



James Haynes | Architectural Portfolio

ESALA MA 2023, ESALA MScR 2025

[1] A Tober : an Architecture of Resilience + Joy

2023 - Architectural Design: Tectonics - University of Edinburgh (ESALA)



[2] Bubbles & Islands

2021 - Any Place - University of Edinburgh (ESALA)

[3] Thresholds, Passages, Edges: Moments of Discovery in the Work of John Hejduk

2022 - Architectural Dissertation - University of Edinburgh (ESALA)

[4] Fire / Flame

2021/22 - Architectural Design: Explorations - University of Edinburgh (ESALA)



[5] EALA Impacts

2022- EALA Impacts - Architectural Assistant

[6] Crumble Magazine

2020/22 - Crumble Magazine - Editor-in-Chief

[7] Do Ho Suh

2023/24 - Do Ho Suh - Architectural Assistant



[8] Croftworks

2024 - Croftworks - Architectural Assistant

[9] Thick Ground: An Architectural Investigation into 'Sealing' the Ground

2022 - Carnegie Trust for the Universities of Scotland - Scholar

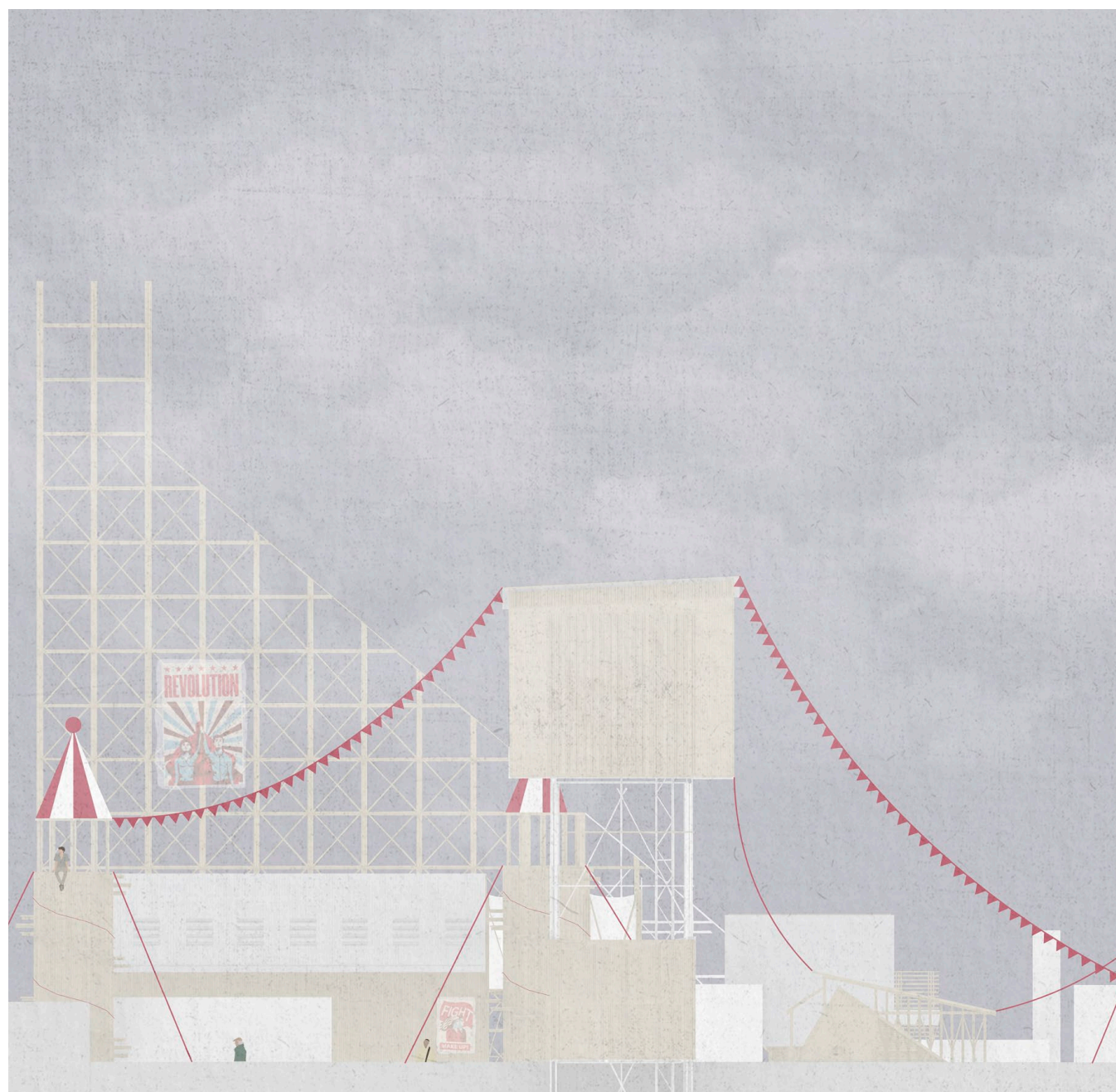
[10] Design for Life? Fire Safety and Property Resilience

2023 - Research Assistant to Dr Liam Ross - University of Edinburgh (ESALA)



[11] Drawing Research Platform, ENAC Summer Workshop

2024 - EPFL - Swiss Federal Technology Institute of Lausanne



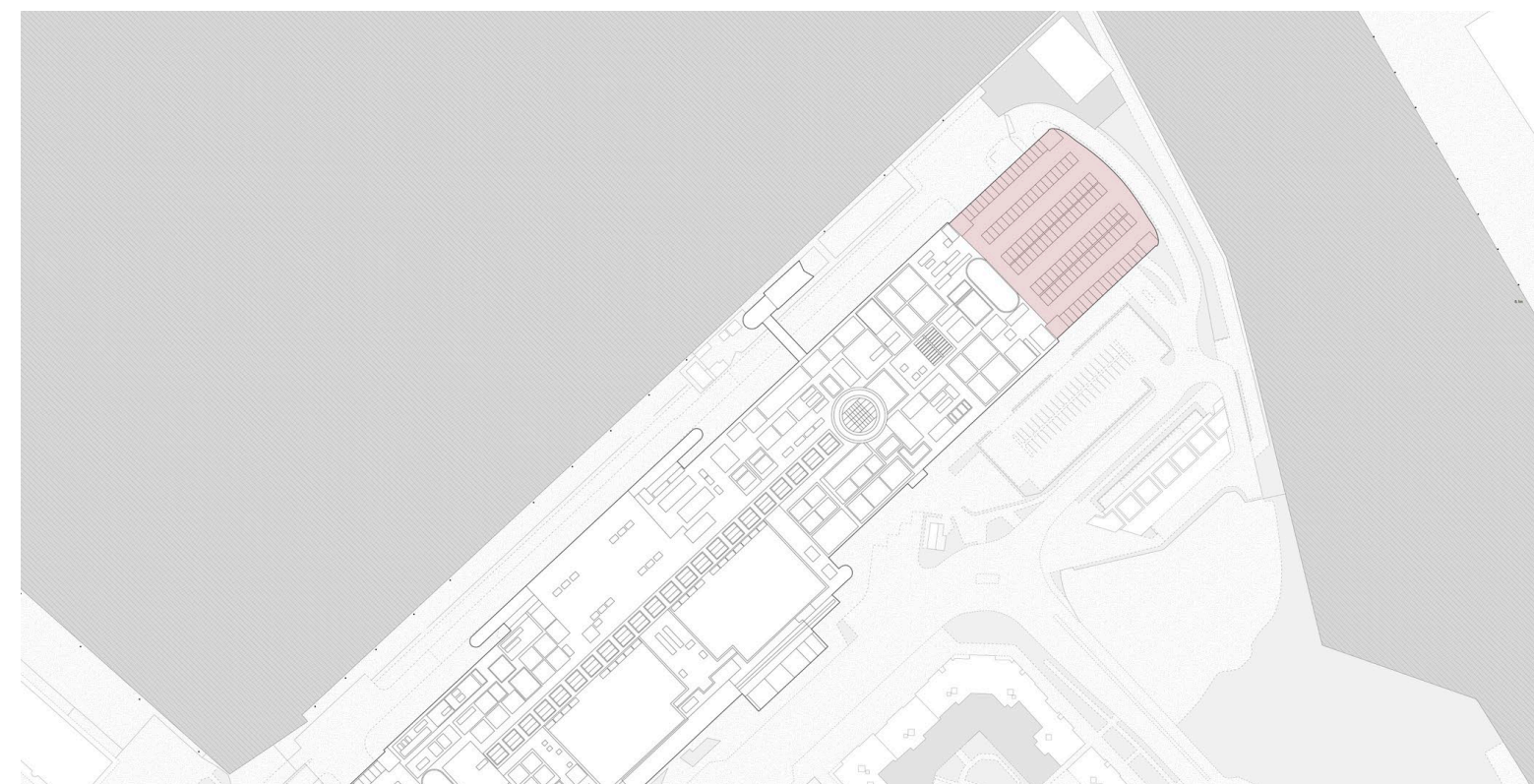
1. The completed tober. Like their appearance onto the site, the removal of the 'happenings' [after the 'protest' has occurred] also occurs in a series of moves, with those involved in the immediacy of the protest being first to leave and the structures responsible for providing a new life to the community departing last.



2. The Immediate Protestor - a 'happening' that catalyses the activity.



3. The Attendant - a 'happening' that appears during the second phase.

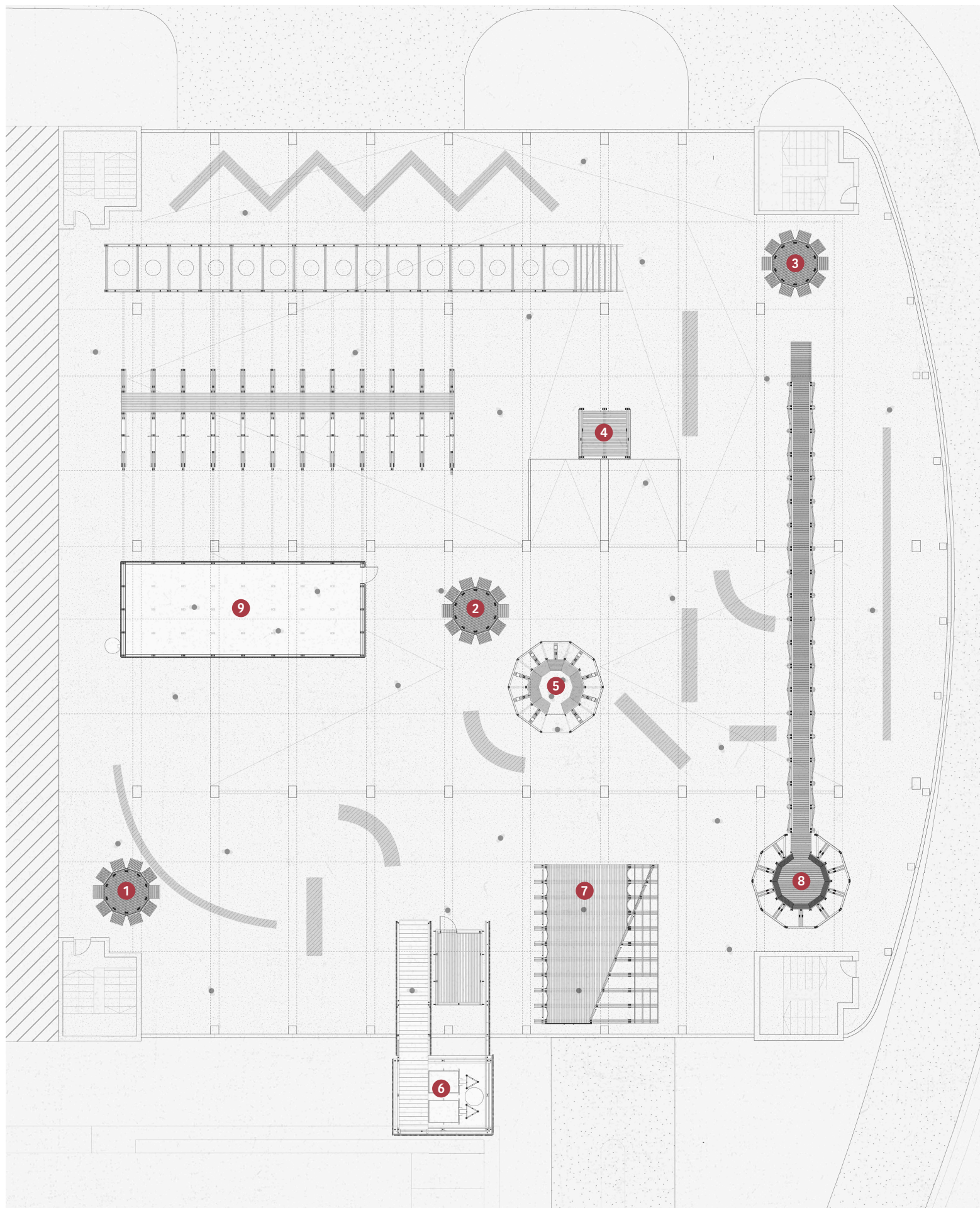


4. Site plan [red denotes location of the 'fairground']. Situated at the bounds of the City and within a troubled landscape, the scheme was an attempt to revive the North-East car park, a fragment of Leith's Ocean Terminal, insisting that the act of intensely considering a moment, offers a potential approach to the whole.

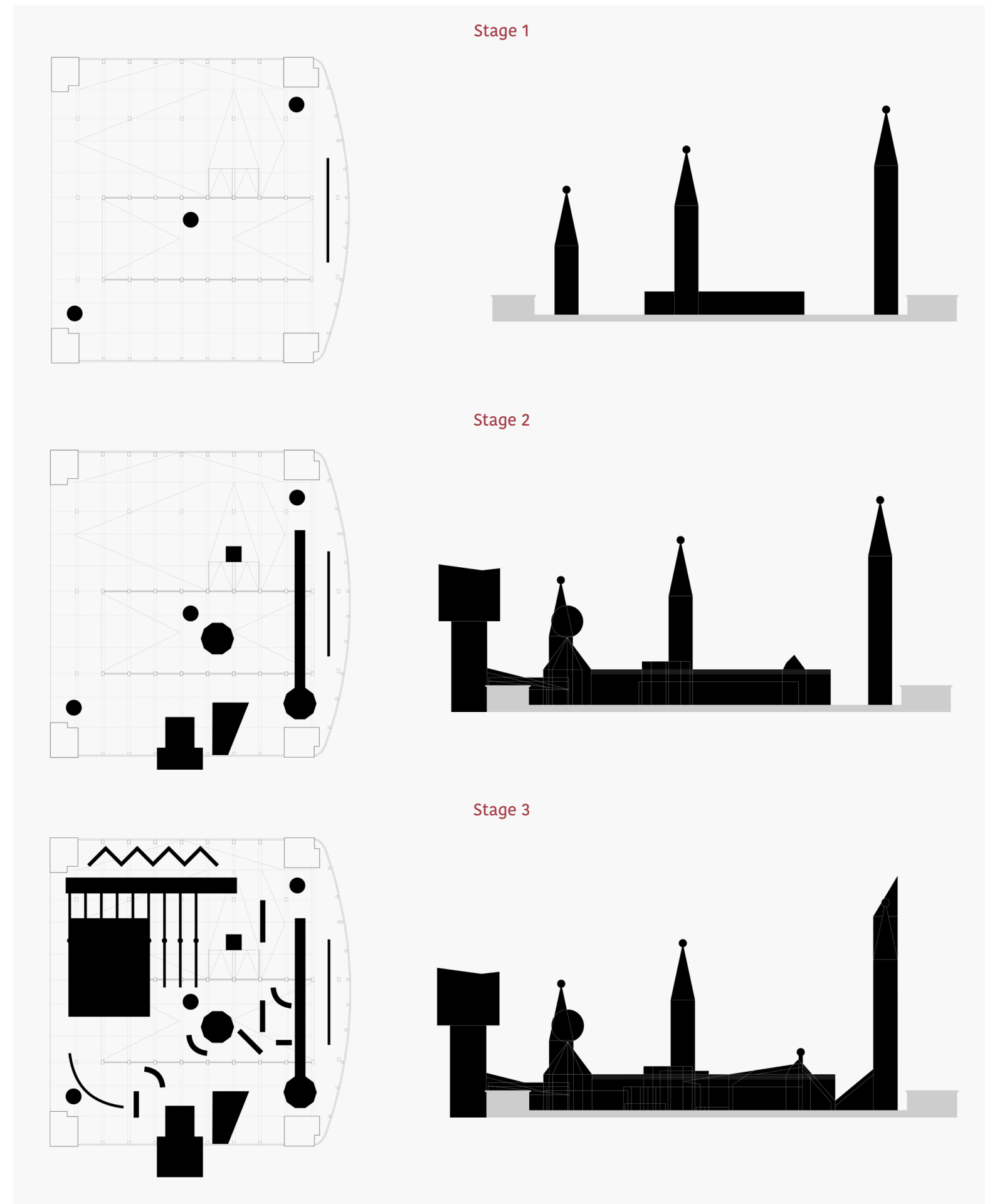
A Tober : an Architecture of Resilience + Joy

2023 - Architectural Design: Tectonics - University of Edinburgh (ESALA) - Instructors: Moa Carlsson & Simone Ferracina

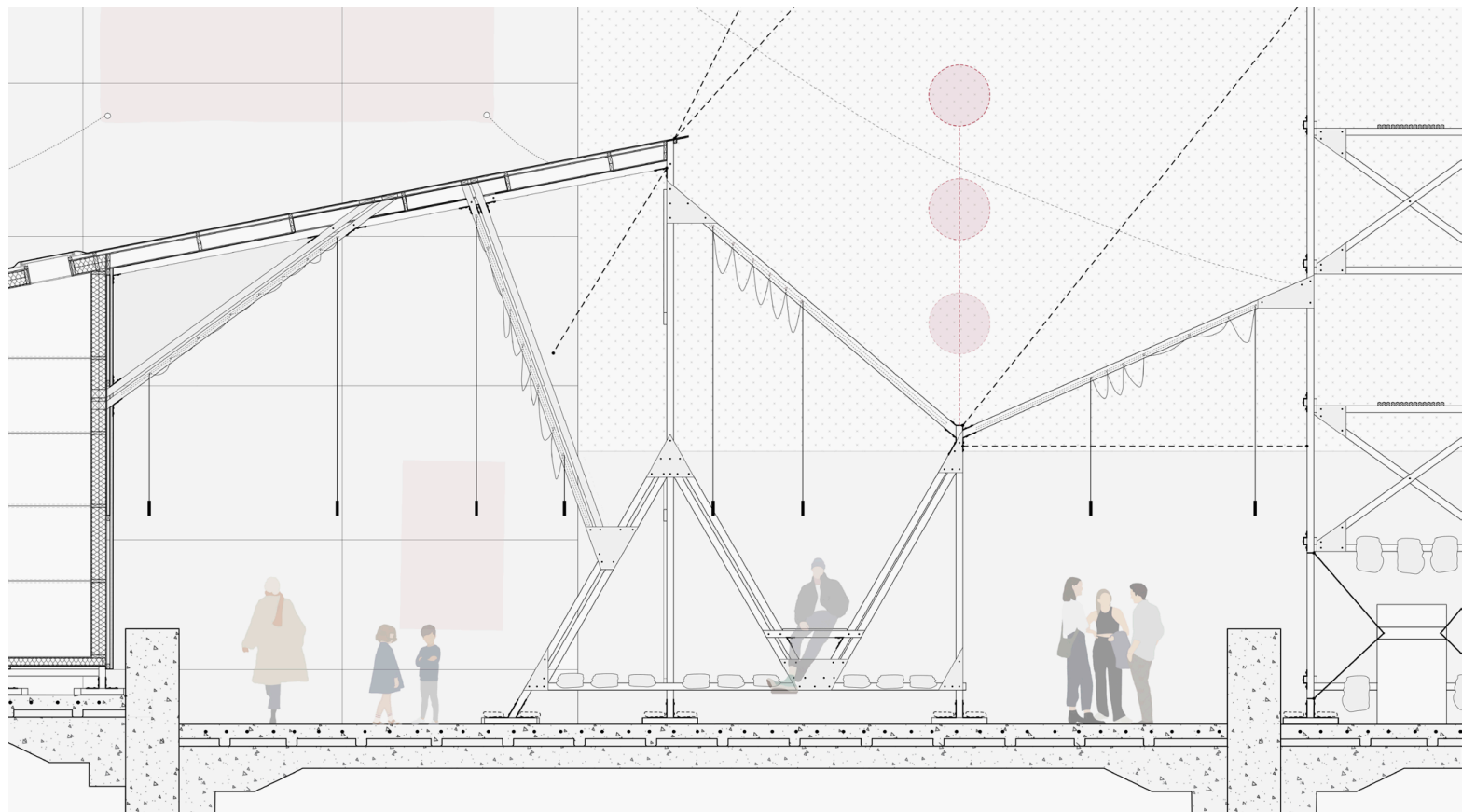
Abstract: Contrived from a desire to produce purpose, imagined to bring joy to a charged landscape, this proposal was an address, an effort to carefully construct a proposition for the reclamation of Ocean Terminal Leith [a 1990's shopping centre]. Catalysed by the concurrent ecological and economic crisis, the project threaded disparate yet quietly connected narratives, building incrementally to a scheme aimed at forcefully challenging the contemporary clamour for the sites destruction; it was at its heart, an attempt to playfully compel others to speculate on possibilities beyond that which can be seen. Branded as a *tober*, the schema's title subtly embraced this lively ambition, clutching a dual meaning. It is a reference to the site of a fairground; a momentary condition; a place in which a form of fantasy brings life to the waste ground upon which it sits. It is also though, a reference to the act of winning a fight, an action registerable as a declaration of intent. A *tober* then can be considered a place of protest and play, a momentary construction designed to be formative to community and revitalising to place; it is a composite assembly aimed to suit a purpose. Through conversations, readings and engaging with situation, the scheme aspired to mirror the tenets of its title, presenting as a proposal welcoming of flexibility, embracive of possibility and ephemeral in appearance and nature; the proposition aimed to catalyse permanence rather than being an effort of permanence itself. The consequence then was a scheme that was suggestive, it was an invite to gather, it was an effort to encourage a moment 'between the world of building and the world of inhabitation', recognising that in this lies a potential for expressions that engage 'the staging of situations', the fertile fields of intentions and mishappenings, and for fleeting moments of make-believe. Plainly, this project aimed to suggest possibility, embolden the imaginary, and attempted to construct a landscape filled with resilience and joy.



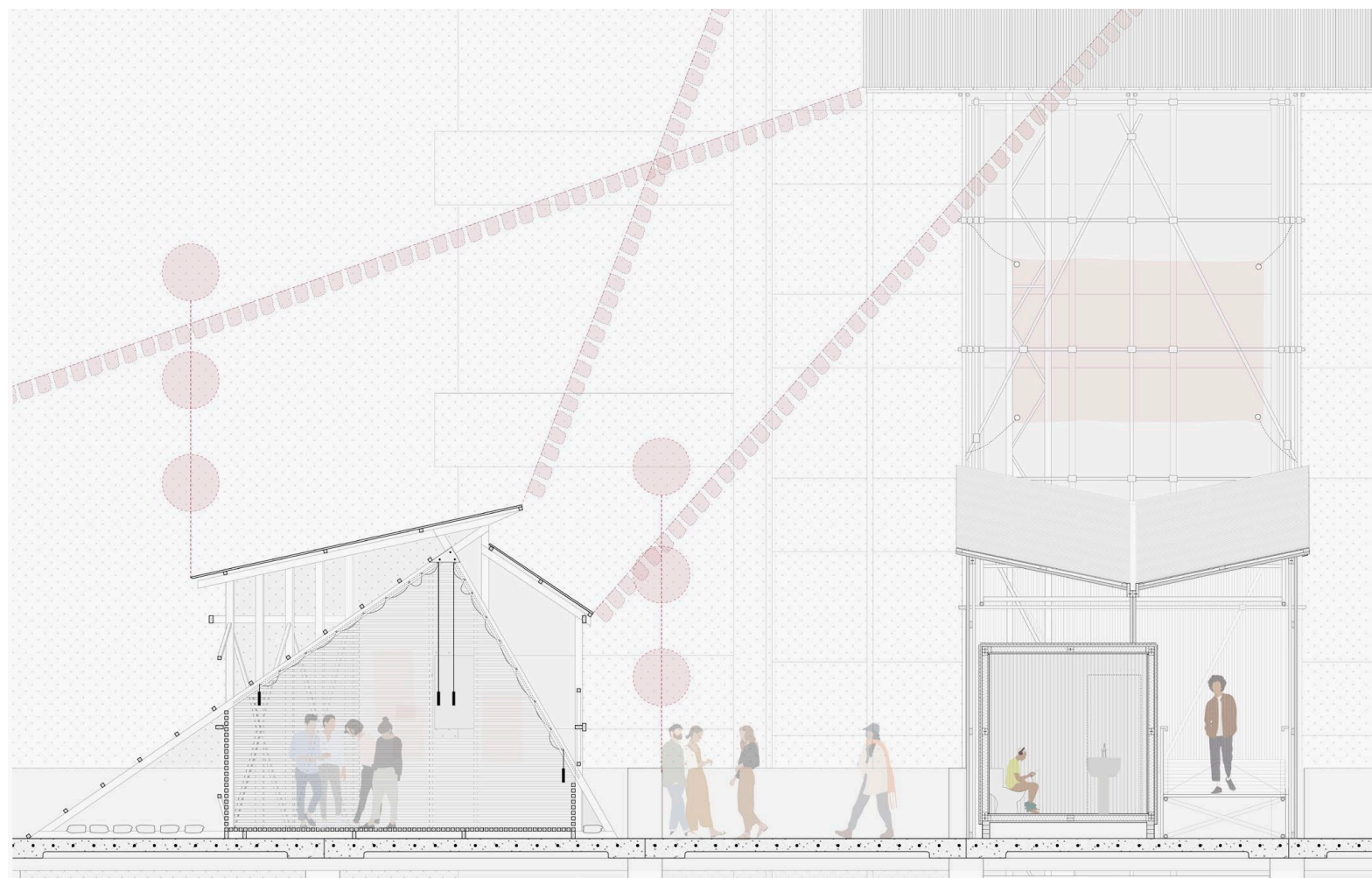
5. Site plan following the arrival of the 'happenings' [1. The Immediate Protestor. 2. The Objector. 3. The Present. 4. The Attendant. 5. The Quiet Poet. 6. The Veiled Observer. 7. The Lookout. 8. The Debater. 9. The Functionalist.]



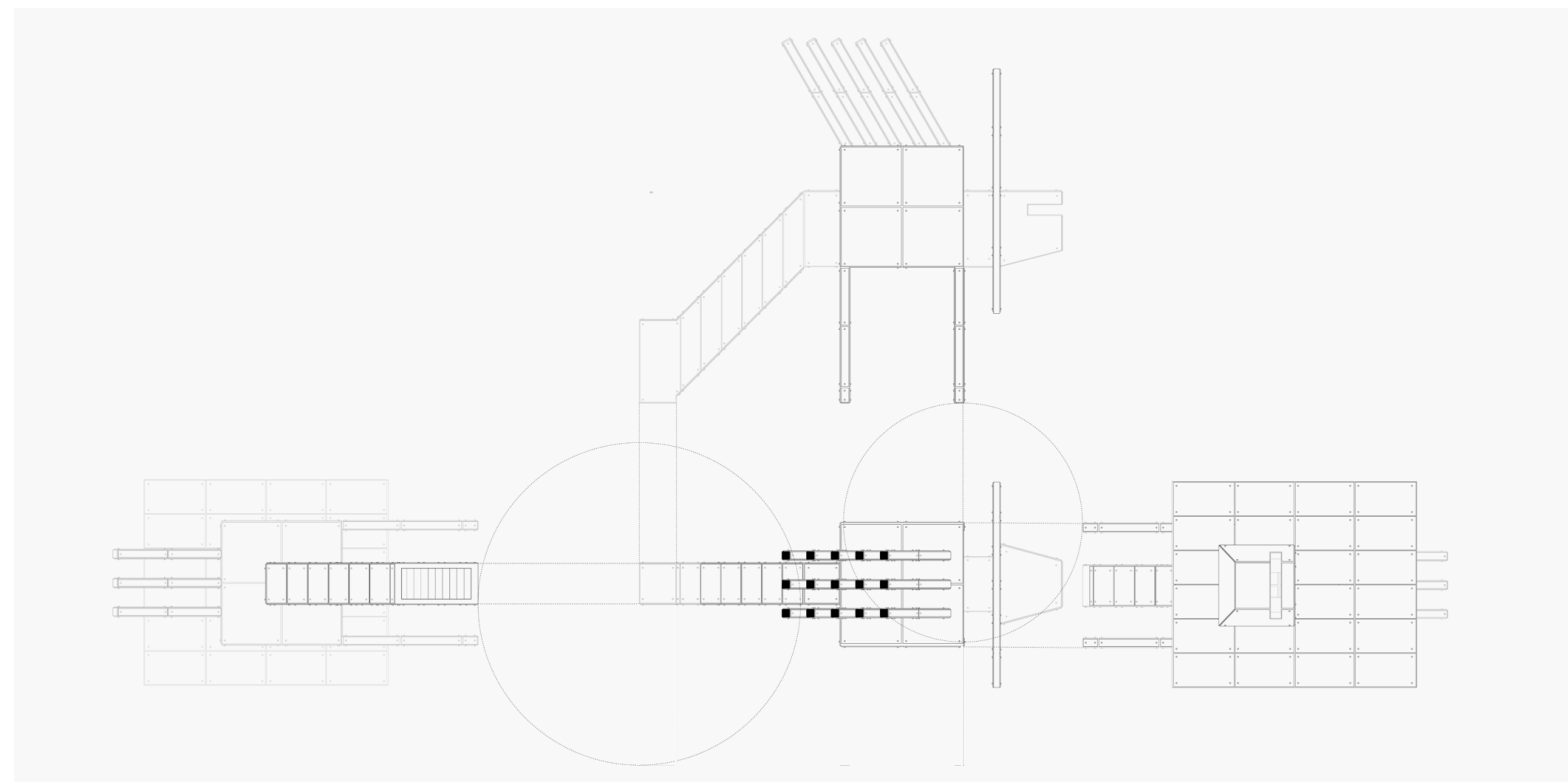
6. The three stages of activation [top to bottom]; each with the aspiration of sustaining the life of the site and the protest.



7. The Functionalist: Spaces to sit, shelter, place and protest.



8. The Lookout and The Veiled Observer.



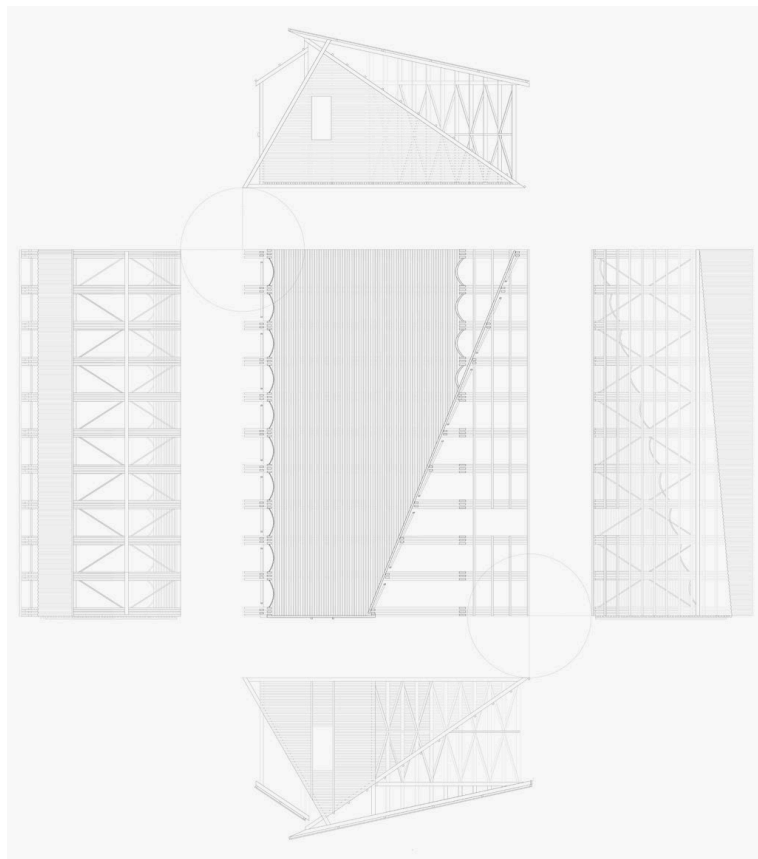
9. Hejduk offered this project a number of useful references. Security, a masque positioned [when constructed] adjacent to a former Gestapo building provided an opportunity to consider context and play alongside methods of representation.



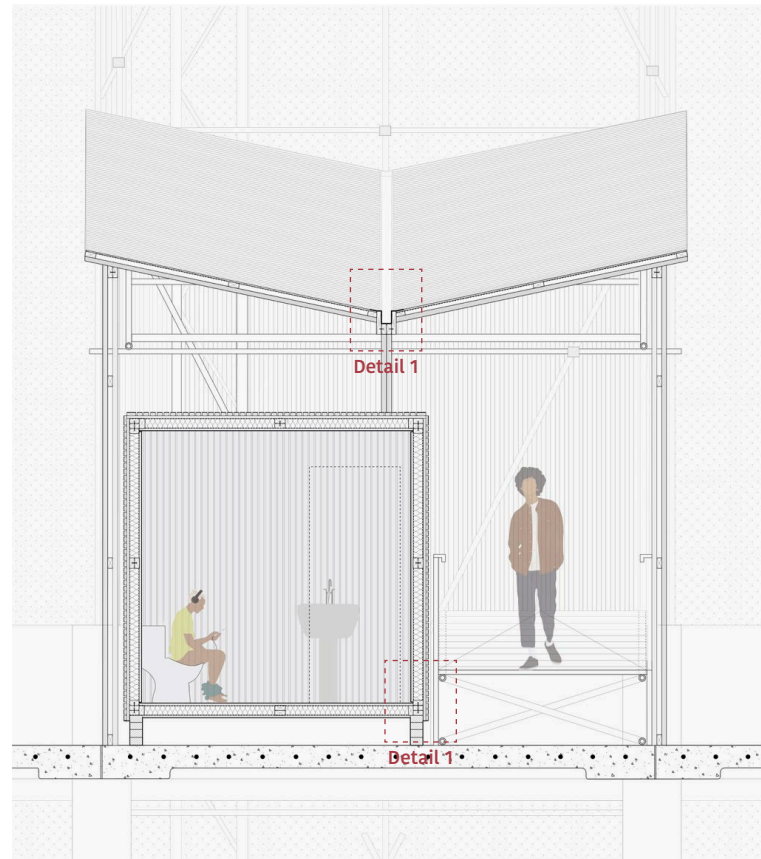
10. The Quiet Poet / The Debater, scale 1 : 25.



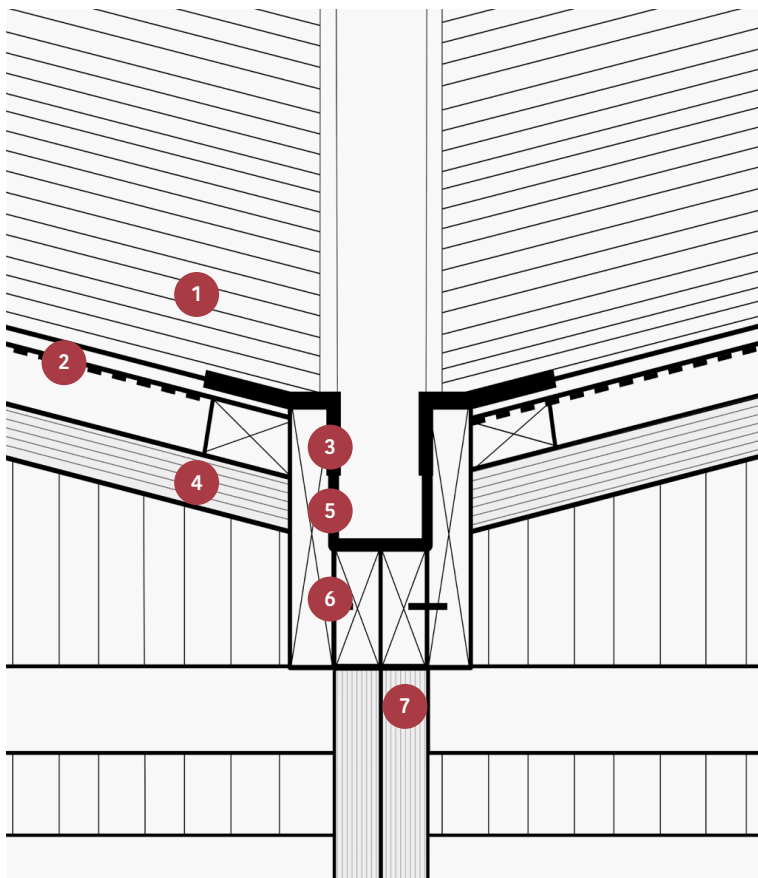
11. The Attendant, scale 1 : 25.



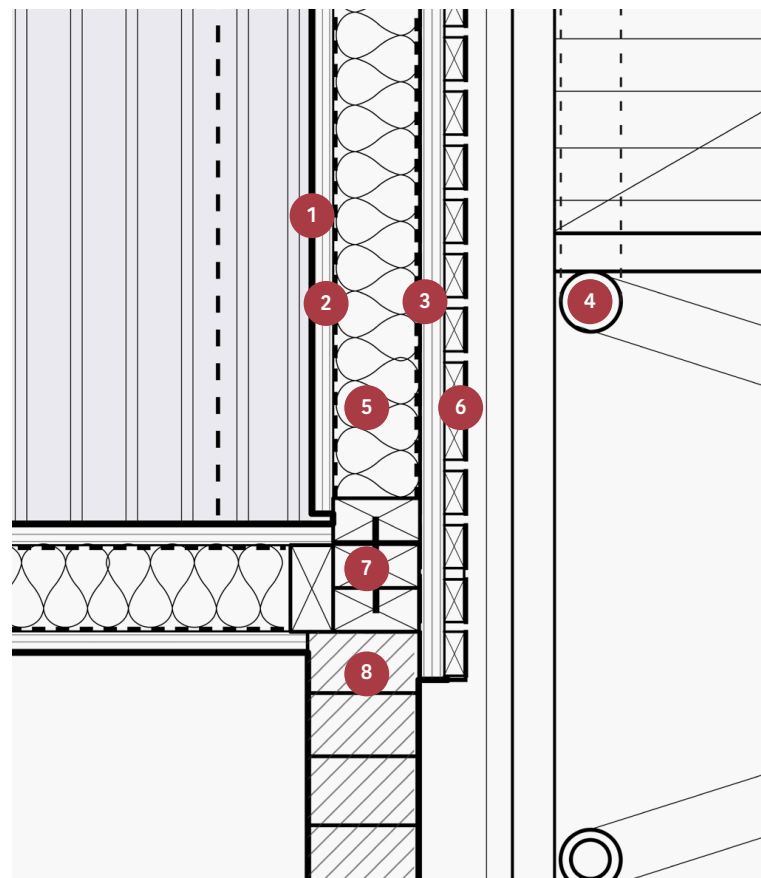
12. The Lookout. Arriving in the second phase of occupation, *The Lookout* is an outward looking structure, it plays a role in shifting the focus of the 'happenings' from defence to attack. Primarily, it gazes across to the encroaching development, on guarding, waiting...



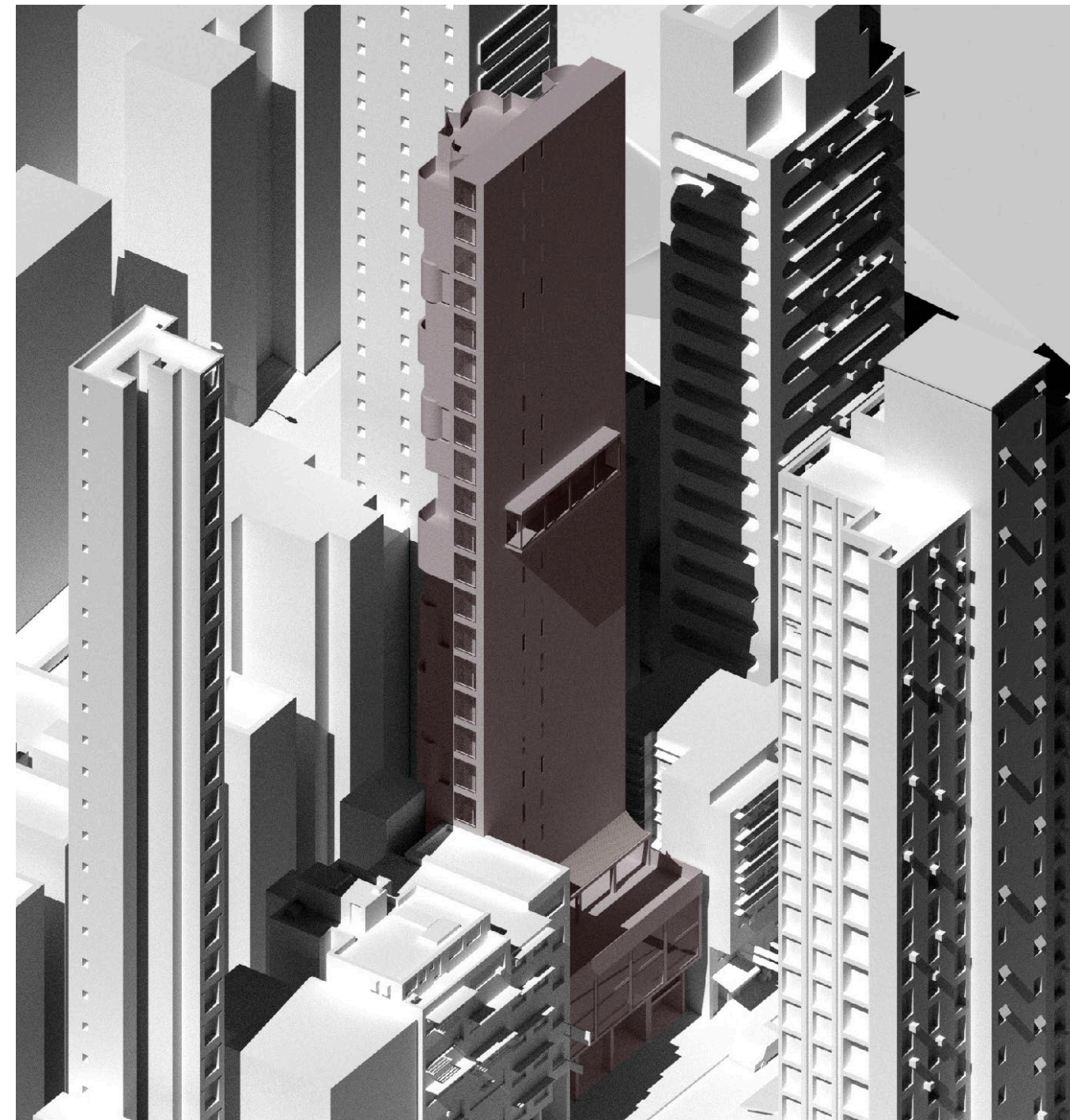
13. The Veiled Observer. *The Veiled Observer* offers an entry point to the site, facilitating movement between the tower and its surroundings. It builds upon the access provided by the four stairwells and the ramp; all of which are housed within the existing car park structure.



14. Detail 1: The Veiled Observer. (1) Corrugated Aluminium Roofing. (2) Membrane. (3) Flashing. (4) Scottish Spruce - Structure [47 x 100mm]. (5) Aluminium Box Gutter. (6) Fixing. (7) Scottish Spruce - Structure [47 x 100mm].



15. Detail 2: The Veiled Observer. (1) Plywood [12mm]. (2) Vapour Control Layer. (3) Plywood (12mm). (4) Scaffold Tube [48mm]. (5) Spruce Cladding [45x25mm]. (6) Wood Fibre Insulation [100mm]. (7) Nail. (8) Reclaimed Bricks.



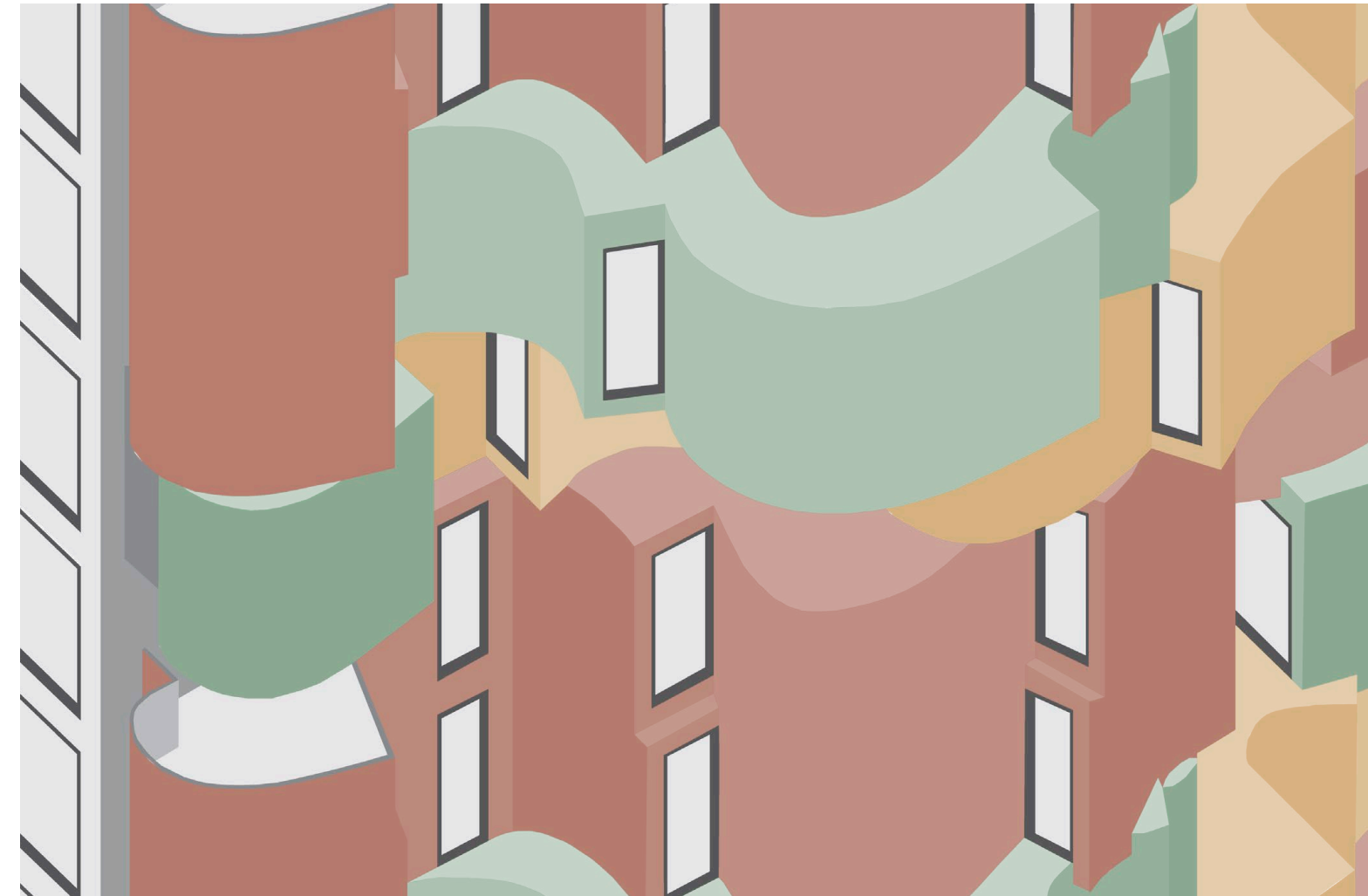
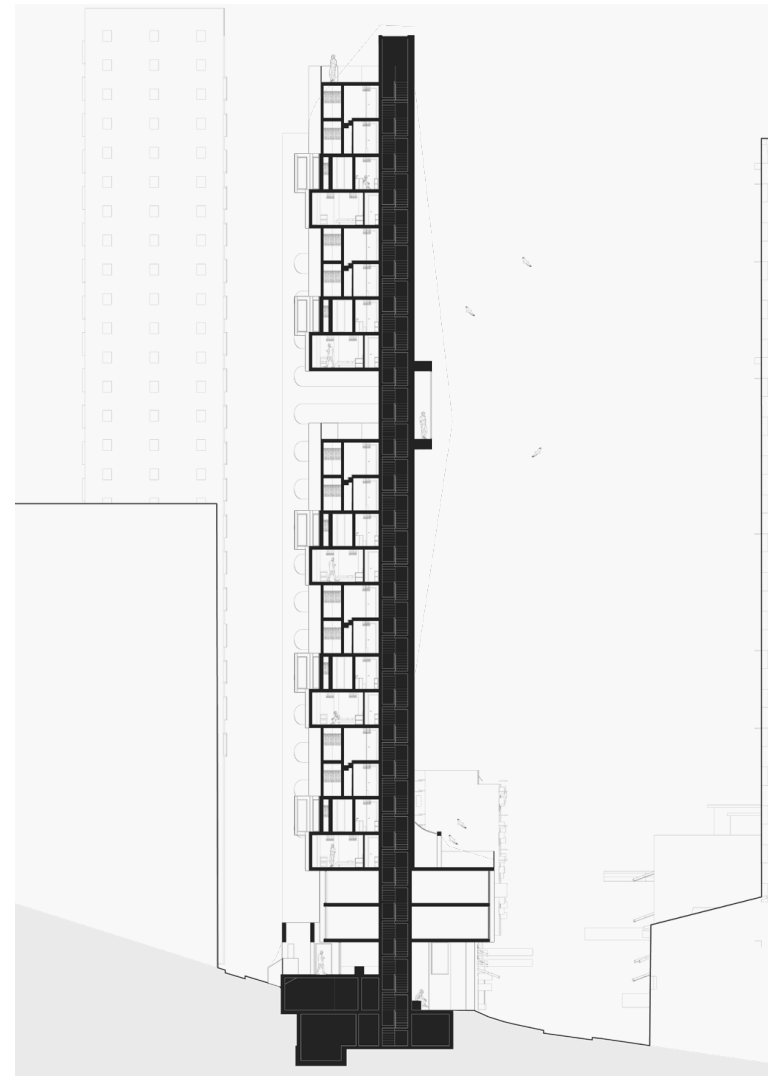
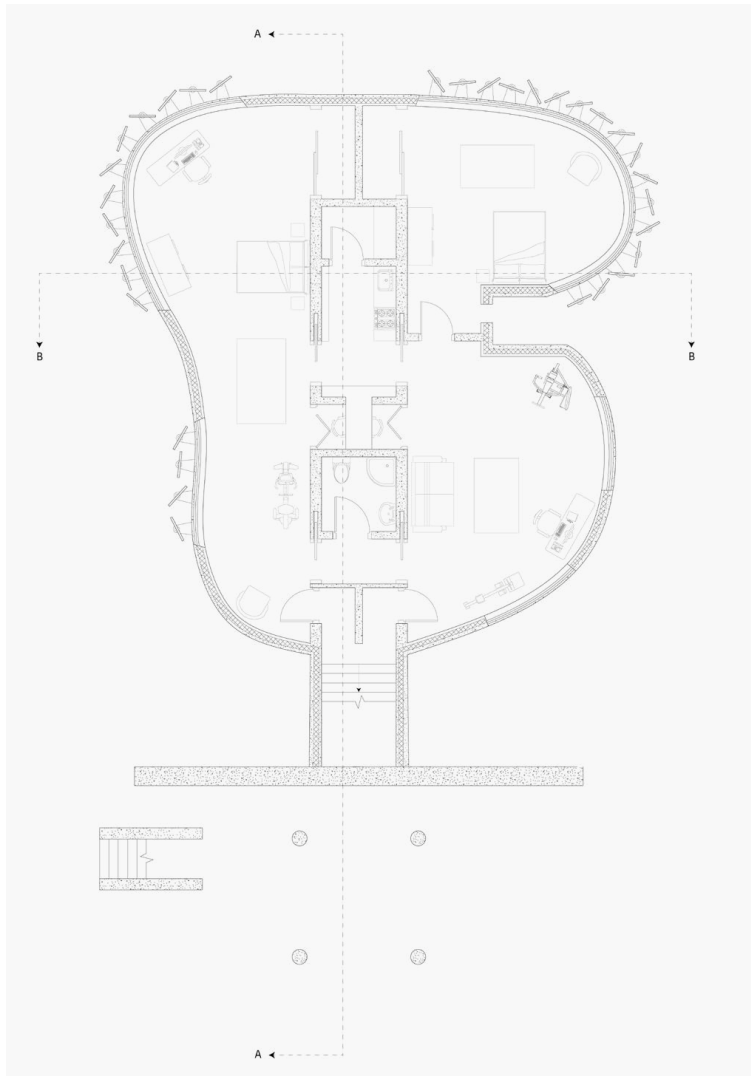
16. A render showing the proposal's front elevation.

Bubbles & Islands

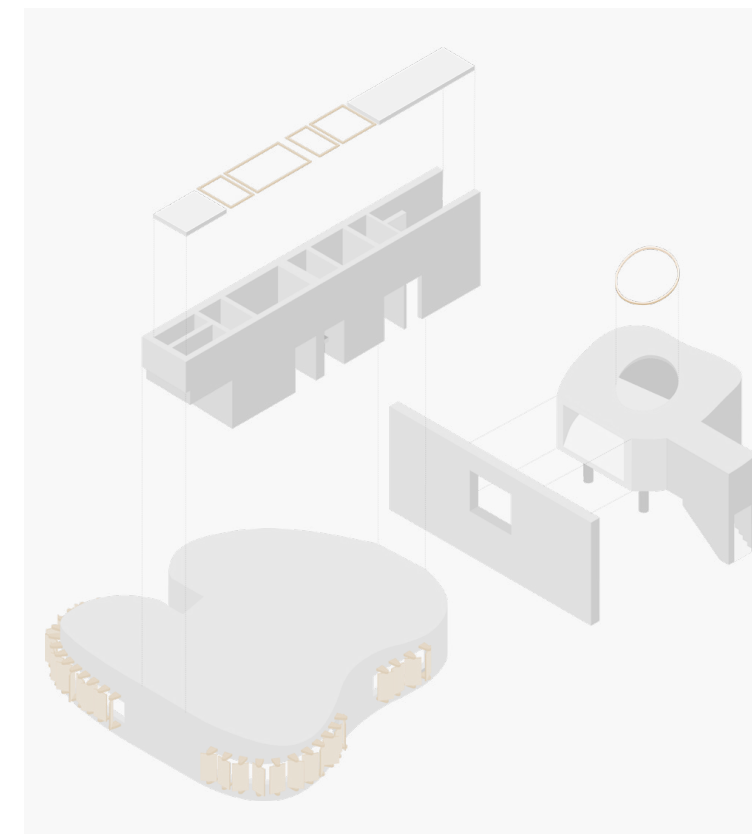
2021 - Any Place - University of Edinburgh (ESALA) - Instructors: Pilar Perez del Real & Thomas Woodcock

Abstract: A pressure that residential architecture is under currently is the blurring of its relationship with the Hotel. The most obvious form this takes is through the short-term letting of existing properties through companies such as Airbnb. This practice has increased consumer choice for short-term accommodation, but also undermined existing hotel business, and increased the cost of housing in popular tourist destinations. Residential and hotel architecture are also becoming blurred by design. Serviced Apartments, or Apartments Hotels, are short-term rental apartments that offer the private facilities of an apartment with some of the services of a Hotel (cleaning, and in some cases access to shared facilities such as laundry or restaurants) making them attractive to short-term rental occupants. Serviced Apartments are designed to cater to a wide range of budgets; some have minimal services, and are intended for low-income tenants who cannot afford another residence. Some cater to business or tourism. Others – such as those included within upmarket hotel developments – are expensive and exclusive.

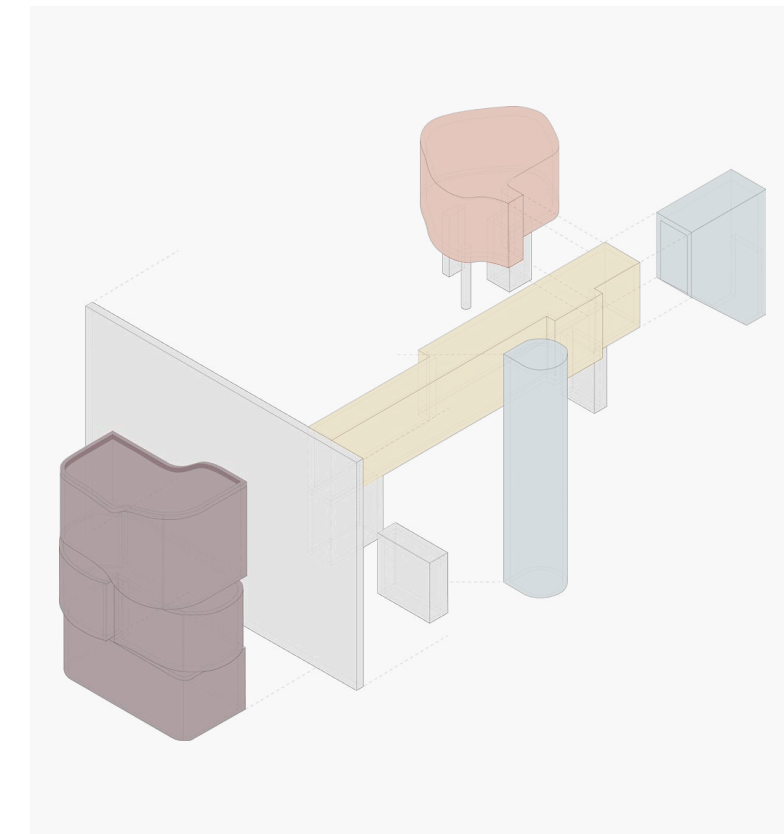
Developing from an earlier precedent study and prototype apartment, the proposal was a reflection of an architectural language developed in the earlier exercises. The product was a serviced apartment tower designed to respond to questions of; programme, location, intended market and the nature of additional facilities.



20. A render showing the exterior of the proposal.



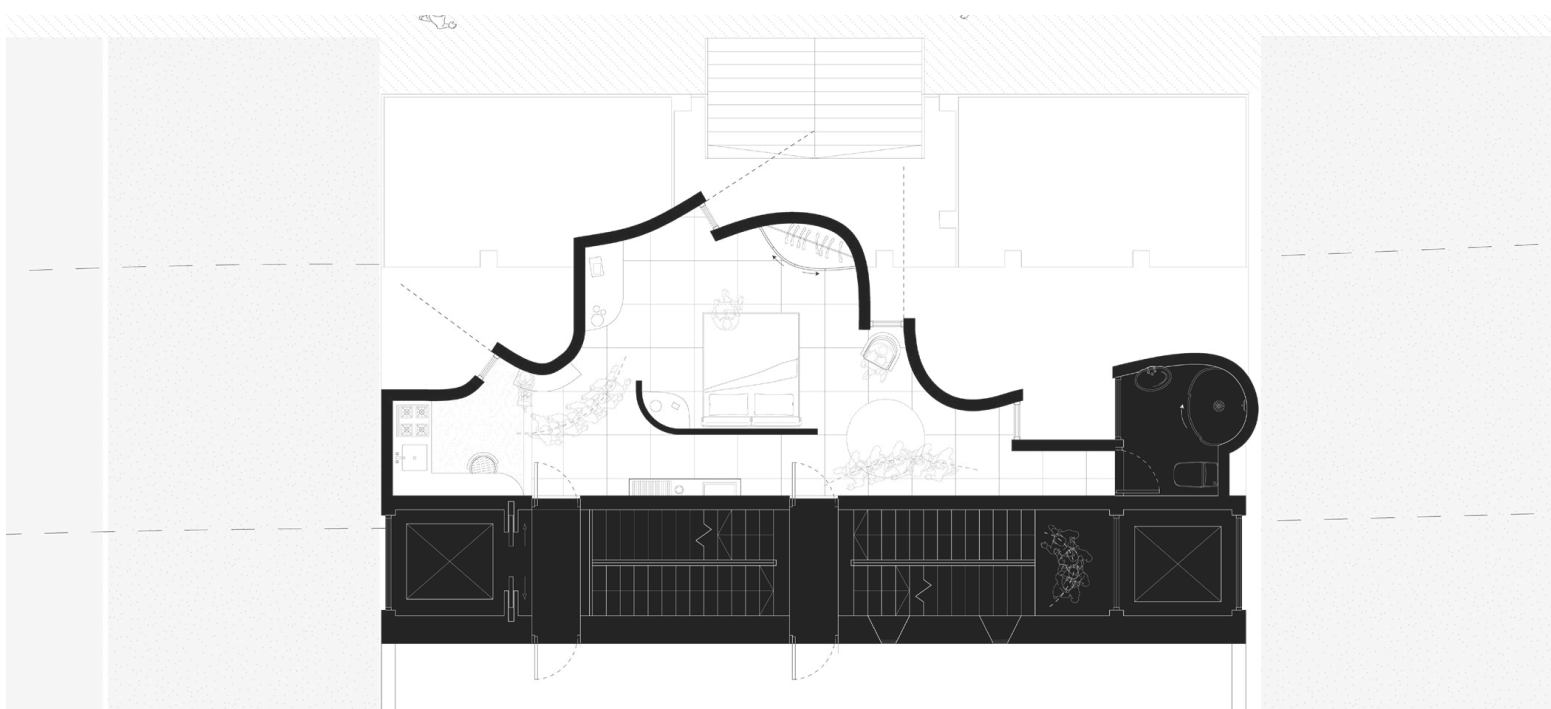
21. An exploded axonometric of the prototype dwelling. Note the emergence of the wall.



22. An exploded axonometric of John Hejduk's Wall House II / Bye House. Hejduk's use of the wall and circulation acted as a driver to the wider project.

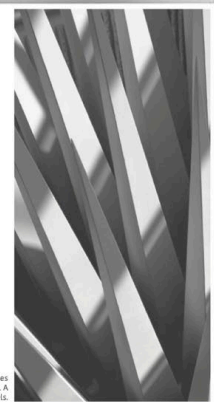
17. A plan for a prototype dwelling, the form a response to a challenging relationship between two individuals contained within a 'bubble' [a function of the COVID-19 lockdowns].

18. A section for the proposal of an apartment hotel in Hong Kong. The language of the 'wall' draws upon the learnings of the prototype dwelling and John Hejduk's 'Wall House II [Bye House]' - note a division between service and use spaces.



19. A site plan for a flat within the proposal. A pseudo noll plan is used to denote service and served spaces [fitting given the building's typology].

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	3	The Invisible Hypotenuse
	9	An Architecture of 'Figures' and 'Ground'
	15	Passage for Angels
	19	An Architecture for Ghosts
	23	Opening the Casket
	28	Bibliography
	30	Image References

DIAMOND HOUSE THESIS	
WALL HOUSE PERIOD	
THE HOUSE OF THE SUICIDE	
THE HOUSE OF THE MOTHER OF THE SUICIDE	
VICTIMS	
COLLAPSE OF TIME	
CATHEDRAL	

ABSTRACT	<p>This dissertation interrogates the work of American architect and educator John Hejduk through the study of selective works. In aim, it seeks to chronicle 'threshold'; the edges and passages that frame design expression, and those that shape Hejduk's architectural thinking. Examining his written and drawn works, this text is an attempt to find the lines, to draw the edges, that define the adjacency of works, that mark the passage between one idea and the next. Beginning with his early works, the dissertation builds incrementally, drawing discovery at each point, seeking clarity as moments arise. The dissertation, despite its desire for definition, for demarcation, is a discovery in itself. It is a process charting continuous transformation, an effort in the contemporary for discovery in the past. This text understands Hejduk's work as an offer, an invite to extract, to draw out of threshold, a reflection on the passages and edges it contains.</p> <p>Thus, despite the discoveries presented appearing concrete, the work is incomplete, it lacks a terminal point. The aim of this text then is not to prove conclusive but rather catalytic, in finding the lines, in drawing the edges, new edges appear, edges and passages not apparent before. Presented, are Hejduk's thresholds as the canvas to discovery. The threshold of death and the passage of time is cast aside, terminal thoughts are unhinged, Hejduk's architecture is prised back open.</p>
ACKNOWLEDGEMENTS	<p>Acknowledgement and thanks go to Dr Liam Ross for his aspirational remarks, frank commentary, and general enthusiasm whilst discovering within the work of John Hejduk.</p>
WORD COUNT	10461

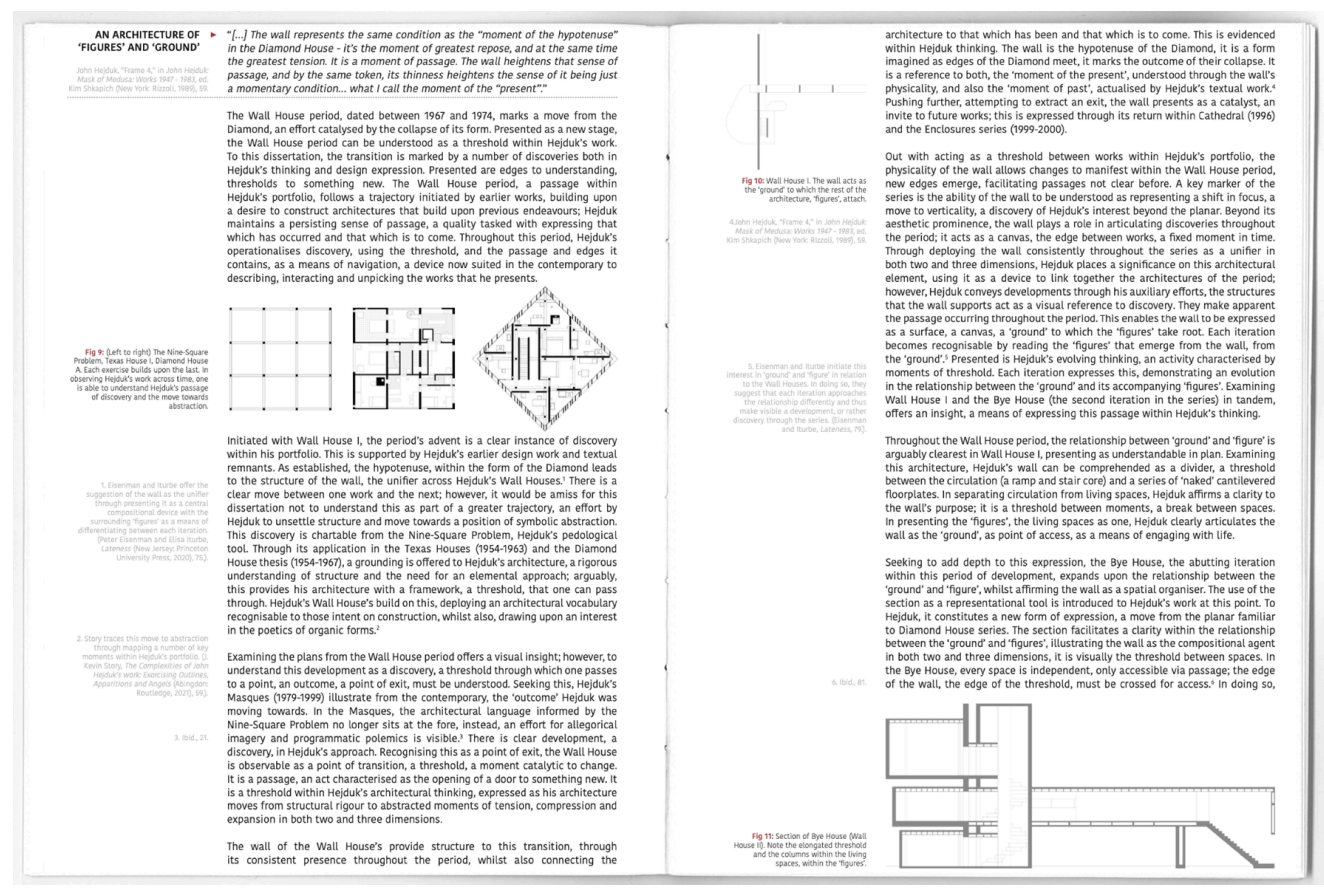
23. Contents page.

Thresholds, Passages, Edges: Moments of Discovery in the Work of John Hejduk

2022 - Architectural Dissertation - University of Edinburgh (ESALA) - Supervisor: Liam Ross

Abstract: This dissertation interrogated the work of American architect and educator John Hejduk through the study of selective works. In aim, it sought to chronicle 'threshold'; the edges and passages that frame design expression, and those that shaped Hejduk's architectural thinking. Examining his written and drawn works, the text was an attempt to find the lines, to draw the edges, that define the adjacency of works, that mark the passage between one idea and the next. Beginning with his early works, the dissertation built incrementally, drawing discovery at each point, seeking clarity as moments arose. The dissertation, despite its desire for definition, for demarcation, was a discovery in itself, it was a process charting continuous transformation, an effort in the contemporary for discovery in the past. The text understood Hejduk's work as an offer, an invite to extract, to draw out of threshold, a reflection on the passages and edges it contains.

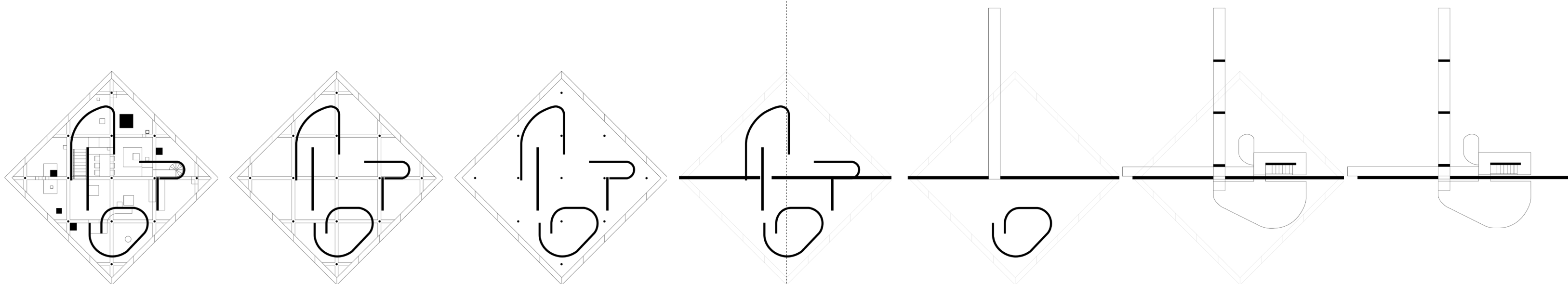
Thus, despite the discoveries presented appearing concrete, the work was incomplete, it lacked a terminal point. The aim of the text then was not to prove conclusive but rather catalytic, in finding the lines, in drawing the edges, new edges appeared, edges and passages not apparent before. Presented were Hejduk's thresholds as the canvas to discovery. The threshold of death and the passage of time were cast aside, terminal thoughts were unhinged, Hejduk's architecture was prised back open.

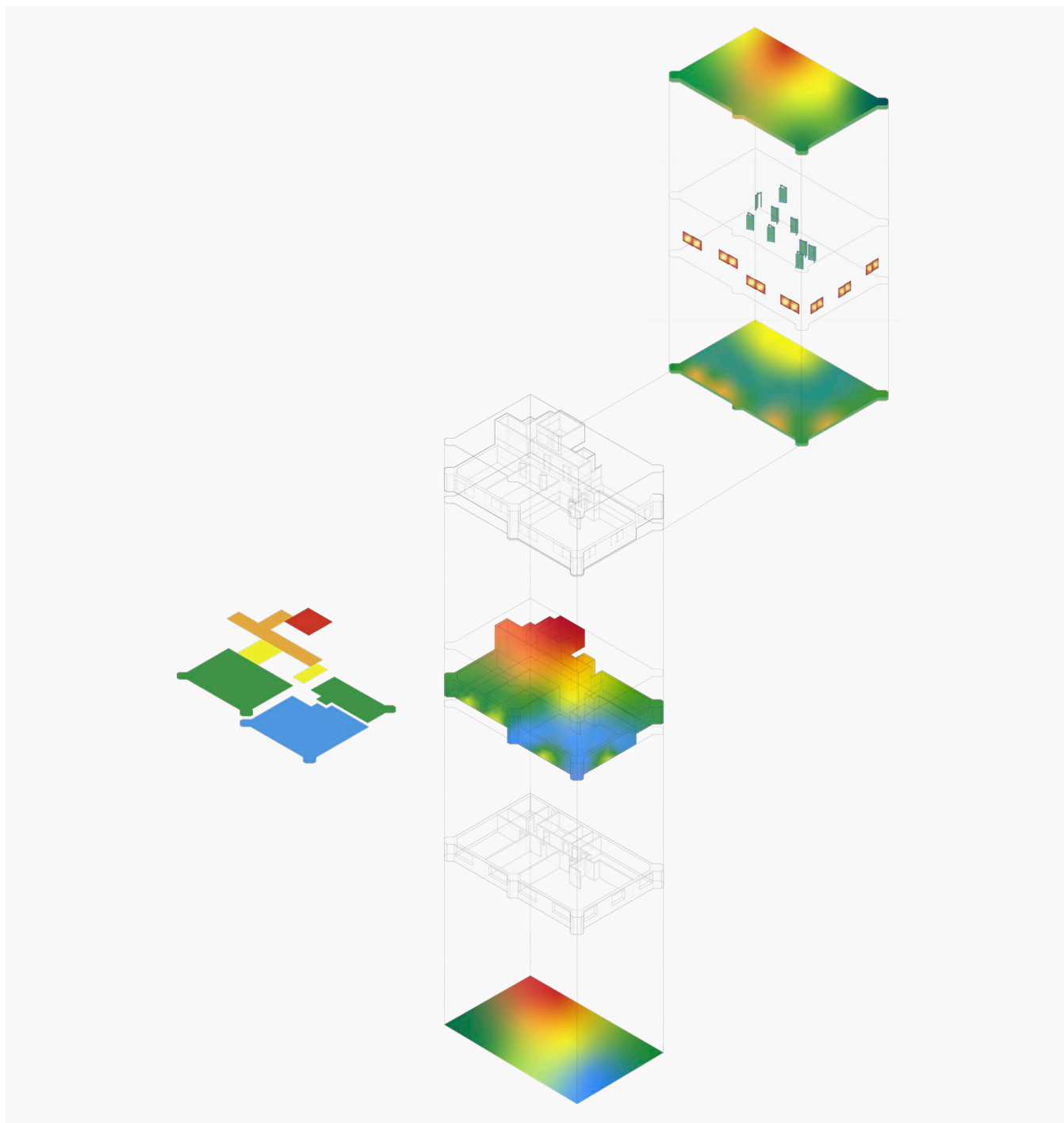


24. An Architecture of Figure and Ground (Wall House Period).

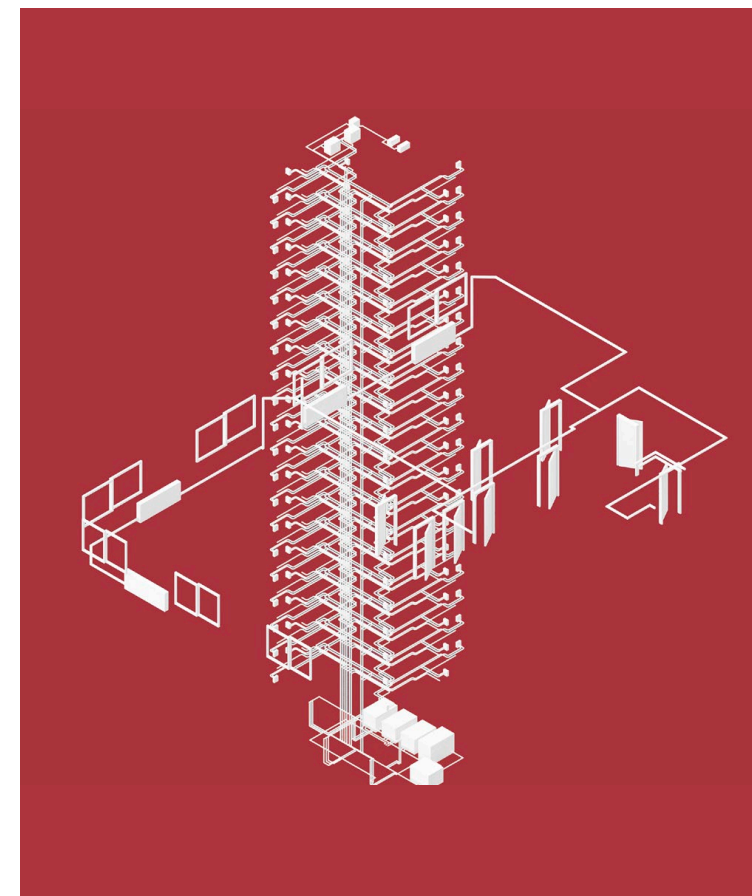


25. Passage for Angels (The House of the Suicide and the House of the Mother of the Suicide).

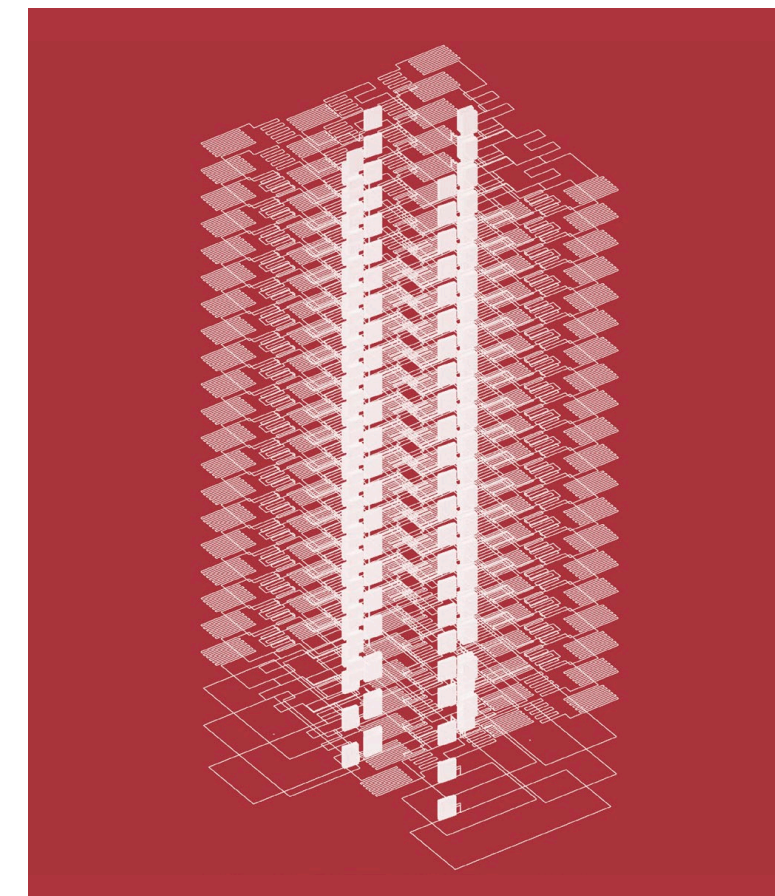




27. An examination of heat loss and movement within an existing flat within Grenfell Tower. The visual language and method draws upon the work of Philippe Rahm.



28. A study of the existing heating systems within Grenfell Tower, mapping its appearance at both a building-wide and flat scale.



29. The same exercise was carried out after the project's reimagining of the existing heating system, noting this as an aim prior to the towers renovation.



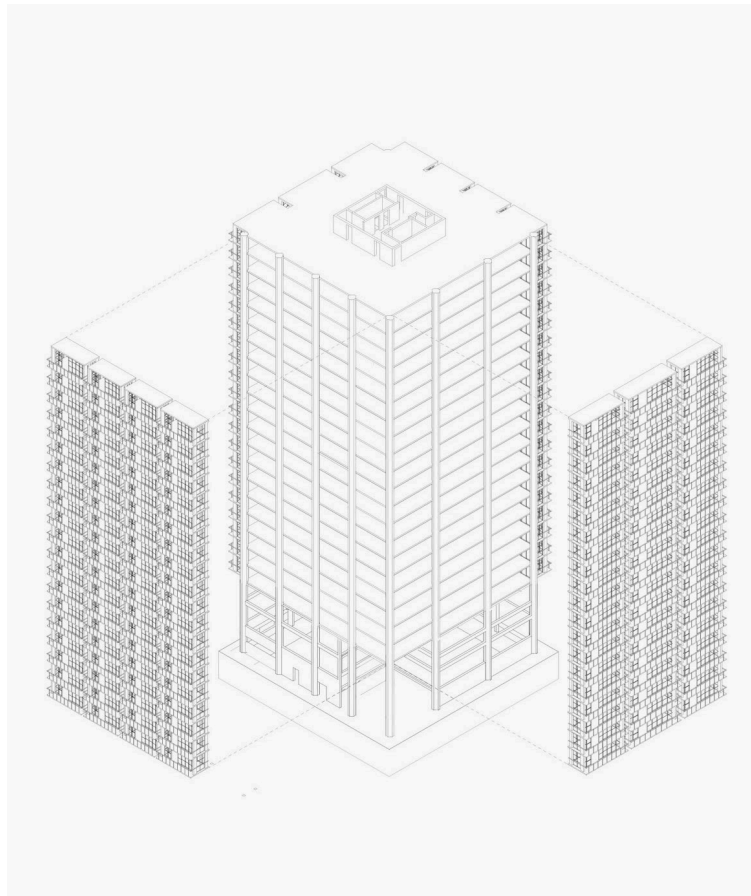
30. Visualisation of the Grenfell Tower with the addition of winter gardens, a response aimed at challenging the original application of cladding by Studio E.

Fire / Flame

2021/22 - Explorations - University of Edinburgh (ESALA) - Instructors: Liam Ross & Tolulope Onabolu

[Collaboration with Mari Helland]

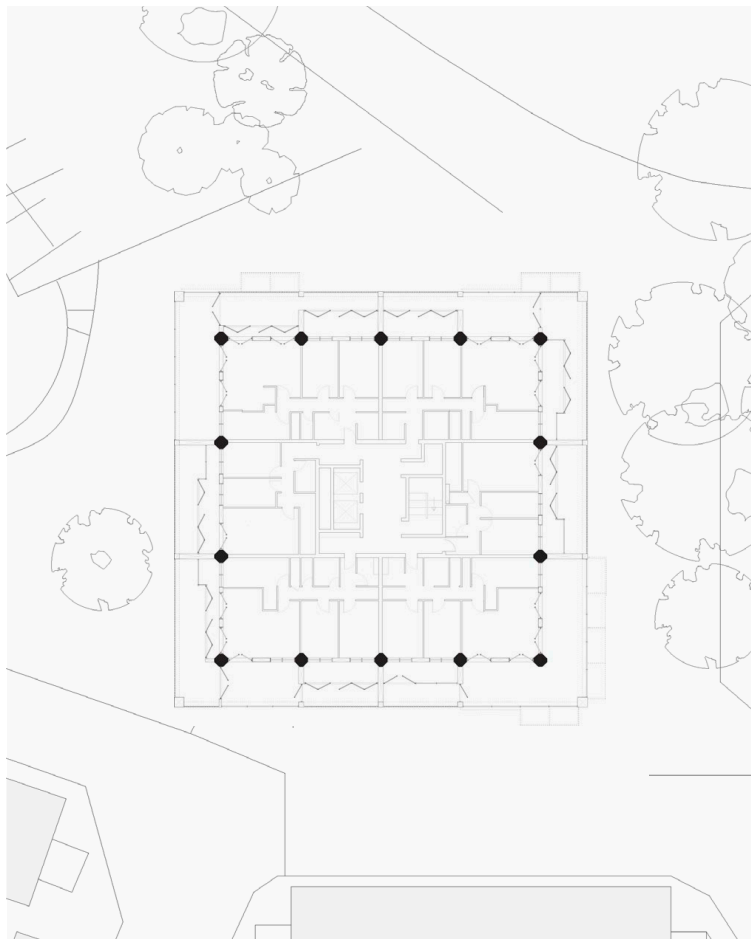
Abstract: We might see the Grenfell fire as a literal example of Greta Thunberg's maxim 'Our House is on Fire'. The high energy consumption of the building, and the high embodied energy of its fabric are both facets of what Stephen Pyne refers to as the 'Pyroscene'. Like the fires that threaten urban-wilderness interfaces, CO₂ emissions, and rising global temperatures, the increased consumption of energy in the construction and maintenance of the built environment are characteristics of the period of rapid extraction and combustion of fossil fuels that we are currently living through. This project invited an opportunity to consider building through this thermos-dynamic lens; it asked for consideration of building components as 'flames frozen by different time-scales'. It did this to prompt speculation on how we might burn our houses, and our planet, more slowly; how we might reduce the energy embodied in the construction and the maintenance of buildings, and consumed in their servicing, while still ensuring their fire-safety. Using Grenfell Tower as a case study for speculations and the ongoing Grenfell Inquiry as a source of detailed information about the thermal performance and fire-safety failings of the building, the project invited the use of the building's 2016 renovation brief as a design challenge through which to imagine an alternative future for other post-war high-rise buildings.



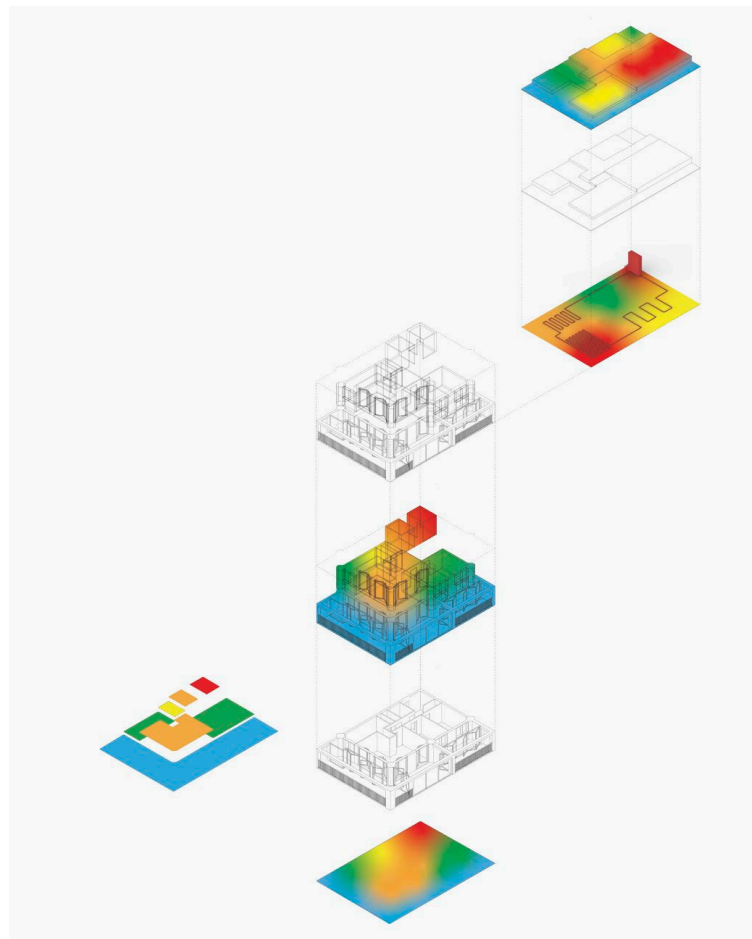
31. An exercise of mapping. An exploration of the application of Lacaton & Vassal's winter gardens onto the existing structure of Grenfell Tower.



32. A winter garden produced to suit the needs of existing residents within Grenfell Tower. A number of versions were produced during the project.



33. Site plan. Produced after applying a version of Lacaton & Vassal's winter gardens to Grenfell Tower.



34. Examining heat loss and movement within a flat, after the addition of a winter garden, an undulating ceiling and revised heating system.



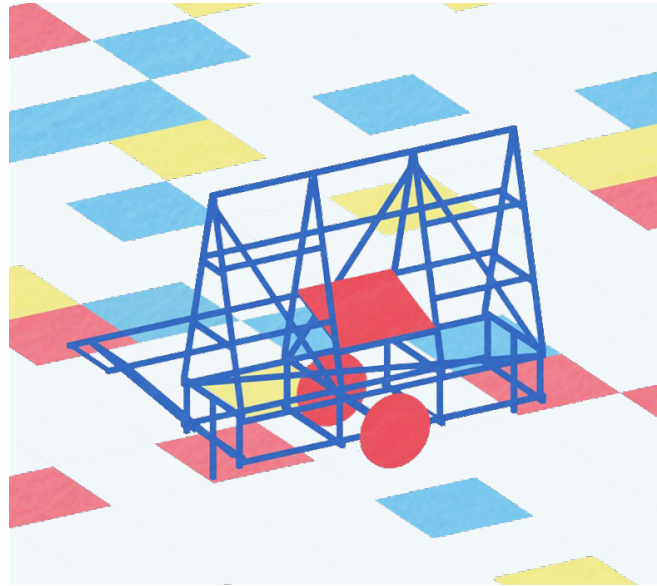
35. Visualisation produced for the re-imagining of a vacant industrial unit on Granton Waterfront, Edinburgh.

EALA Impacts

2022 - Architectural Assistant (Edinburgh) [Collaborative]

Overview: EALA is Scottish Gaelic for 'swan'. John Elkington defines the concept of a Green Swan as 'a profound market shift, generally catalysed by some combination of Black or Grey Swan challenges and changing paradigms, values, mindsets, politics, policies, technologies, business models, and other key factors. A Green Swan delivers exponential progress in the form of economic, social, and environmental wealth creation. At worst, it achieves this outcome in two dimensions while holding the third steady. There may be a period of adjustment where one or more dimensions underperform, but the aim is an integrated breakthrough in all three dimensions.' EALA Impacts exists to support this shift in Scotland and the wider UK. EALA Impacts provide Building Condition (survey/holistic), Architectural (design/ strategic) & Construction (procurement/ long-term) services. EALA is a not-for-profit social enterprise, constituted as a community interest company. It seeks to align all it does with the shift needed to make our world sustainable in all ways – socially, environmentally, and financially. EALA exists to develop a framework of knowledge and good practice to enable everyone involved in the management of the built environment to positively impact communities and the natural world.

Involvement: production of visuals, site surveys and 3D models to support design development.



36. The Crumble Cart in action, Architecture Fringe 2021 [Scotland].
37. Plans for the Crumble Cart, Architecture Fringe 2021 [Scotland].

4 Gender Lens. Article by Kirsty Watt. Illustration by Michelle Wang. 6 only a fence, a line by Lizzy Dixon + Jaya Modi. Illustration by Ziyan Wu. 18 AN ICHNOGRAPHIC ODE. and illustration by Cosmo Wezenbeek. 28 Learning From Alternative Use Article by Ephin Chenlon Hutchinson. Illustration by Michael Ken. 30 How to Post a Satire on Instagram. Article by Sophie Nord-Bart. Illustration by Kitty O'Loan. Illustration by Ana Bonsignorio. 33 Unfinished. Article by Corley Wootton. Illustration by Mariah. 35 Blank 2. Article and Illustration by Nelly Greig. 37 How are We Looking? Illustration by Michelle Wang. 42 Complex. Article by Samuel Shah. Illustration by Alexandre Langlois. 49 Tools of Liberation. Article by Anna Bonsignorio. 40 The Experiential Gap. Article by Oriana Jopling & Ewan Archer Brown. Hannah. Udall. Illustration by Ziyan Wu. 47 To Look: Kinning Park and Illustration by Andy Summers. 48 Perspectives. Article by Rachel Kreebone. Article by Ana Bonsignorio. 10 Rachel Kreebone. Article by Ana Bonsignorio. 10 Rachel Kreebone. Article by Ana Bonsignorio. 10 Rachel Kreebone. Article by Ana Bonsignorio.

that runs. Article by Shwngl Marlam Raj. Illustration by Ana Bonsignorio. 8 On the Other Side. Article by Tobias Korner. Illustration by Dan Anderson. Illustration by Michael Ken. 21 Looking through / past / over the elephant in the room. Illustration by Ana Bonsignorio. 26 The Room for Art Article Illustration by Hohgun Choi. 26 The Room for Art Article Illustration by Hohgun Choi. 26 The Room for Art Article Illustration by Hohgun Choi.

14 Windowless homes. Article by Eleanor Collin. Illustration by Aner Wang. 16 Unfinished. Article by Jade Wu. Illustration by Mitharu. 24 Condition. Illustration by Hohgun Choi. 26 The Room for Art Article Illustration by Hohgun Choi. 26 The Room for Art Article Illustration by Hohgun Choi. 26 The Room for Art Article Illustration by Hohgun Choi.

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How are we Looking?

Based at the University of Edinburgh, Crumble has involved students and professionals from around the world. The magazine has involved professionals alongside students of Architecture, Illustration, Fine Art, History of Art, Linguistics, History, Politics, Classics, Social Anthropology, Law and English Literature. The culture of conversation at Crumble starts with a BIG meeting where the issues' provocation is discussed followed by a series of smaller discussion groups where ideas for articles are brought to life. These (virtual) encounters have been used as a means of generating content' for the magazine. Crumble owes a great deal to these intangible and unrecorded conversations, which for this issue, have predominantly taken place through our screens. We'd like to thank everybody who contributed to this magazine in any way from conversation to illustrations to articles. Without enthusiastic support and a drive to keep up the conversation, this magazine would not exist. Particular thanks go to Edinburgh College of Art, ESALA and Out of the Blueprint for their continued support.

A Note from the Editor-in-Chief

The Team
Editor-in-Chief: James Haynes
Design: Cosmo Wezenbeek & Alexandre Langlois
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Copy Editors: Serena Grover & Emma Conn
Digital/Website: Antonis Mavrotas

I showed my masterpiece to the grown-ups and asked if they found it scary. They answered: "What's scary about a hat?" But my drawing was not of a hat. It was a boa constrictor digesting an elephant. So then I drew the inside of the boa, to help the grown-ups understand. They always need explanation."

38. [Contents + Editorial] Crumble 7: How Are We Looking? James Haynes

Untitled

7th April, Kingston. Word is getting out. "Where are you moving to?" We don't know. I don't want to explain any more. "We might travel!" "Where?" "We don't know". ... Then their faces consider the latest news updates on countries, lockdowns, closing ports & movement restrictions.

11th June. 3am in the morning, I'm awake - this is insomnia, with anxiety as my only companion here. 3 weeks until I leave this house for good, and we all live in a hot tin can.

10th July, Bodmin. An almighty shriek. Sadie stubs her toe. Followed by another bigger screeeammm - Sadie stubs her other toe. I go to see her and bang my head on the overhead compartment. If there's anything that can set you off crying, it's that kind of pain coupled with the rain. William blasts out "football's coming home!" "What have we done?" I ask Anthony. "You never assess after the first day," he says.

20th July, Helford. Been following a bunch of van accounts online. Why are they all so bloody smug? Young couples all in love looking hot and slim, manicured? Hair done? Filtered, edited, slick TikToks. Selling their life as living the dream. Like they don't empty out their own shit everyday.

5th August, Tintagel. Anna places her cup down and says, "There's water there if anyone wants it". Sadie has made a car today. I realise I don't feel obliged to text anymore. It feels noisy. Our habits are changing in this space.

10th August, The Lizard. A woman sits on the shore line. She's wearing clothes that are not intended to get damp and sandy. She poses kneeling towards the sea, but looking back to the camera, holding a glass of prosecco. I watch how unnatural this looks in real life, juxtaposed with kids running in and out of waves, pouring buckets of sloppy sand, bodyboarders, paddle boarders, wet suits, drippy ringlet hair and water running off noses. What are we doing to our places of peace and recreation?

3rd November, Elche. I want to send something to my neighbour and I find myself on satellite maps virtually outside her house and I miss sitting on her wall with a cuppa through lockdowns. I 'walk' round to my house, all the signs of us still living there, our cargo bike, my plant pots and geraniums. I 'stand' at my front door and imagine going home. I turn my phone off. And lie in the quiet next to my kids' breath.

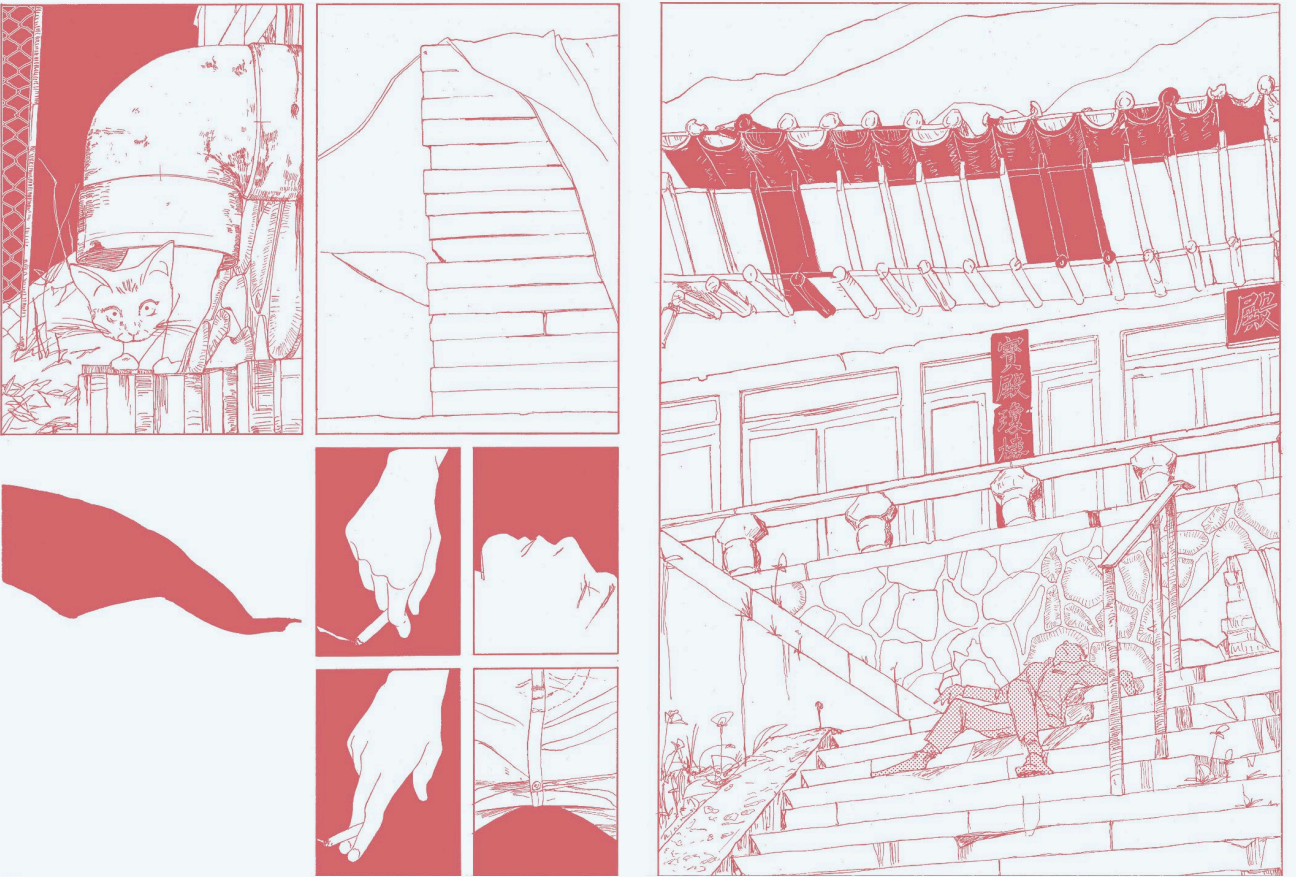
11th January - Budapest 2022. Traveling is a demanding relationship. Logistically, it demands your full undivided attention. Romantically, it rewards with sunrises and sunsets unimagined. Every now and then we get in a fight, traveling and I. But it forgives me.

19th November, Murcia. I asked Anthony to pull over. It had been raining and I walked through the lemon orchard. As I walk I am aware that I grew up in Liverpool, and walking through a lemon orchard after rain feels like a fairy tale to the senses.

12th October, Estepona. I love climbing into bed next to my kids. I love their soft sedated bodies, their floppy squishy mouths. Lips kinda pouting without effort or intent. The site is quiet. Full of retired people. I judge them harshly. I judge all of them. Their lives of working hard paid off. I tell Anthony I am jealous of them and I can't wait for retirement. He reminds me "we should be so lucky".

Text by Lizzy Dixon + Jaya Modi. Illustration by Ziyan Wu.

39. Untitled, by Lizzy Dixon & Jaya Modi, with edits from James Haynes] Crumble 7: How Are We Looking? Contributions included the editorial and an article as well as leading the editorial and design process.



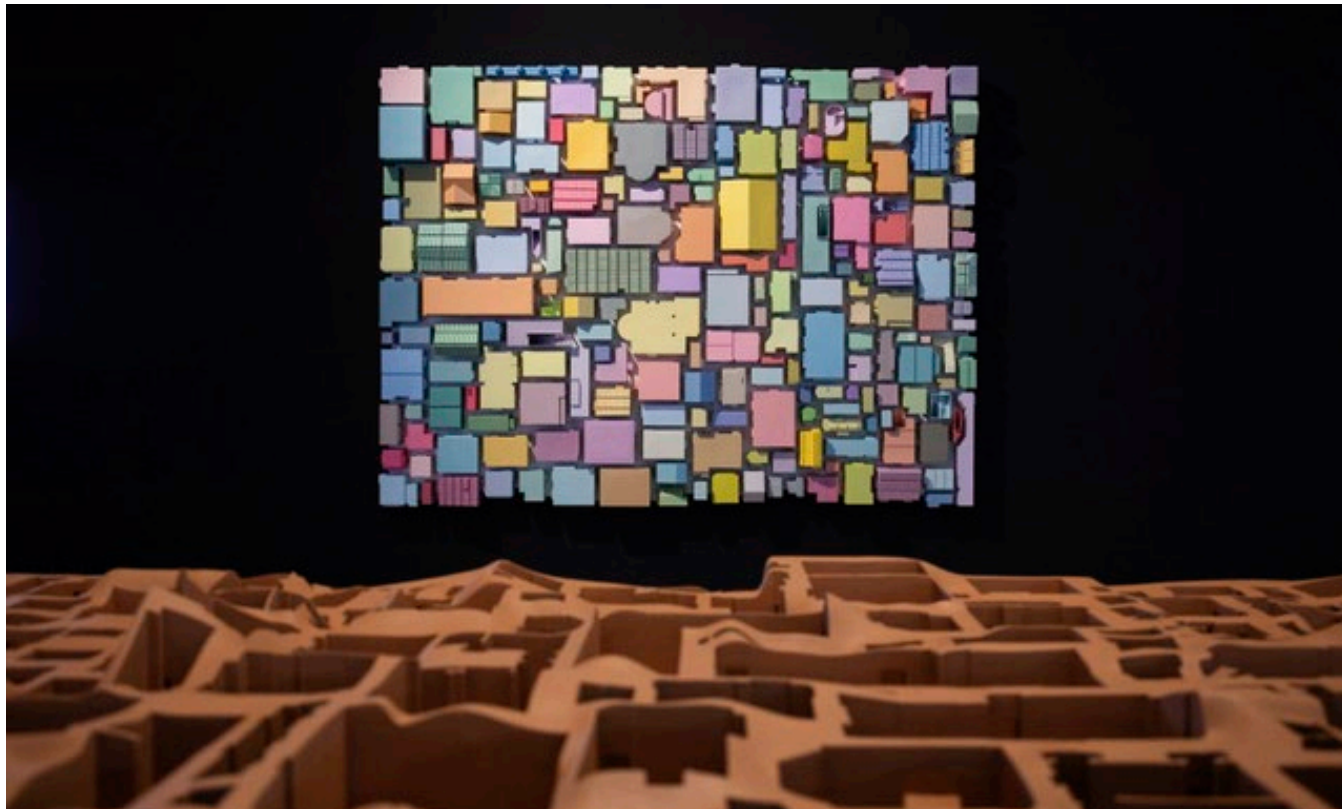
40. Illustration by Hohgun Choi] Crumble 7: How Are We Looking? Contributions included the editorial and an article as well as leading the editorial and design process.

Crumble Magazine 2020/22 - Crumble Magazine - Editor-in-Chief [Collaborative]

Overview: Crumble is a collection of spirited, open-minded students and professionals keen to enliven the conversation about architecture. Based in Edinburgh, and supported by ESALA, the annual magazine aims to promote an interdisciplinary understanding of architecture and place. It provides a platform for people of all backgrounds and disciplines to publish articles and artwork that explore concerns about the future of our surroundings from a local to a global scale. The magazine gives those ideas reach within and beyond the university through public distribution. The magazine has an emphasis on engaging architecture within the real-world, wider cultural context and through exploring how it can provide answers to current political and social issues. To date, the magazine has involved current and former professionals alongside students of Architecture, Illustration, Product Design, Fine Art, Linguistics, History, Politics, International Development, Conservation, Landscape Architecture, History of Art, Urban Planning and English Literature.



41. Artwork designed for an exhibiton at the National Gallery of Scotland. 42. Exhibiton design for the National Gallery of Scotland.



43. 'Mother of All Homes', an artwork produced for an exhibiton at Art Sonje (South Korea).

Do Ho Suh

2023/24 - Architectural Assistant (London) [Collaborative]

Overview: Do Ho Suh (b. 1962, Seoul, Korea; lives and works in London, United Kingdom) works across various media, creating drawings, film, and sculptural works that confront questions of home, physical space, displacement, memory, individuality, and collectivity. Suh is best known for his fabric sculptures that reconstruct to scale his former homes in Korea, Rhode Island, Berlin, London, and New York. Suh is interested in the malleability of space in both its physical and metaphorical forms, and examines how the body relates to, inhabits, and interacts with that space. He is particularly interested in domestic space and the way the concept of home can be articulated through architecture that has a specific location, form, and history. For Suh, the spaces we inhabit also contain psychological energy, and in his work he makes visible those markers of memories, personal experiences, and a sense of security, wregardless of geographic location.

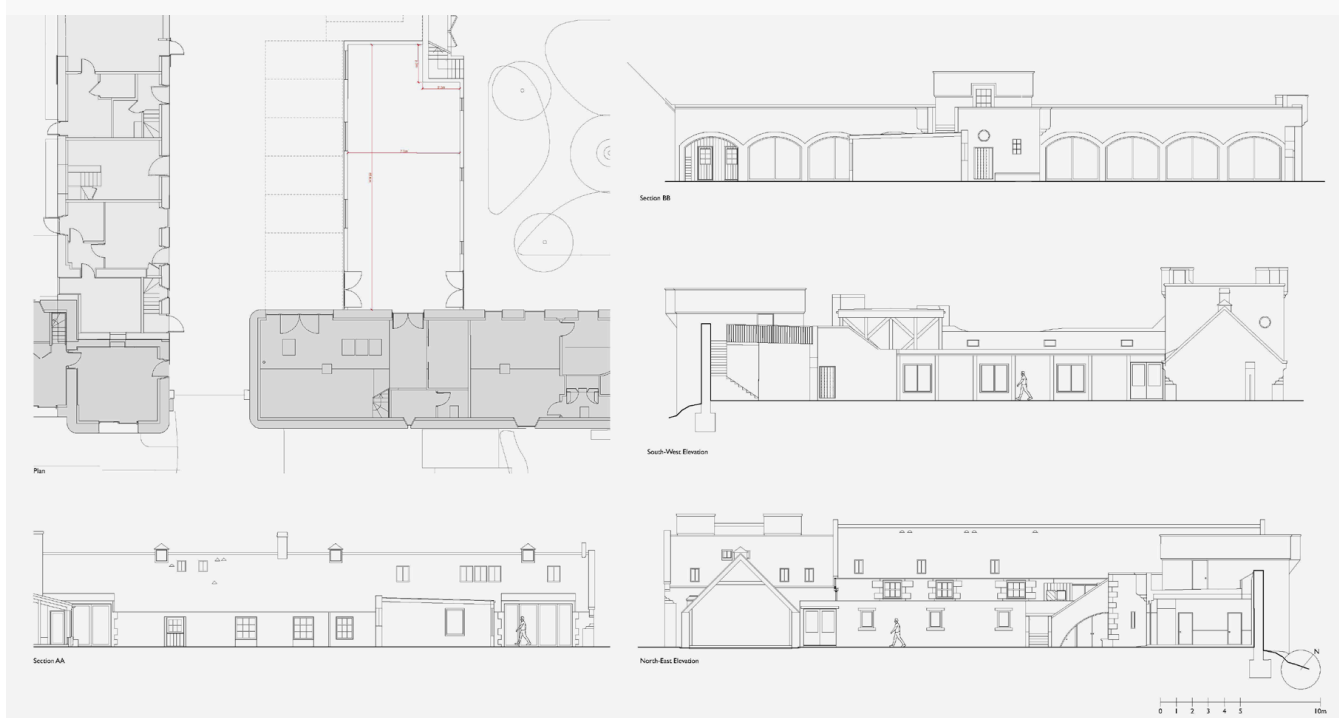
Involvement: production of artworks, exhibition design and diagram/drawing production for upcoming publications.



44. Exhibition design for Art Sonje (South Korea).



45. Exhibition design for the Moody Center for the Arts at Rice University (United States).



46. Plans and elevations of the existing along with small workshop addition to Castle Moffat.

Croftworks
2024 - Architectural Assistant (Edinburgh) [Collaborative]

Overview: Croftworks is an ecological architecture practice based in Edinburgh and working across Scotland. Their work is grounded in a strong connection between the wider landscape and the buildings that they assemble to house ourselves. With a strength of experience in historic restoration, their work also spans creative retrofit and sustainable new-build. Croftworks draws inspiration from the thrift of crofting, a farming practice that involves making a little go a long way. Crofting involves close attention to the particularities of place, collaboration with natural processes of growth and a creative improvisation with the limited materials to hand. The practice draws on these to propose a regenerative architecture appropriate to our changing world. Architecture is an assemblage of parts, materials gathered to serve our needs. Through careful material selection, prioritising local, grown and natural materials, the practice seeks to create places that are beautiful and enjoyable to be in, as well as benefiting the wider landscape.

Involvement: production of drawings for planning applications and 3D models to support design development.

Thick Ground: an architectural investigation into biodiversity and the unintended consequences of a 'sealed ground'.

THE CARNEGIE TRUST FOR THE UNIVERSITIES OF SCOTLAND | THE UNIVERSITY OF EDINBURGH

Hypothesis and aspirations
Fundamentally humans understand the climate and biodiversity crises on a macro scale. Visually, satellite imagery, changing landscapes and climatic changes enable comprehension with a significant portion of mainstream media further supporting this layman understanding. On an anthropomorphic scale, the climate and biodiversity crises are more difficult to grasp with no equivalent and comprehensible geographical tools of representation available. Accepting this, the research seeks to understand whether there is a lack of recognition at a human scale and if so, how one might convey a need for change. Recognising the lack of specificity in this inquiry, the research focuses on our relationship with the ground and uses a site, Muirhouse Estate, Edinburgh, to explore this component of a much larger question. Foremost then, the research seeks to affirm the assumption that sealing the ground, understood as non-permeable constructed surface, poses significant challenge to fauna and flora. Resultantly, it hypothesised a lack of understanding despite clear evidence, and aspires to produce a means to convey why the ground must not be sealed. More concretely, the research seeks to deploy objective ('thin') and subjective ('thick') descriptions to make existing evidence legible, demonstrating that the sealed ground is 'thin' architecturally, whilst unsealed surfaces have both the potential for physical and metaphorical thickness.

Background / Rationale
Catalysed by No Ruined Stone, a series of images by photographer Paul Duke, the research stemmed from a desire to examine anthropocentric attitudes to the built environment. In an accidental fashion, Duke presents a common dichotomy with architectural interventions: repelling attempts by fauna to create a landscape of co-existence. Simply, the aspiration from the outset was to draw attention to the periphery, to the literal ground of Duke's documentation and examine an environment in which non-permeable surfaces are the norm and plant life is limited to occasional cracks. Whilst Muirhouse provided a canvas to the research, the accidental subject of the photographs holds prominence. Yes, the geographical location of Muirhouse is fitting, a function of its proximity to the University of Edinburgh, however, it is the photographed landscape of Muirhouse that provides an environment suited to testing the research's hypothesis. Whilst the West of the site employs a housing typology which is pseudo-vernacular, the East side, constructed post-1960, is architecturally coherent with the period and fully utilises large amounts of concrete and other petrochemical materials. The ground is undoubtedly sealed, and the environment is designed to minimise non-humans. Unintentionally, the landscape is designed for an investigation into biodiversity and the unintended consequences of a 'sealed ground'.

Methodology
1. The initial methodological review focused on developing an understanding and accessing a range of material. Specifically, relationships between humans and non-humans, the makeup of the soil and commentary from Ryle regarding thin and thick descriptions.
2. A survey of the 'ground' through those within Muirhouse focused on establishing the material required for a 'thick' description, with emphasis placed on the experiential rather than the descriptive aspects of conversations.
3. Drawing upon understandings developed during the preceding stages, the aspiration was to produce a 'thin' and 'thick' description of the ground, recognising Duke's photographs as the evidential base required to do so.

Findings / Outcome
Sealing the ground has serious environmental and biodiversity consequences, the methodological review consistently highlighted this. Using Latourian frameworks, the research established a position of argument for biodiversity landscapes in which the human and non-human are considered equals. Latour's Modern Constitution and James Lovelock's Gaia Theory provided a means to understand ecosystems, with both allowing legibility of existing evidence through a 'thick' description. Ryle's commentary informed this understanding of 'thin' and 'thick' descriptions, with an adapted version promoting the idea that when we typically describe and interact with the ground we do so in a 'thin' manner. Literally and metaphorically, we do not look beyond the surface.
The research highlighted that whilst 'thick' descriptions could potentially aid in unsealing the ground, they also offer a means to understand why the status-quo persists. Conversations in Muirhouse illustrated that residents had little or no issue with the ground being sealed, but rather took issue with the quality of the sealing. Contrary to the evidence, most remarked that further sealing would improve the quality of their environment. Whilst not in line with the evidence, their responses were emotive and thus added a level of subjectivity. They created 'thick' descriptions.
Noting the ability of 'populations' to add and understand the emotive, illustrated the role 'thick' descriptions could play in conveying the effects of unsealing the ground. By adding the emotive, one can present information at the anthropomorphic level in addition to at a macro scale. The 'thick' description becomes comparable to the satellite image, offering legibility to existing evidence. Considering this, the descriptions can be understood as follows:
A 'thin' description: A 'thin' description is objective. It describes the materiality of the ground, its literal thickness, its tangible effect on the non-human. 'Thin' descriptions can be understood similarly to an action, there is no need for interpretation, it is purely 'descriptive'.
A 'thick' description: A 'thick' description builds upon the objectivity of the 'thin' description while adding a subjective layer; it provides a meaning to 'descriptive' language. Thinking in terms of action, it adds a layer of meaning to why something occurs. In terms of the ground, 'thick' descriptions act to make the invisible visible.

Thin description of this ground: It is sealed. It is hard. It is non-permeable. The surface is broken only on occasion, with flora enabled incidentally. There is no balance between humans and those that they coexist with. In the photograph, Duke has captured an objective record of the ground. The surface contains a palette of man-made materials with flora restricted to the points at which materials meet. There is little evidence of non-human life.

Thick descriptions of the ground: The ground means danger. What I think about it has nothing to do with its hard surface. Obviously, I should be happier if it was green, but all I know is that the surface needs a resump. We should cover the surface in bark, sand pits and obviously grass, you need your grass to sit. Look at the nick of it [the ground], its tangible, I wouldn't even go over it on my bike. It's all a trip hazard. It should be replaced. I don't care what with, as long as it doesn't look like what it looks like now. The roads have been dangerous for years. I want new tarmac. I want the surface to be locked after that's what we pay road tax and that for... The surface could be better, it's full of cracks, weeds and holes. The biggest problem is the weeds though you can see them coming up, it would be worse though if it was a soft surface, you wouldn't be able to do anything with it.

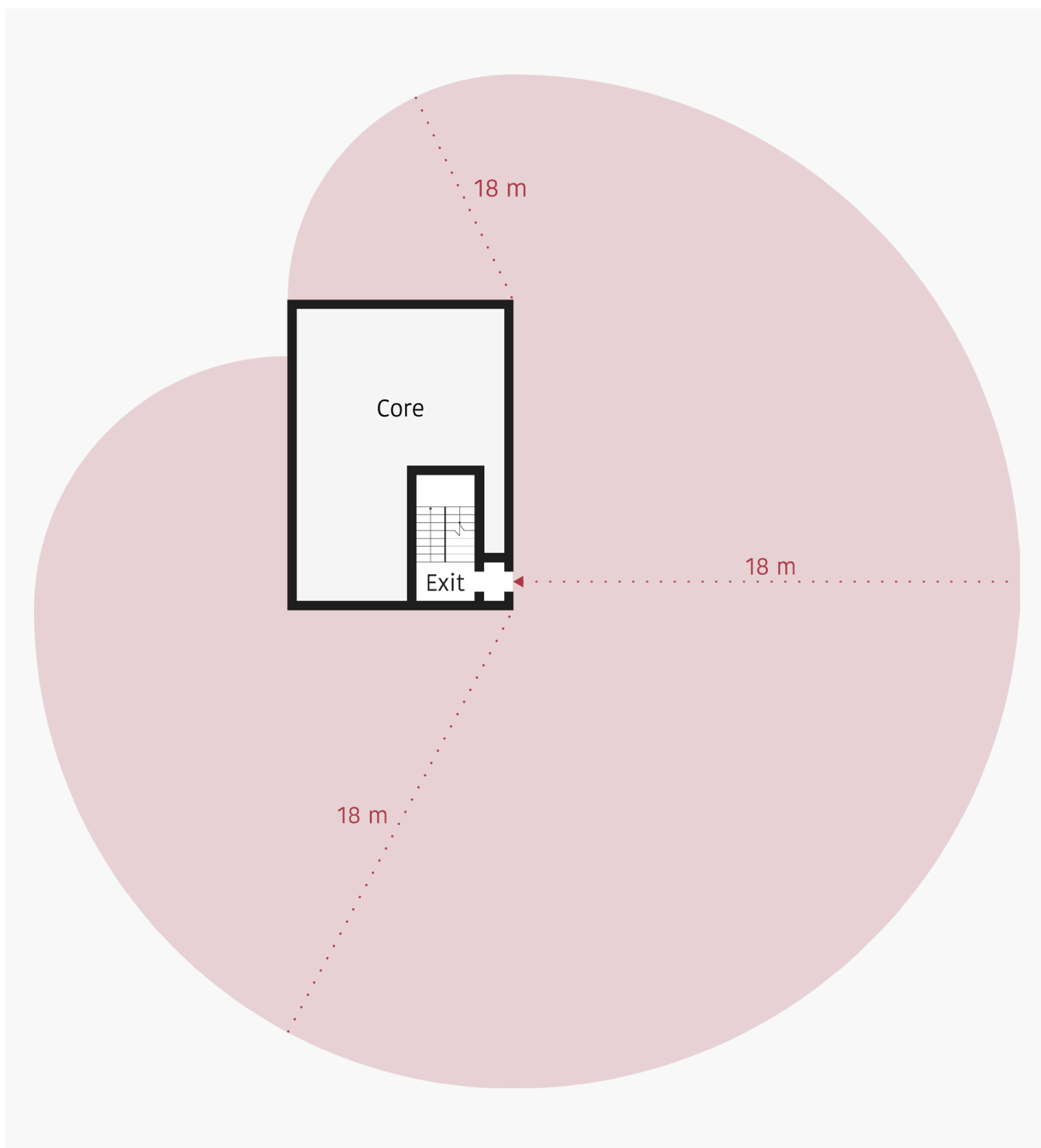
Extracts from conversations with residents at Muirhouse.

Project: James Haynes | Supervisor: Dr Liam Ross
Edinburgh School of Architecture and Landscape Architecture

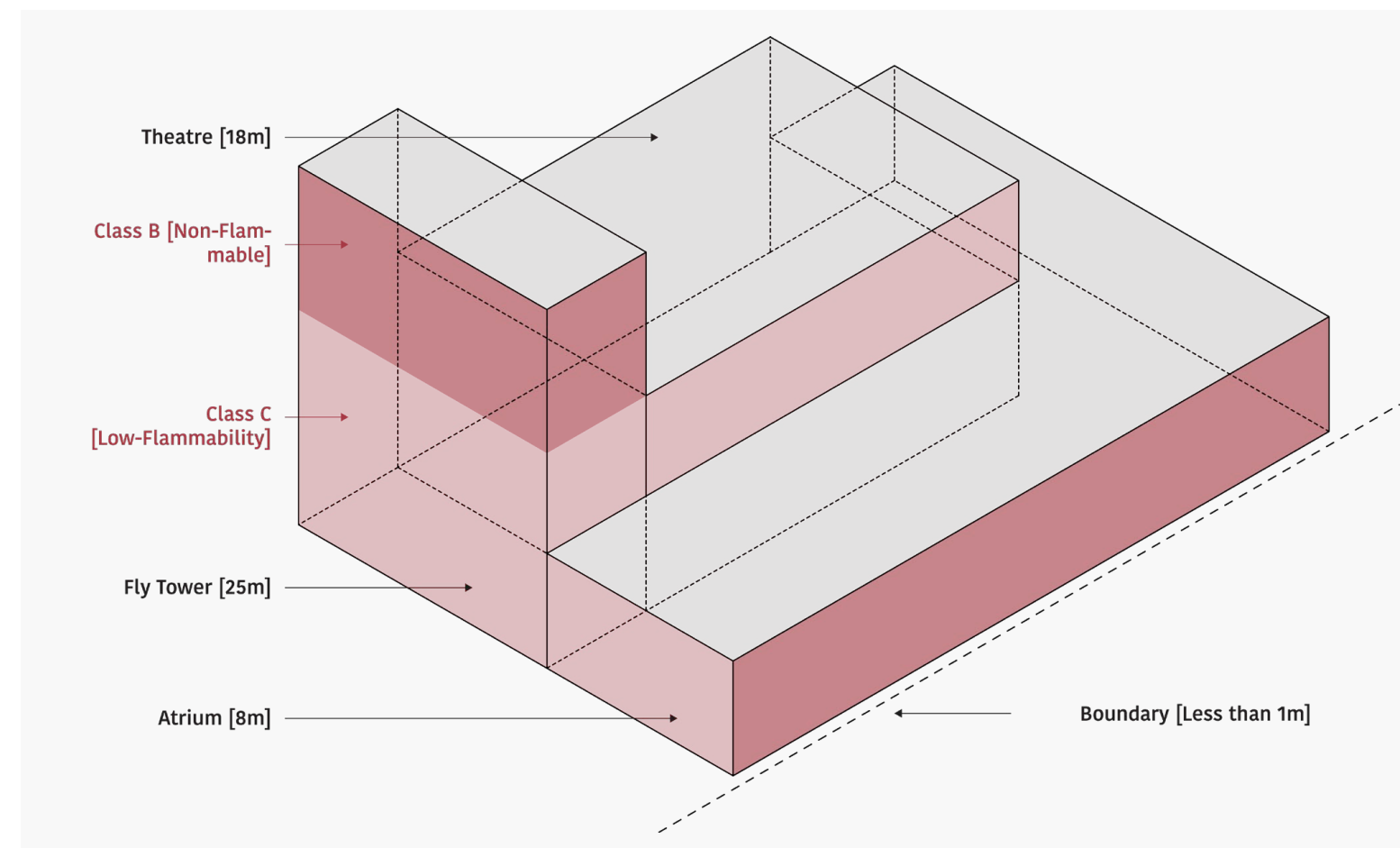
47. Poster produced for the Carnegie Vacation Scholarships [2022] annual poster competition / conference.

Thick Ground: An Architectural Investigation into 'Sealing' the Ground
2022 - Carnegie Vacation Scholar - Supervised: Dr Liam Ross

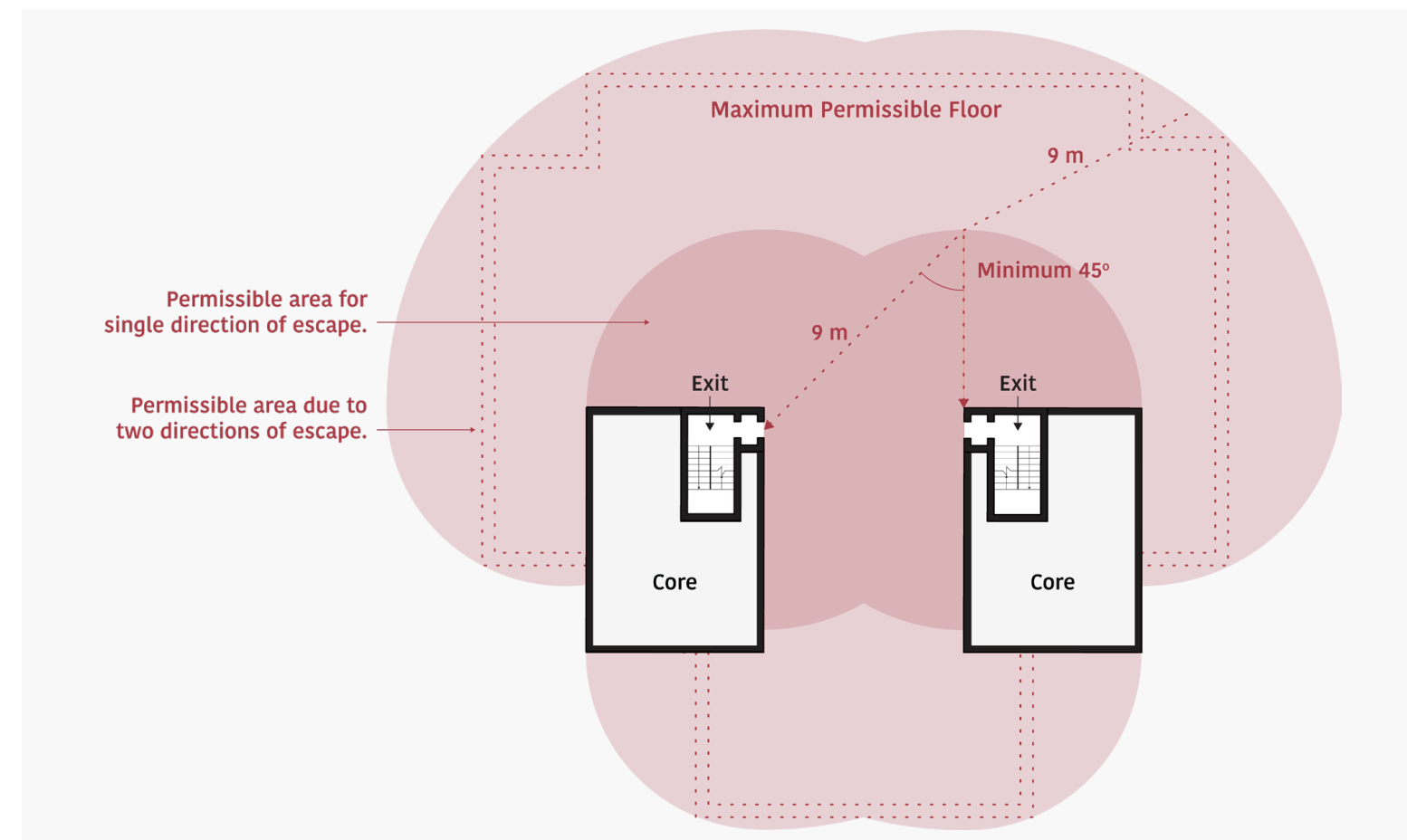
Abstract: Fundamentally, humans understand the climate and biodiversity crises on a macro scale. Visually, satellite imagery, changing landscapes and climatic changes enable comprehension with a significant portion of mainstream media further supporting this layman understanding. On an anthropomorphic scale, the climate and biodiversity crises are more difficult to grasp with no equivalent and comprehensible geographical tools of representation available. Accepting this, this research sought to understand whether there is a lack of recognition at a human scale and if so, how one might convey a need for change. Recognising the lack of specificity to this inquiry, the research focused on our relationship with the ground and used a site, Muirhouse Estate, Edinburgh, to explore this component of a much larger question. Foremost then, the research sought to affirm the assumption that sealing the ground, understood as non-permeable constructed surfaces, poses significant challenge to fauna and flora. Resultantly, it hypothesised a lack of understanding despite clear evidence, and aspired to produce a means to convey why the ground must not be sealed. More concretely, the research sought to deploy objective ('thin') and subjective ('thick') descriptions to make existing evidence legible, demonstrating that the sealed ground is 'thin' architecturally, whilst unsealed surfaces have both the potential for physical and metaphorical thickness.



48. Diagram illustrating the maximum permissible floor area for an open floor, of office use, with a single storey exit.



49. Diagram illustrating where non-flammable and low flammability external wall construction is required.



50. Diagram illustrating the maximum permissible floor area for an escape stairs in a building intended primarily for the disabled.

Design for Life? Fire Safety and Property Resilience

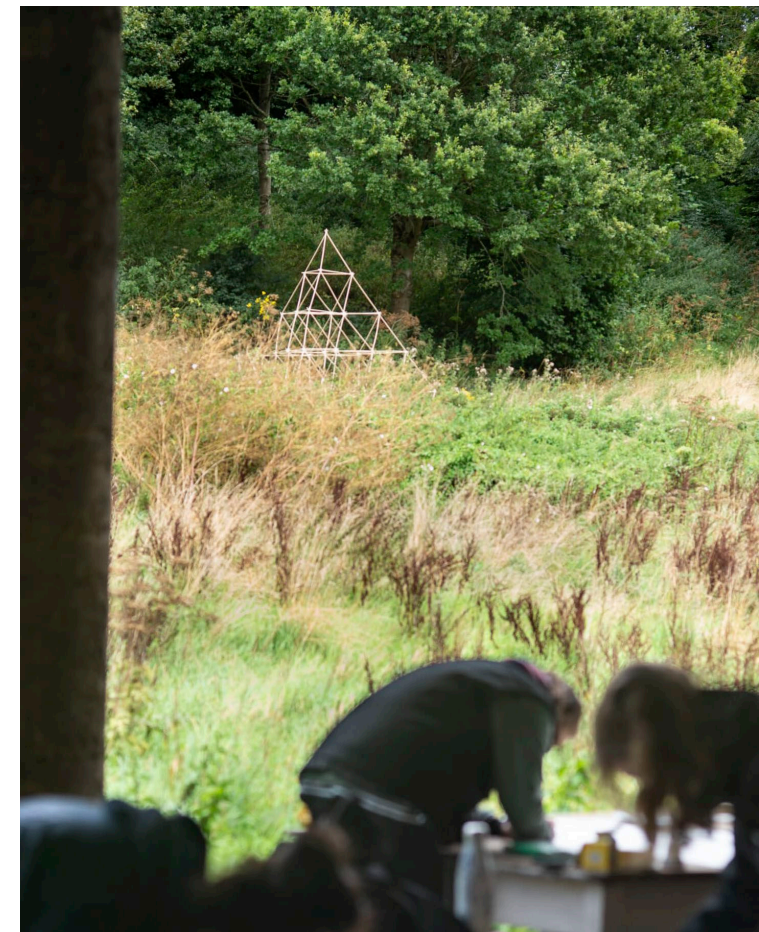
2023 - Research Assistant to Dr Liam Ross - University of Edinburgh (ESALA)

Overview: Overview: A direct response to the tragic fire at Grenfell Tower, the Edinburgh Schools scandal, and the passing of the Building Safety Act 2022. There is a professional, moral and ethical imperative for all architects and practitioners in the built-environment to equip themselves with the essential and latest fire, health and life-safety knowledge and to learn how to apply it in practice. This short course is focused on achieving both of those objectives Participants will leave armed with the latest design and technical knowledge alongside a confidence in selling professional services to clients, and an ethical framework to keep the public and our communities firmly at the centre of decision-making and accountability. Participants will leave with: 1. Confidence to sit the RIBA Health and Safety test, with a prepared reflective statement as required by the ARB. 2. A greater confidence in offering fire, lifesafety and property resilience guidance. 3. A broader understanding of their ethical, legal and design consequences.

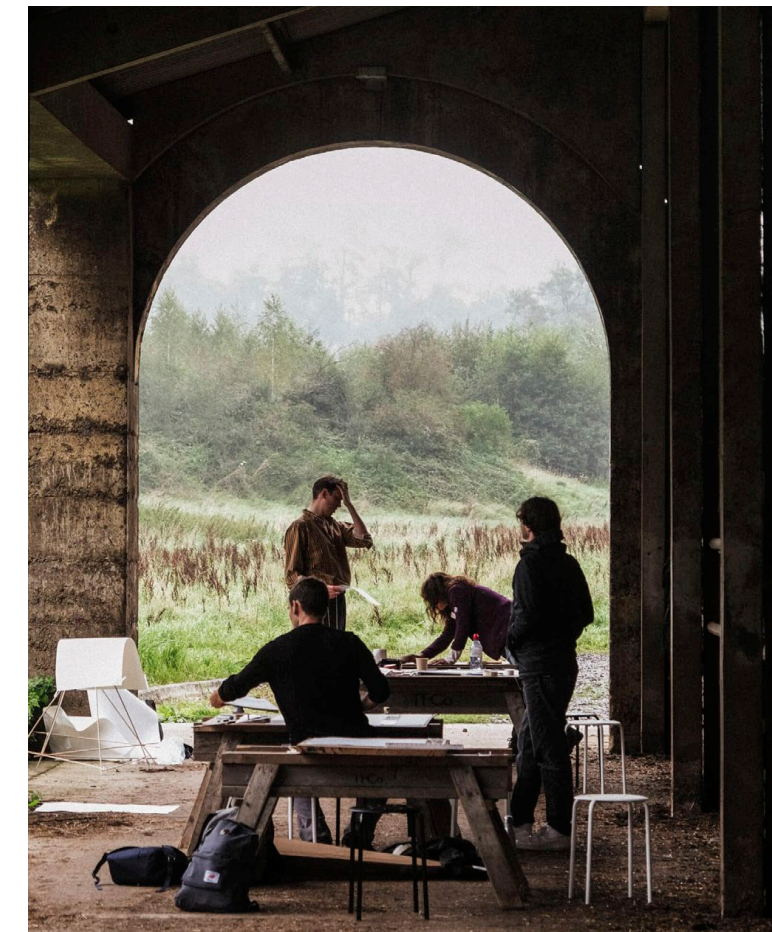
Involvement: production of exercises and associated diagrams/drawings.



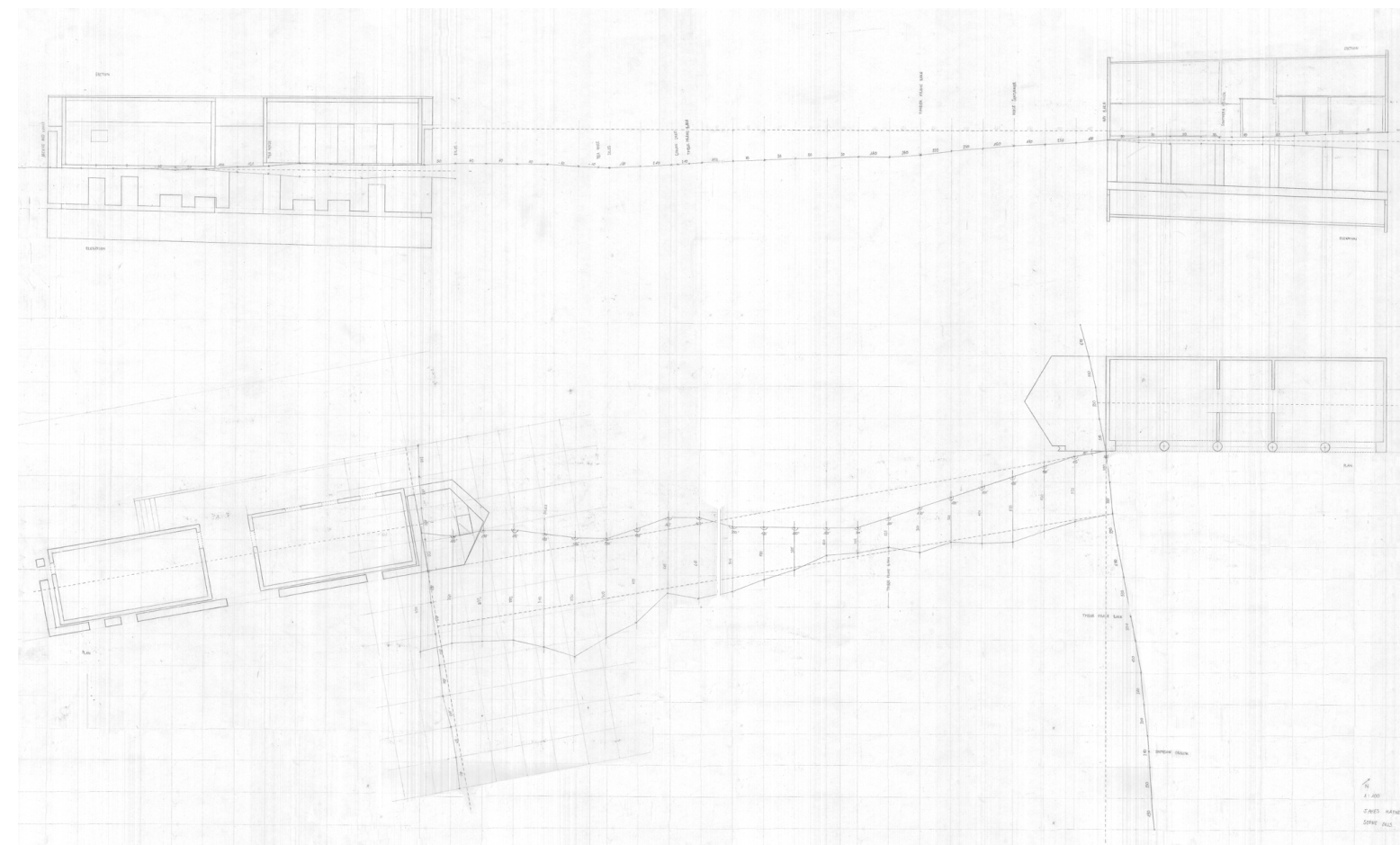
51. The 'Studio'.



52. A group installation, a way finder, on the hill.



53. The landscape of exploration.



54. Mapping the landscape, a drawing produced in collaboration with Sophie Sills.

Drawing Research Platform, ENAC Summer Workshop 2024 - EPFL - Swiss Federal Technology Institute of Lausanne [Collaboration with Sophie Sills]

Textual Reflection: Nestled in a terrain more familiar with cows than people sits a farm, an archive, a collection of buildings with ambiguous use. Upon arriving, two capture a fleeting moment of attention, drawing our eyes through their axial alignment. The first, the work of architect Hugh Strange, acts as our 'entry', sitting snug within a historic façade. The other, Stephen Taylor's whimsical 'hay barn' sitting above us, holding station, surveying the landscape it commands. Despite their differences, there appeared to be a connection, a feeling that they are somehow akin.

Invited to map the site, to try and understand the relationship between these points in space, this connection was somehow inescapable to us, proving enchanting, yet tricky to unpack. Unknowing what this connection might be, rulers emerged, measures were taken, and pages were marked. A meticulous process, an exercise that initially lacked a conceptual point. However, a deus ex machina presented, uncovering the evasive connection. Suddenly, we could see structures in structures, buildings in buildings, uses in uses. Within both, a doubling emerged, each housing a construction within its external mass. The hidden tie had sprung.

The process of drawing, of mark making, of painstakingly recording the details we encounter became our devices of clarity. In inviting an opportunity to sit back, to map what we measured rather than what we thought we saw, a moment of discovery presented. The exercise, for us, unravelled in an unexpected way. Drawing extended upon representation, encouraging our unexpected encounter.

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