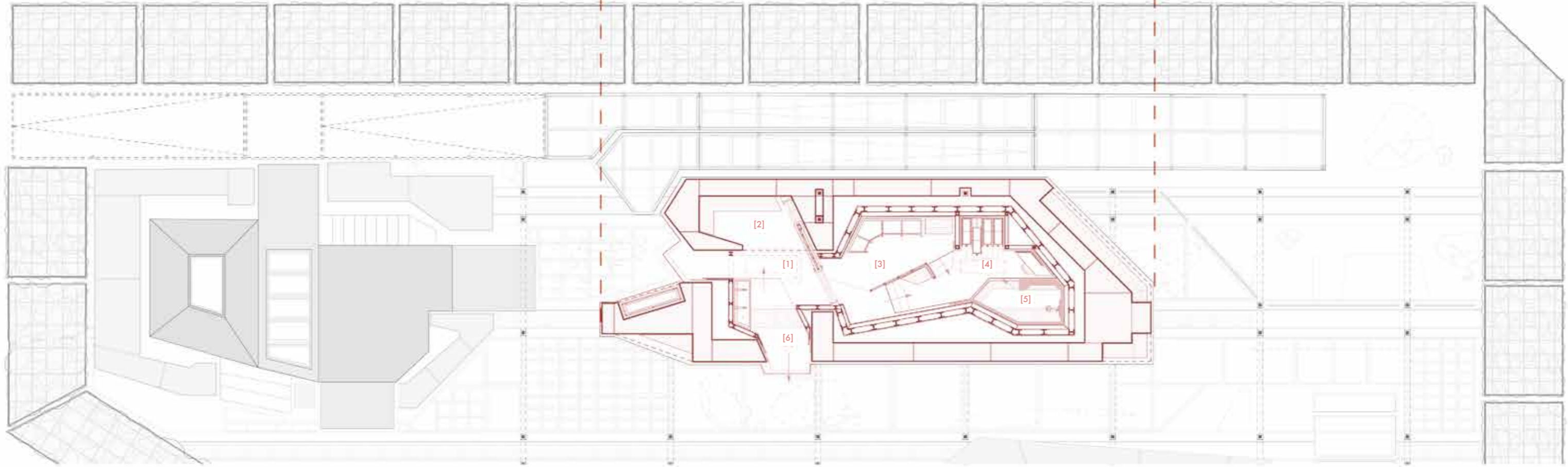
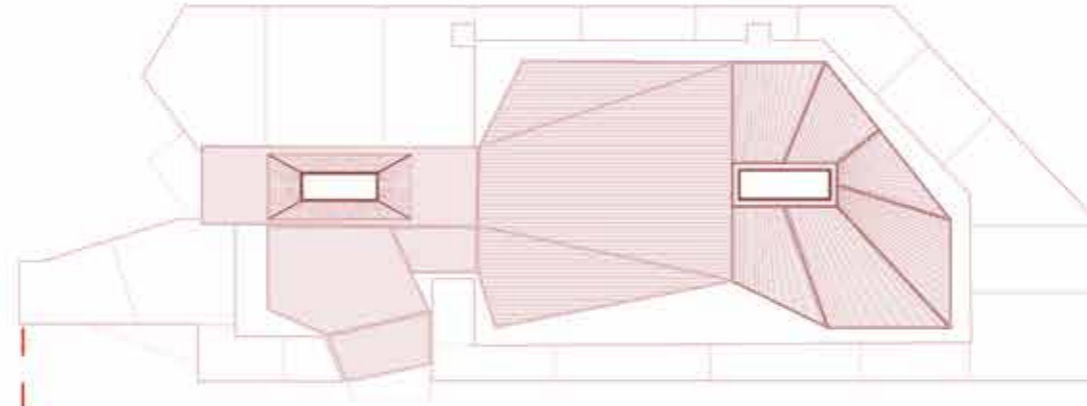
- [A] The Processional Gatehouse
- [B] Cabinet for specimen preservation
- [C] Cabinet for close study
- [D] Glazed ramp
- [E] Bathrooms
- [F] Vitrines stored at rear and moving on tracks across Locus Vitreus



The Processional Gatehouse

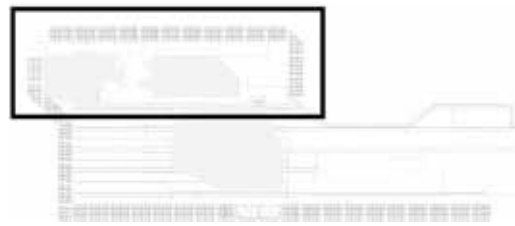
The Processional Gatehouse is the first cabinet encountered within Locus Vitreus, acting as a threshold structure. This cabinet serves two functions. First, its limestone exterior husk greets visitors to Locus Vitreus, inviting them to wander through and observe the extraordinary collection of taxidermy housed beyond. This husk also displays a prime specimen and incorporates seating for moments of rest and pause.

The second function of this Cabinet takes place within the Gatehouse. The interior space choreographs the transformation of cloister users: from visitor to scientist. Through a ritual sequence of activities, users enter a private chamber, enclosed by a tectonically massive marble door. Within this world of cleanable steel and warm timber, the user enjoys a moment of solace and sanctuary. They may deposit their belongings; wash in an embracing marble and steel shower; then change into the scientist's robes. Finally, they re-emerge into the cloister, ready to conduct that day's study in the other two cabinets.



[Spatial program of the Processional Gatehouse]

- [1] Entrance vestibule
- [2] Sheltered seating within the husk
- [3] Lockers to store belongings
- [4] Floor to ceiling drawers to collect lab coats
- [5] Shower
- [6] Handwashing sink



0 5m



Envelope Dissection

[A] Cloister Anatomy

Excavation

1. Gravel
2. Gabion cages filled with excavated debris
3. French Drain

Construction

4. Steel screw pile
5. Milled limestone drainage channel
6. Oxidised copper lining inlaid in channels
7. Steel post base
8. Engineered timber post
9. Steel cross-brace between posts
10. Cast steel flange
11. Cast steel T-beam
12. Steel Cross beam
13. Milled marble slab
14. Steel ring beam
15. Steel "lampshade" armature

[B] Exterior Husk

Ground

1. Bedrock
2. Gravel sub-base
3. Dampproof membrane
4. Limestone blockwork husk
5. Douglas fir timber slot bench seats

[C] Steel Skins

Exterior

1. 1.5mm Blackened steel cladding panels on steel subframe
2. Breather membrane
3. 150mm Steel I-beam frame @ 400mm centres
4. 150mm Rockwool Flexi insulation roll between columns
5. 200mm Celotex PIR insulation board
6. Vapour control layer
7. 2mm Stainless steel cladding panels fixed to wall studs
8. Douglas fir furniture pieces within

Interior

[D] Timber Floor

Ground

1. Steel Screw piles with steel plates to receive pad stones
2. Limestone pad stones
3. 50mm Flat steel standoff bracket
4. Damp proof course
5. 25mm Cement particle board
6. Breather membrane
7. 200mm Rockwool Flexi insulation roll between joists
8. 20x200mm Douglas fir floor joists @ 400mm centres
9. Vapour control layer
10. 20mm Plywood sheathing hoard
11. 20mm Douglas fir floorboards

Interior

[E] The Stone Threshold

1. Steel door framework

2. 10mm Marble cladding, bolted to framework
3. Visually expressed blackened steel track for sliding door
4. Thermal break
5. Spray foam insulation around door frame

[F] The Lightwells

Rooflights

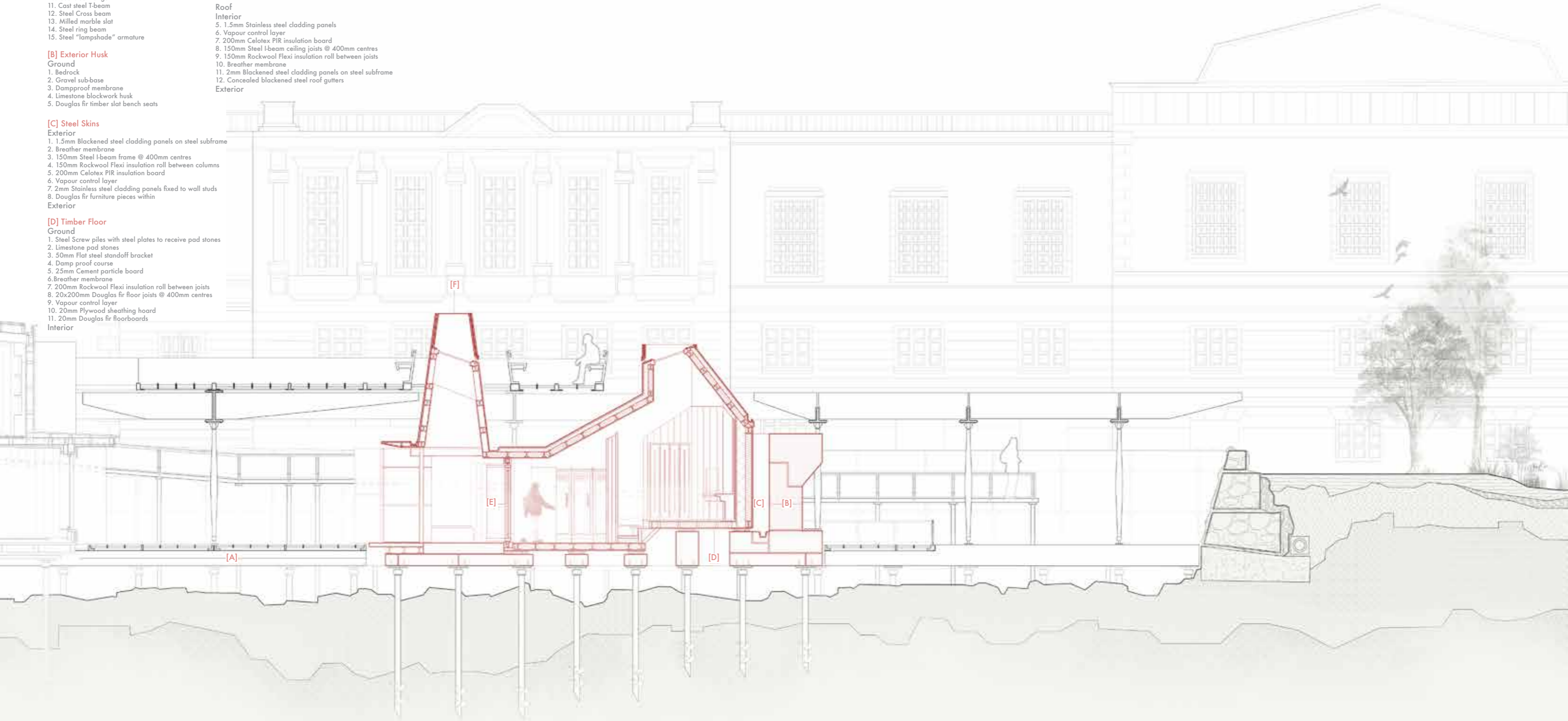
1. Double glazing: 2mm glass panes with argon fill
2. Aluminium rooflight frame, slanted to maximise daylight
3. Rockwool Flexi insulation around frame
4. Drainage outlet, clad in steel

Roof

Interior

5. 1.5mm Stainless steel cladding panels
6. Vapour control layer
7. 200mm Celotex PIR insulation board
8. 150mm Steel I-beam ceiling joists @ 400mm centres
9. 150mm Rockwool Flexi insulation roll between joists
10. Breather membrane
11. 2mm Blackened steel cladding panels on steel subframe
12. Concealed blackened steel roof gutters

Exterior



[1:50 Technical section]

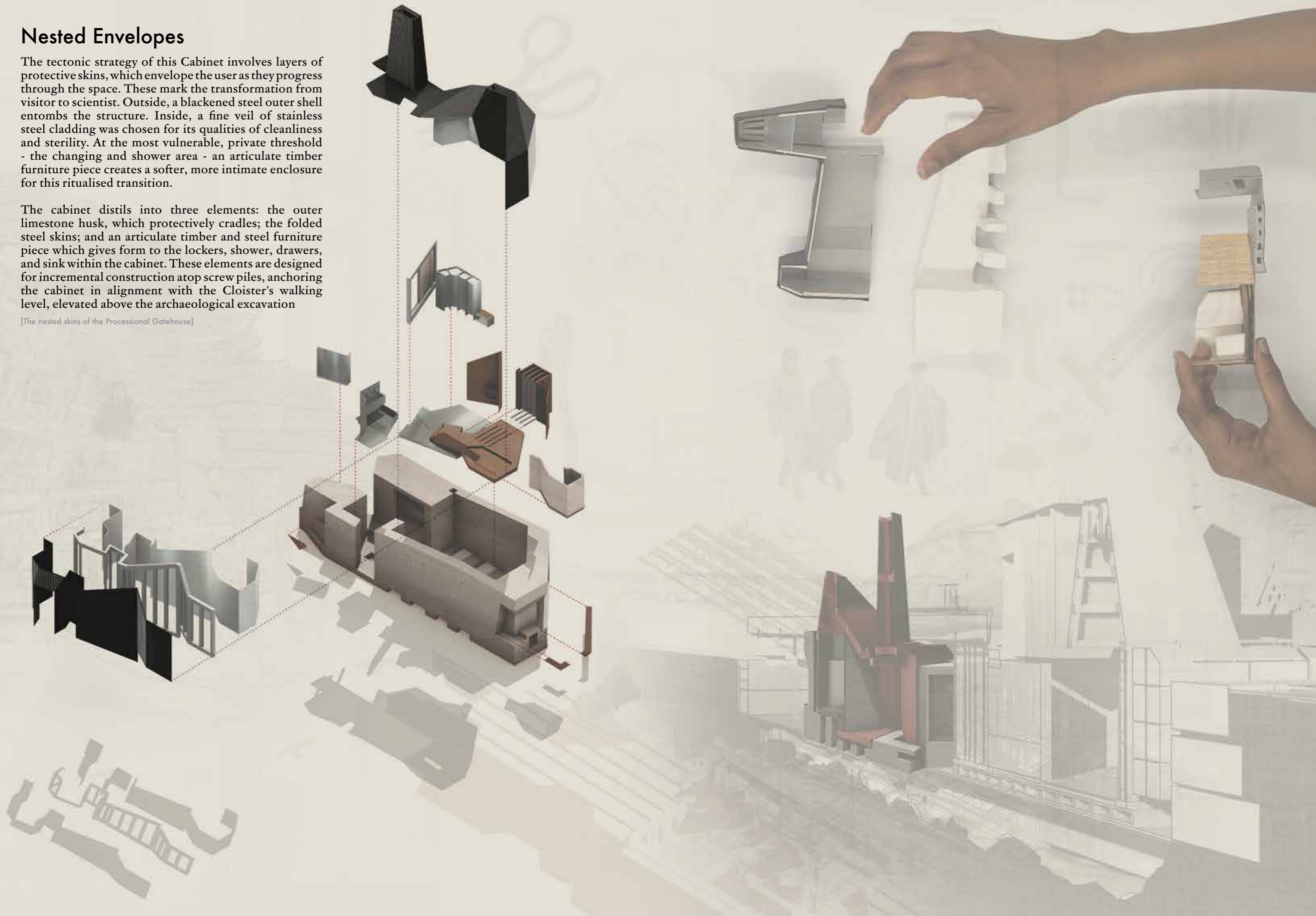


Nested Envelopes

The tectonic strategy of this Cabinet involves layers of protective skins, which envelope the user as they progress through the space. These mark the transformation from visitor to scientist. Outside, a blackened steel outer shell entombs the structure. Inside, a fine veil of stainless steel cladding was chosen for its qualities of cleanliness and sterility. At the most vulnerable, private threshold - the changing and shower area - an articulate timber furniture piece creates a softer, more intimate enclosure for this ritualised transition.

The cabinet distils into three elements: the outer limestone husk, which protectively cradles; the folded steel skins; and an articulate timber and steel furniture piece which gives form to the lockers, shower, drawers, and sink within the cabinet. These elements are designed for incremental construction atop screw piles, anchoring the cabinet in alignment with the Cloister's walking level, elevated above the archaeological excavation

[The nested skins of the Processional Gatehouse]



A Ritual Transformation

Moving through a thickened mass of limestone into a sheltered vestibule, the user is invited to pause and enjoy a moment of quiet before beginning their day of study. A pillar of light draws down into the space, illuminating its stillness. Ahead, a tectonically weighted marble sliding door slab marks the threshold to the transformative space beyond.

The user steps into a realm of steel: cleanable, clinical, and transitional - the first act in becoming the Scientist. They store their belongings in lockers, before continuing the ritual of change. Deeper within, an articulated timber insert unfolds, forming a raised interior platform. Here is a marble-lined shower - the ultimate enclosure cradling the user when they are at their most vulnerable. Finally, adorned in a laboratory gown, the Scientist emerges, purified and prepared for study in Locus Vitreus.

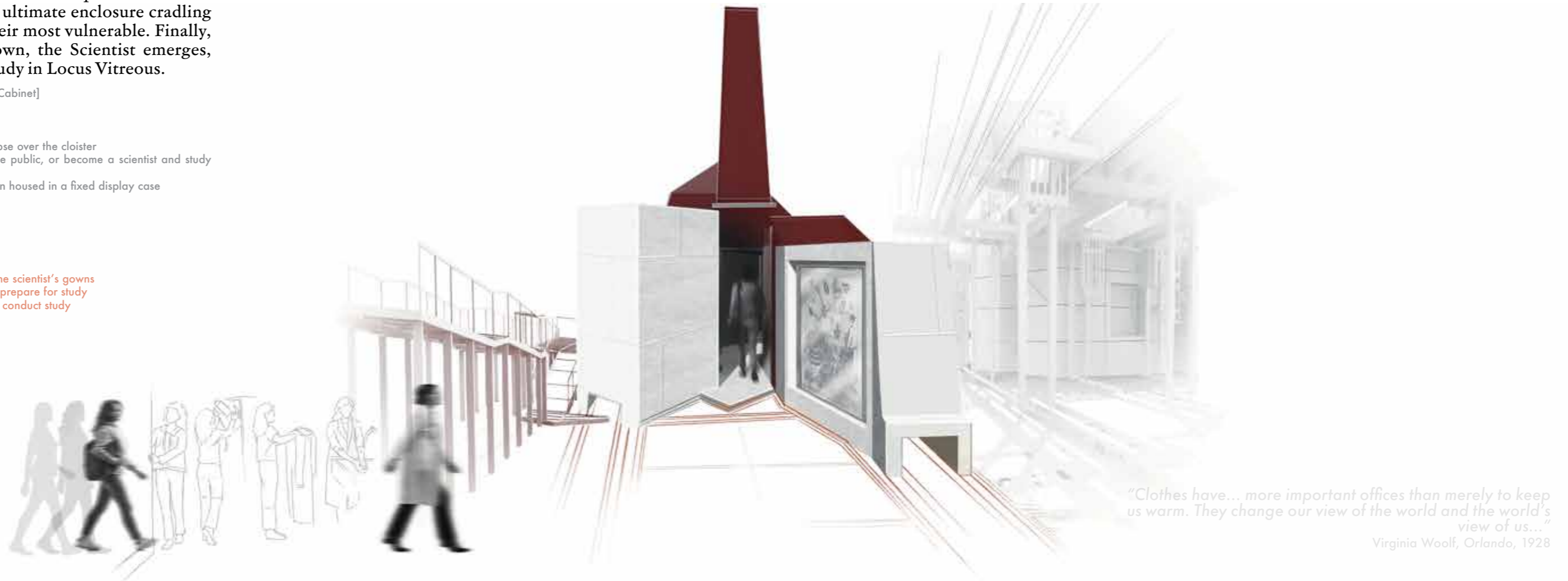
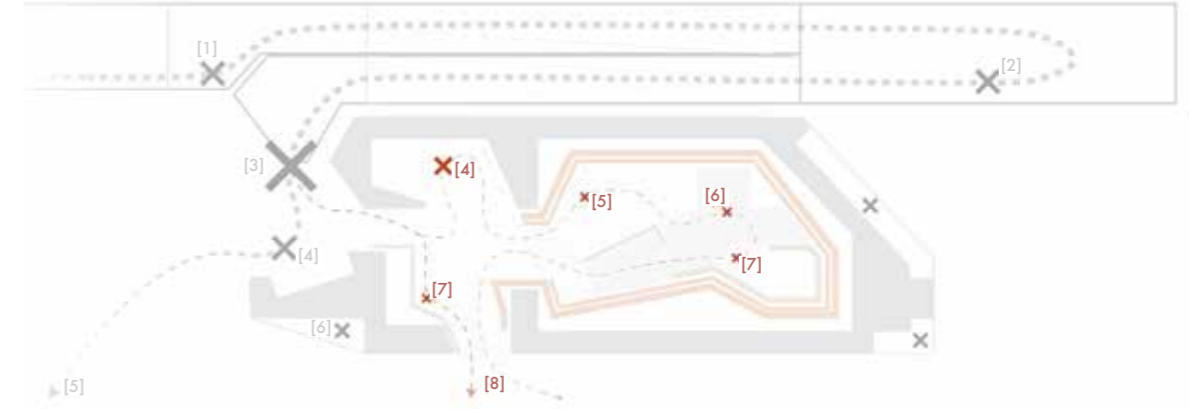
[Tracing the spatial sequence through the Cabinet]

The Public Realm

- [1] Enter: Descend the glazed ramp
- [2] Glimpse: Mezzanine offers a first glimpse over the cloister
- [3] Question: Wander as a member of the public, or become a scientist and study the collection?
- [4] Greeting: Observe the special specimen housed in a fixed display case
- [5] Wander
- [6] Seating

The Scientist's Realm

- [4] Pause: A moment's rest seated in husk
- [5] Deposit: Place belongings in lockers
- [6] Observe: Remove clothes and obtain the scientist's gowns
- [7] Hypothesis: Shower, or wash hands to prepare for study
- [8] Experiment: Emerge into the cloister to conduct study



"Clothes have... more important offices than merely to keep us warm. They change our view of the world and the world's view of us..."
Virginia Woolf, Orlando, 1928

