An ethnographic study of architecture students and their workspaces

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This graduation project has been quite a journey. I took my first steps as a fledgeling social researcher, exploring fields new to me and learning new skills. Learning by doing, and getting better along the way. With practice, the help of a large stack of books and perseverance I gained qualitative research skills, learned the basics of environmental psychology and a whole lot about the workspaces of architecture students and about workspaces in general. Several people were instrumental in this process and I would like to spare a few words to thank them for their efforts.

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01. Introduction

While architecture is the main subject in a school of architecture, surprisingly its own architecture has not received as much attention as for example maybe hospitals, or housing. Very few schools of architecture were specifically designed as such and the buildings of most schools occupy were originally designed for other purposes. The core unit of any architecture school is the studio and it has been around for a long time time. Arguably the atelier or studio like space where several students working on projects were supervised by a master was first developed as part of arts education. Afterwards it was adopted by architectural education around 1800 by the French École des Beaux Arts. Although the later German Bauhaus challenged the Beaux Arts, it retained the basic form of studio based learning. The studio model was also adopted in Northern America, and has remained forever the most important part of architectural education (Lackney 1999).

The pedagogy of the architecture studio has received quite some attention in the past decades. Research concentrating on the design process and teaching design has produced many valuable insights. The physical studio, the students’ workspace however has never been really examined space wise. While studios have remained largely unchanged over the years, the drawing board has now been effectively replaced by the laptop computer. This has introduced a new, very computer based way of working in the architecture studio (Treib 2012). However, no substantial research has been done to assess the effects of these changes in the studio on the individual workspaces and the architecture students.

This research is my own small inquiry on the effects of workspaces on architecture students, carried out on three architecture schools in Europe in 2012 and 2013. The main focus has been on identifying the workspace wants and needs of architecture students, and to a lesser extent their tutors.

Problem statement

Research goals and questions

My goal throughout this project has been to find ways to improve the workspaces of architecture students, so the studios better support their students. To find those characteristics needed, and desired, or disliked and unwanted, spatially but also socially. The two are intricately intertwined. It has been my aim to ultimately formulate a set of guidelines for the creation
of good workspaces for architecture students. Usable as input for my own graduation design of a small architecture school for the completion of my masters degree in architecture, but equally for anyone concerned with the qualities of workspaces in architecture studios. The questions I have used during my research process, to guide me to uncover the necessary information. To name only a few: Where do the students work most often? Why do they choose to work there? What stuff do they use? What do they like and dislike about their workspace? What would they change? But to simply answer each and every one of the questions has never been my intention. Some questions were actually really not that interesting at all, and answers to questions I never asked rather more so. It would not paint a complete and coherent picture of my research outcomes. It would do them no justice. Instead of listing all the questions I have used, reframed and discarded I will use stories. Describing how all those little fragments and pieces I uncovered go together, to provide insight and peeks into how the studios and their students that I studied work.

**Literature review**

This literature review has been a tool for me to shape my research on the workspaces of architecture students. First, I have used the literature review to frame the area of my research and gain a better understanding of what research has been done before. This has enabled me to more narrowly define my own little area of research and place it into a larger context. Additionally, it has provided input for developing the research questions guiding my research and has given me a perspective on how to proceed with my field research in the studios.

**Method and structure**

Having to start somewhere, I have started my review from my fascination with designing, architectural education and studios. Although immensely interesting to read, most publications focus on the didactics and the individual design process and not so much on physical reality of architecture studios. Realizing this, I started looking for more general relationships between learning and space, broadening my scope to also include schools and universities, not just architecture studios. The inconclusiveness of evidence resounded throughout the studies and reviews I consulted and made me long for more solid material. Trying to get to the bottom of it all, I stumbled into the field of environmental psychology. I familiarized myself with some of its very basic concepts, specifically, how people are affected
by buildings. During all my research I could uncover very little material specifically concerned with the architecture studio. However, on general workspaces, be they academic or office workspaces, much research has been done. The wealth of material available on the effects of the corporate workspaces on workers has been tremendously helpful in trying to understand the architecture studio by drawing parallels. Since ultimately, the architecture studio is simply a collection of workspaces. Just specifically intended for architecture students.

Moving between all these different areas, back and forth, and with side steps, it has been like trying to fit pieces of a puzzle together, building a patchwork for framing my research. The literature review is structured from the broad and the general concepts of environmental psychology towards the specifics of workspaces and the architecture studio. It is by no means an exhaustive review, but this has never been my intention. Foremost, it has been a learning tool.

**How people are affected by buildings**

“Any environment that is inadequate for its intended purpose, that frustrates and annoys us, or that limits our ability to accomplish our purposes has a direct bearing on human behavior.”

*C.M. Deasy & T.E. Laswell*

**Some basic concepts of environmental psychology**

This is by no means intended to be a complete introduction to the field of environmental psychology, but a compact overview of some of its concepts relevant to my research. I will skip the different possible world views one might adopt, and practically all of different underlying theories, for the sake of clarity and simplicity. For an elaborate introduction to the field, Environmental Psychology: Principles and Practice by Robert Gifford might be a good start.

**Personality**

Personality is often considered to be something inside us while the environment is outside of us. In Environmental Psychology: Principles and Practice, Gifford gives two definitions of personality. Personality can be described as “a person’s unique pattern of traits” or as “the dynamic organization within the individual of those psychophysical systems that determine
his [or her] characteristic behaviour and thought”. The reason why personality is important to environmental psychology, is that traits or dispositions do not concern only individuals, but also how they interact with their environment. It can help to predict individuals behaviours in environments and very important in understanding the person-environment compatibility concept: if there is a good fit between the between the individual and its environment (Gifford 2002).

Two traditional personality dimensions are sociability and locus of control. Sociability is often described in opposites like introvert-extrovert, sociable-unsociable or warm versus cold persons. In general these concepts tend to distinguish between individuals who like the presence of others and those that do not. Sociability can predict an individual’s use of space, for example the preferred interpersonal distance, reactions to high-density situations, and preferences in furniture arrangements. Other factors however are also important. For instance, differences in gender or age and in general, behaviour are often a result of combination of dispositions and not a single one (Gifford 2002).

Locus of control: some people believe they are in control of their lives, others believe they are being controlled by external forces, to an extent. Those who believe they are in control, are considered to have an internal locus of control. Those who believe the control is outside themselves are considered to have an external locus of control. The concept is an important prediction instrument of environmental behaviours. In general, more outgoing individuals often prefer smaller interpersonal distances than those more reserved. They may also experience less stress in situations with a higher density. Individuals who have an internal locus of control also prefer smaller interpersonal distances. They tolerate high density better than persons who have an external locus of control (Gifford 2002).

Gifford(2002) also names six other, newer, environmental personality dimensions: Person-Thing Orientation, Environmental Personality Inventory, The Environmental Response Inventory, Nature Orientation, External Stimulus Sensitivity, and Control-Related Environmental Dispositions. He poses these will eventually prove more useful than traditional personality measures because they were specifically designed for understanding person-environment relations (Gifford 2002). Their reliability and validity however is still in question, due to their newness. They are also more complex. I have limited myself to using the traditional personality dimensions of sociability and locus of control, as they are easier to grasp and use.
**Personal space**

Gifford (2002) defines personal space “as the geographic component of interpersonal relations.” Personal space is a personal portable territory, a spacing mechanism and means of communication (Gifford 2002). Often imagined as an invisible bubble around you, it is actually more ellipse shaped. People are in general more sensitive to space in front than behind or next to them (Deasy & Lasswell 1985) Pioneer in the study of personal space, Edward Hall identified a series of distances used by people in Western culture in relation to others: intimate distance, personal distance, social distance and public distance. Each one is divided in a near and a far phase (Gifford 2008).

![Edward Hall's series of personal distances](Taken from Gifford 2002.)
Territoriality

Territoriality involves physical space, possession, defense, exclusiveness of use, markers, personalization, identity, dominance, control, conflict, security, claim-staking, arousal and vigilance. Territoriality is generally understood as “a pattern of behavior and attitudes held by an individual or group that is based on perceived, attempted, or actual control of a definable physical space, object, or idea that may involve habitual occupation, defense, personalization, and marking of it.” Marking in this sense means placing one or more objects to show your territorial intentions. For instance signs, or personal belongings. A special form of marking is personalisation: marking territory in such a way your identity is known.

Two slightly overlapping systems have been developed for classifying territories. The Altman system distinguishes primary territories (like the home), secondary territories (like the office) and public territories (for example a park). Lyman and Scott recognize the home territory (primary) and public territory, but add the body territory and the interactional territory. An interactional territories is where a group has temporary control over an area, for instance a classroom. The body territory is the space occupied by the physical self, not to be confused with personal space.

Infringement of territories can happen in three ways: invasion (taking over), violation (incident) or contamination (fouling). Three types of defense against infringement are possible: prevention defenses (signs), reaction defenses (aggression) and social boundary defences (password) (Gifford 2002).

As Gifford (2002) notes: “Territoriality is a function of personal, social and cultural factors.” To name a few, personal factors of influence are gender, personality and intelligence. Social factors include social class, and social climate, competition for resources and legal ownership. Additionally, the physical, cultural and ethnic context are also important influences, but given their complexity, they are not yet well understood.

Crowding

Crowding has several meanings, some which overlap and some that don’t. In everyday conversation, how we use it does not matter much. However in studying person-environment relationships it does. As Gifford explains: “The terms crowding and density were used more or less interchangeably until Daniel Stokols made a distinction that is now generally accepted. Density is a measure of the number of individuals per unit area. It may be calculated for any
area. - Density is an objective measure, but it can be measured at different physical scales. - Crowding, on the other hand refers to a person’s experience of the number of other people around. Rather than a physical ratio, crowding is a personally defined, subjective feeling that too many others are around. Crowding may correspond to high density, but often the connection is not as strong as you might think. - Crowding is a function of many personal, situation and cultural factors.” According to Gifford crowding has three components:

- Crowding is based on a certain situation: for example too many people come too close, your goal is blocked by a crowd of people ahead, space is reduced by the arrival of another individual, or there are too many people for the available resources.
- Crowding means emotion or affect, usually negative.
- Crowding will produce some kind of reaction: ranging from overt aggression (extreme and rare) to less dramatic actions such as leaving the scene, avoiding eye contact, or withdrawing from social interaction.

Crowding can be experienced in many different ways. A model of crowding of Montano and Adamopoulos asserts there are sixty. The total number of possible combinations of the four types of situations (constraining, interfering, discomforting and unmet expectations), three types of emotional responses (negative to others, negative to the situation and positive feelings) and five possible actions they have uncovered in their research (assertiveness, activity completion, psychological withdrawal, immediate physical withdrawal and adaptation). This stresses again the complexity of crowding.

Whether someone experiences a given setting as crowded or not, is influenced by their personality, attitudes, psychiatric status, gender, expectations, norms, mood and preferences. Social influences either can worsen the feeling of crowding or ease it. Some architectural features are found affect crowding e.g., Ceiling height affects crowing: higher ceilings are associated with less crowding. So too are rooms with more sunlight and long corridors. Furniture arrangements may make a difference too.

Privacy

“To many people, privacy means two things. One of these is being apart from other people; the other is being sure that other individuals or organizations do not have access to personal information about them.” (Gifford 2008) When someone intrudes on us or gathers information
about us we would rather keep to ourselves, our privacy is invaded. The commonly accepted
definition of privacy by Altman is: Privacy is selective control of access to the self or to one's
group. Privacy is about management. Gifford makes this very clear: “A person who has optimal
privacy is not a recluse, but someone who is able to find either companionship or solitude
easily (social interaction management) and who is able to either share or halt the flow of self-
related information (information management).” According to Alan Westin, privacy has four
faces: solitude (being alone), intimacy (between lovers), anonymity (incognito celebrity in
crowd) and reserve (putting up a psychological barrier). Darhl Petersen refined this further
by distinguishing solitude (alone in the presence of others) from isolation (solitude without
the presence of others) and between intimacy with family and intimacy with friends. Privacy
can also be described with four dimensions: physical (access to self), psychological (control of
cognitive and affective input and output, sharing), social (ability and effort to control social
contacts) and informational (regulate information sharing about self) (Leinoo-Kilpi et al.
2001). Again, like with so many aspects of environmental psychology, different personalities,
social contexts, physical settings and culture result in differences in privacy behaviour, values,
preferences, needs and expectations (Gifford 2008).

The relationships between learning and space
Although building upon the basic concepts of environmental psychology, studying the
relationships between learning and space has remained hard. Many sweeping claims have
been made regarding the effects of different aspects of learning spaces that are not empirically
substantiated. A large body of the literature concentrates on the quality of environmental
conditions and not on educational practices or how space is used and to what effect. There
is however little evidence that the environmental conditions studied are more related to
learning outcomes than to comfort. It is assumed that increasing comfort will help teachers
and students to better concentrate. More recent publications suggest increased teacher
participation in design decisions will improve teacher practices and in turn, students' learning
experiences and outcomes. However, most of these studies are aspirational, rather assuming
these changes will occur than actually measuring them. To sum up, the literature is dominated
with philosophical positions lacking empirical evidence (Centre for Research in Educational
Futures and Innovation 2011). Gifford (2002) states that the personal characteristics of
students interact with the physical and cultural learning situation, the complexity making it hard to reach definitive conclusions.

Jos Boys (2011) also stresses the importance of factors other than the physical environment: “Of course we are affected by poor quality environment (too hot, too cold, without a view, drab, etc.) and improvements in comfort and quality are likely to enhance our experience of space”. This emphasis on basic functional and physiological dimensions of material space is less useful for dissecting “multiplicity of everyday social and spatial intersections that occur when particular participant groupings come together and engage in specific cultural –here learning – practices, embedded in situated contexts. The outcomes of this behavioural approach can at best address often vague and debatable issues of comfort, attractiveness and flexibility.”

According to Boys, Space is neither a ‘controller’ nor merely a neutral container, but always intertwined with the interaction taking place in it and never separated from the perceptions and experiences of its users. The politics of space are very important. In general, users want permission, for instance signs, telling them how spaces are allowed to be used, before they will use them in different ways (Hunley & Schaller 2009). As Boys (2011) mentions: “Having a flexible space with moveable furniture does not automatically mean students will feel empowered or that equipment will be moved. Again, it depends on the conventions and assumptions – the ordinary social and spatial practices – that participants bring to a space, the activity and the context.” “The perception of learning spaces is framed by past experiences” (Hunley & Schaller 2009).

One measure often used in research on learning spaces is engagement. The premises is that “Learning is optimized through engagement, and engagement is promoted through thoughtful learning facilitation within appropriate learning contexts. The level of student and faculty engagement is a symptom of the effectiveness of the learning experience and represents the quality of learning outcomes.” (Hunley & Schaller 2009). Whether this is true remains to be seen.

According to the study, comfortable, open and flexible space promote student engagement, as opposed to more traditional classrooms, with the teacher in front of rows of students. Flat surfaces such as tables can prove to be barriers against engagement. Students supposedly also engage more in spaces which they feel ownership, as well as those that are easily accessible and provide interaction between students and faculty. Hunley and Schaller ultimately give some very vague general recommendations: “all spaces should facilitate interpersonal
communication, be controllable, and promote the integrating of basic human needs and
desires (e.g., eating, drinking, and enjoyment) with learning activities°. Furniture should be
light and easily movable, and provide more than one seating option. Good learning spaces
should also have good lighting, be comfortable and have pleasing aesthetics. They however
don’t make explicit what comfort means or what good light or pleasing aesthetics for learning
are. The issues brought forward by Hunley and Schaller are also highly depended on the
situation’s personal, physical and social conditions.

Workspaces
Relatively recently, the conceptualization of the workspace has shifted from being seen as a
passive backdrop to being an active supporter for getting work done. The degree to which
occupants can conserve their attention and energy for their tasks, as opposed to expending it
to cope with negative conditions of their work environment is the main difference between a
supportive and an unsupportive workspace. In this light, numerous studies have been done
to uncover the effects of workspaces on workers. When studying the workspace - or learning
space or any space for that matter - as a tool, it is first important to distinguish between
different levels of comfort. To start, there is physical comfort, defined as the need to be
healthy and safe within buildings. Functional comfort however, concerns the degree to which
the environment supports the workers in carrying out their work there. Finally, psychological
comfort encompasses feeling of belonging, ownership and control over the workspace. They
can be arranged in a pyramid, much like Maslow’s pyramid of needs.

Research on work environments is very diverse in scope and methodology. Some concern
themselves primarily with ambient environmental conditions, or furniture and office layouts
while other focus on decision making processes. How and what to measure varies also widely,
from for example satisfaction, or productivity to feelings of territoriality. See Vischer (2008)
for an excellent overview and classification of the different typologies.

Especially productivity, which is a very interesting topic, not in the least for economic
motivations, has been a very hard concept to measure. It’s very hard to define, making it hard
to identify how work environments affect workers’ productivity. However, using a variety of
measures and methods, a number of effects of workspaces on workers have been identified.
The open plan office has been the topic of many studies. Time and time again, results show
that generally office workers are dissatisfied with the open plan office (Vischer 2008). There
are several reasons. The openness increases noise levels and distractions, making it harder for workers to concentrate on their task (De Croon et al. 2005; Vischer 2008). According to De Croon et al. “open workplaces and high-density offices increase cognitive workload, due to too many people and interactions and too close proximity to others.” The absence of acoustic and visual privacy in open workplaces also diminishes control over interaction with others and hinders workers in discussing confidential matters (De Croon et al. 2005; Vischer 2008). There is numerous evidence that office workers are uncomfortable in open plan workspaces and prefer enclosed workspace, like a private or semi-private office. These may work better for individual tasks, but are often less successful for teamwork (Vischer 2008).

A positive effect of the open plan workspace however, is increased communication. Studies have shown that open workstations ease communication and allow workers to share information quickly and informally (De Croon et al. 2005; Vischer 2008). Desk sharing between employees has also been found to stimulate communication between colleagues. The frequent changing of desks provides more opportunities for interaction, resulting in increased communication (De Croon et al. 2005).

However, as Vischer (2008) notes: “people’s preferences are affected by, among other things, indirect lighting, mechanical ventilation rates, access to natural light, new furniture, and aspects of the acoustic environment, as well as some degree of participation in decision-making.” Highlighting the complexities in workspace research. De Croon et al. (2005) also state that the effects of office layouts can moderate person-, work- and environmental variables, decreasing or increasing the effects. For instance, people who are informed, or have some say or are a part of decision processes concerning their workspace, tend to feel more territorial about their workspace. Empowered, they also tend to have stronger feelings of ownership and belonging, important to workers' psychological comfort. A more mechanical form of environmental control in the workplace, like amongst others adjustable chairs, or switchable lights, can also have a positive psychological impact on workers. Daylighting has also been connected to increased comfort and self-reported productivity: the size and proximity of windows, views to outside and control over shading devices (Vischer 2008).

Finally, while the workplace should support its workers, it seems also important that it provides some challenges to overcome. Based on the concepts of positive stress and environmental competence it is believed some environmental challenge is vital to ensuring active engagement. “A workspace cannot be designed to be a one-time, final and permanent ergonomic support
for all office tasks, but rather needs to be adaptable and ‘negotiable’ to be most supportive to users. Users need the skills and opportunities to engage with and adjust their environment successful, over time and with changing task requirements, in order to optimize comfort and manage workspace stress successfully (Vischer, 2008)

Research into facilitating creativity in the workplace is rather young, and in general seems to fall in line with findings mentioned above (Martens, 2011). Groves and Knight (2010) recognize four main categories of creative spaces, linked to activities: spaces that stimulate, spaces for reflection, spaces for collaboration and spaces for play. They claim that every creative process includes at least one of these four activities.

The design studio

Relevant research on the effects of studio spaces on students of architecture or design are hard to come by. Unlike studio pedagogy, it seems only very recently it has received some attention. If it receives attention, often the focus is on digital technologies and new ways of communication. Seemingly almost only outside Western territories, predominantly in Turkey, Nigeria and Jordan, researchers are attempting to examine the influence of the space of the design studio. One paper by Mangden & Dassah (2012) tries to discuss the impact of the physical studio space on students learning outcomes, taking the University of Jos as a case study. The paper starts quite well albeit brief, sketching the increased awareness of the impact of the physical environment on students’ learning outcomes, and the concern with the unwillingness of architecture students to work in the studio, due to issues like lack of space, atmosphere, safety and facilities. Very relevant questions on the effects of the design features of the studio on the creativity of the students or of environmental factors are brought forward. Mangden and Dassah also acknowledge the lack of knowledge in this area and want to contribute to the understanding of the impact of the physical space on the performance of students in architectural design studios. They then continue to sketch the studio environment. Their methodology includes photographic documentation and drawing floor plans of the studios, interviews with students and an analysis of student design studio scores for all levels over a ten year period. The outcomes of this are strangely not included in the paper and the very abrupt conclusion of the paper is that there are simply too many students occupying too little space, when using a standard of 4m2 per student. I think this is a very disappointing conclusion.
Another study by Obeidat & Al-Share (2012) attempted to determine by the perception of its users how well the studio environment suited their needs. Oddly, their approach was to send a survey to Jordan educators in the field of architecture, no students were consulted. Their consequent results are also rather obvious, suggesting environmental factors such as lighting, noise, glare, air quality, temperature, seats comfort and flexible arrangement of furniture are all essential. “Flexibility of arranging furniture in design-studio classroom is essential: student may need to rearrange their tables in different ways to facilitate both self-study and team-project, and assist other levels of interaction as well.” Somehow, lighting would be the most important one. Likewise, they found that designated workstations are important part of the teaching/learning process of design. Obeidat & Al-Share claim they should be assigned to all students, as they might not have a space to work at home. The study seems to me, much like the literature on learning and space, more aspirational, assuming or anticipating more than anything else. The recommendations seem not firmly backed by the empirical evidence. Finally, a third study by Demirbas & Demirkan (2000) concerns itself with privacy in the architecture design studio. However, they spend quite some pages outlining the concept of privacy. They conclude students prefer intimacy with friends and that feelings of overcrowding were caused by intrusions of others who did not share this intimacy. In line with Gifford (2002), Demirbas & Demirkan remark that preferences in privacy are not only dependent on the situation but also on the cultural context and individuals personalities and gender.

**Discussion**

I was disappointed by the lack of material on the effects of the architecture studio, but this only made me even more committed to make a small contribution myself. The concepts of territoriality, personality, crowding and comfort - distinguishing between physical, functional and psychological comfort - have been enormously helpful in understanding how architecture students and architecture students ‘work’. The findings on office workspaces and to a lesser extent learning spaces have provided me with ideas on what to look for and which questions to ask in my own research. This literature review has its limitations though. It is incomplete and inconclusive, since the body of knowledge is vast and more than I could hope to capture within the limits of this project. The review is also biased by my particular personal interests, my limited previous knowledge of the field and my research skills. In the end, there is just too much interesting material and not enough time, you have to stop somewhere.
Chapter 01. Introduction

Methodology

Here I will briefly describe how I have studied architecture students’ workspaces, the subject of this dissertation. I will explain the approach and methods I have used and how I processed and analysed the consequent results.

Approach

In this study I have taken on the perspective that social researchers are a part of the world they study and I embrace the concept of reflexivity. This means acknowledging that the observations and interpretations of social researchers are shaped by their own social-historical context: their interests, values and behaviour. Social research is and cannot be undertaken in some sort of stand-alone bubble, uninfluenced by the rest of society and the social researcher’s own life experience. Findings will always be affected by social processes and the personal characteristics of the researcher (Hammersley and Atkinson 2007). So too will my research be influenced by my particular personal interests, values and behaviour.

Research methodology and design

With my reflective approach in mind I have chosen to study my own work environment: my graduation studio at the TU Delft and to compare it to two other schools of architecture to gain a wider perspective and potentially more valuable results. At those two other schools, I was because of time constraints limited to being an observer. In my own studio, I have adopted the role of both participant and observer.

Participant-observational research is often also called ethnographic research. Ethnography commonly entails the social researcher participating overtly or covertly in the activities of the people and situations under study for a certain time period, to collect whatever data possible to gather insights on the issues that are the focus of the study: “watching what happens, listening to what is said, and/or asking questions through informal and formal interviews, collecting documents and artefacts” (Hammersley and Atkinson 2007). Ethnographic research has few distinct features that differentiate it from other forms of social research. Firstly, people are studied within their context and not in some setting devised by the researcher. Secondly, data is gathered wherever possible, but mainly through participant observation and relatively informal conversations. Thirdly, the collection of data is for the most part relatively unstructured and consequently, statistical analysis and quantification have
almost no function since the data analysis focuses primarily on the making sense of meanings, functions and consequences of human actions. The results are often verbal descriptions and possible explanations and theories (Hammersley and Atkinson 2007).

I choose this method of participant-observation because this would most likely give me the richest amount of information. It’s much easier to get to the bottom of things and find meaningful information through interacting with people face to face than it is from statistics from survey responses. You can see for yourself and you can ask for clarification, or go deeper into a subject if needed. Detailed verbal descriptions also better suit the reflexive nature of my research than does for instance a formal survey.

Interviews form an intrinsic part of ethnographic research, but often in an unstructured, informal and spontaneous way, as I have experienced first hand. To gather data more quickly and directly, I have also performed a number of slightly more formal, semi-structured short interviews with architecture students and tutors as part of my research in Delft. However, more often, snippets of valuable information just came to me through spontaneous informal and casual conversations with my fellow students in the studio or the canteen. In my role of observer in my two case studies, interviews form a very large part of my research. Attempting to gather as much data in a more structured way due to a limited timeframe. I have combined this with touring the buildings and studios, and documenting them with numerous photographs, and some sketches as a picture can sometimes say more than a thousand words.

**Selection of schools and participants**

The Faculty of Architecture of the Delft University of Technology has been the starting point for my study. As my home base, the familiarity and long-term access to this school made it a good place to start my project. I selected the other two schools in two steps. In my initial research on architecture education, the studio and schools of architecture I came across the book Aarhus Documents 01: A Beaux Arts Education for the 21st Century, from the Aarhus School of Architecture. One text in there describing the organization of the school buildings and the studios intrigued me so much, being very different from Delft, that this became case number two. The school in Aarhus is spread over a number of different buildings, housing studios with different characters and qualities. The students have their individual workspaces, and enjoy these different studio spaces in turn as they progress through their studies.
Chapter 01. Introduction

I selected the third school after going through the listings of schools on the website of the European Association for Architectural Education. Schools that I thought were interesting I researched more in depth through the institutions’ own websites, available digital and paper publications and by asking fellow students and tutors about their experiences with these and other schools. The EAAE lists not only schools in Europe, but on all continents. However, due to travel budget concerns I selected only schools within Europe. In the end three criteria were decisive in my decision making process: first, the character of the student workspaces, secondly the building(s) and finally the context of the schools of architecture. I chose the schools to provide variety on all three, allowing a potentially more meaningful and interesting comparison of the experiences and opinions of the different architecture students and tutors. Ultimately I selected the Faculty of Architecture and Civil-Engineering from the University of Bath in England. Firstly, Bath provides individual workspaces to its students like Aarhus, but they are concentrated together and less varied in size. Secondly, the building was originally designed as a school of architecture. Unlike Aarhus and Delft where this is not the case. They both occupy buildings originally intended for different use so it would be interesting to see how Bath, designed by Peter and Alison Smithson would compare. Finally, the school in Bath is located on the university campus outside of Bath, while the Aarhus School of Architecture part of the city’s centre and the Faculty of Architecture in Delft is just between campus and the city centre.

Data collection and recording

Where and when

I visited Bath and Aarhus in Winter. From the 27th until the 29th of November 2012 I was at the Faculty of Architecture and Civil-Engineering in Bath. The first day I spend exploring the campus and the building on my own, to prepare myself for my interviews on the second day. That day, I spoke with staff and students and I was shown around the building. After letting it sink in a little, I visited the school again on the third day, to revisit some places I had questions about.

In February, I visited the Aarhus School of Architecture. There I spent three full days at the school from the 11th to the 13th of February. Learning from my experience in Bath, I had arranged beforehand that I would have a place in one of the studios. To observe the students there and to have a base from where to explore the school. On the first day, I witnessed an
“The Aarhus School is located in the centre of the city - at the point where the old city centre and the harbour assemble around the major artery of Nørreport - the school has spread over the years from an initial site of two or three buildings to acquire a major part of the northern quarter of the old town centre. The result is a genuine city campus model, but in this case one that has gone positively viral. The School spreads through existing building stock and adjacent courtyard spaces, accepting the conditions of the city as given. There is very little adjustment to the buildings occupied by the school even though a range of functions from office, studio, library and workshop occupy similar spaces. The auditorium is the only major new building in the entire campus. The result is a rich spatial experience for students who find their work spaces constantly pressing up against the city. To traverse the school is to traverse the city – not just on the ground plane but also in section.”

“At the Aarhus School of Architecture, studios are located in a range of buildings from old industrial sheds to school chemistry laboratories or gymnasium - in each case thoughtfully customised to operate as a studio or critique space. The result is a wonderful collection of rooms, each with a distinct identity and environment. The raw base palette and loose-fit flexible form of inhabitation ensures that studio spaces are robust in nature and invite experimentation and engagement - unlike the anodyne ‘office environment’ studios space which can be found in many architecture schools today. Every student at the school has their own space which they occupy for the full academic year, reinforcing the curriculum which remains incredibly studio-centred and places the student in the studio as the centre of their educational experience. As students’ progress through the school from year to year, each of these studio spaces is enjoyed in turn until, by final year, students have completed something of a city tour.” (Reinmuth, 2011)
interim critique in the studio I was in, and I was shown around the school a bit. The day after, I got a tour of more of the school’s buildings and did a number of interviews. I spend my last day in Aarhus walking around the school by myself, taking additional photographs and notes and doing some more interviews. The studio throughout my stay was my place to come back to, to take notes, sort my thoughts and make sense of them. It also allowed me to observe how the students in that particular studio work.

Recording data
I took notes by hand, of my thoughts and observations. Beforehand I prepared myself by reading up on how to take field notes. This proved helpful, but when it came down to it, I have just written down everything that came to mind or seemed important, in chronological order. Sometimes there was also some time between taking notes and the actual events. It’s sometimes hard to take yourself away from observing to make notes, as it means you will miss some other things.

The interviews I recorded with my smartphone for transcribing them later, at home as there was no way for me to otherwise capture them properly. The photographs I have used to document the schools, inside and outside. Using them as an additional source of information next to the interviews. I have paid special attention to the different types of studios, the individual student workspaces, the furniture, storage options and the student’s personal stuff. They illustrate maybe more than words could say just how the students use their studios.

Data processing and analysis
Transcription
For transcribing the interviews, I used ‘A simple transcription procedure’ described by Thorsten, Thorsten and Schmieder (2012) in Manual (on) Transcription. Transcription Conventions, Software Guides and Practical Hints for Qualitative Researchers. 1st English edition. I looked at several transcription procedures and read about the constraints, opportunities and politics of transcriptions. This seemed a clear and not too complex system suited for my purposes: in my research I am interested in what is said and not in exactly in the mechanics of how it was said. My adaption of the procedure is included in the appendices.
Pseudonyms

I have used pseudonyms for all the participants in my research. Although my study is not touching on really delicate matters and would be unlikely to harm any of them, I find it is important to preserve their anonymity. Especially for the students. They have given me their views and feelings freely, but would not be in a good position to defend themselves in the unlikely case, they would be used against them somehow. The staff members I spoke to might be in a better position to do so, but even they might for a myriad of reasons not wish to publicly connect themselves.

Analysis

For a number of reasons, I have employed only a limited form of analysis on the material I gathered. I did so, firstly, since I am new to this type of research and analysis. It would be unlikely that I would have executed a more complex analysis properly, most likely leading to worse rather than better conclusions. Secondly, the quality of the material, the interviews and field notes varies: overall improving as my research progressed. Practice makes perfect, or at least improves. It would be somewhat silly to use powerful and extensive analysis techniques on data collected by an amateur. I went through my interview transcriptions and notes, with markers - digitally and on paper - roughly coding them with concepts, for example living situation or concentration. I assigned codes intuitively and sometimes renamed them later, or discarded them. Although quite common in qualitative research, I have not used advanced computer software like MAXqda for this coding. I have looked at it and tried it a little, but given my inexperience with such programs, old fashioned markers seemed a better way of trying to understand my material.

I went through this process for each school individually. Sorting the interesting pieces by their assigned concepts. From there, I tried to make sense of them, also drawing upon my collection photographs. Drawing possible connections between them and turning the fragments into three coherent stories.

Limitations

Like every research project, this study has its limitations. It has been small scale with me alone doing the research over a short period of time. Normally, in a study of this nature, one would first do a pilot case. To test the proposed methods and techniques, and assess if they need
to be improved or adjusted. The time available to me was limited, and I had not enough time to perform a pilot case before commencing with the ‘real’ research. Combined with my inexperience in this type of research, I learned along the way. As my research progressed, I developed my skills and with it the quality of the subsequent data improved. This however does mean that the data I collected in the beginning of my project, I gathered less skillfully and contains sometimes less depth or is lacking in some areas. Making the material slightly uneven. My research has also been influenced by my personal interests, biases and behaviour. As it started out from my personal fascination, it has always been a very personal project and experience. This has shaped what I asked in my interviews and noted while I was observing. It has framed what I ‘choose’ to see.

**Dissertation structure**

The remaining part of my dissertation continues with the results from my research at the three different schools. One chapter dedicated is to each school, describing the schools, the studios and the students experiences. In the concluding chapter I put them side by side, looking at the differences and commonalities between them, trying to distill some general truths and discuss the potential and limitations of my study.

The transcription procedure I have used and the interview transcripts themselves are included in the appendices. I have also included a reflection on my experiences as a first time social researcher in the appendix A field experience and a reflection on the relationship between my research described in this dissertation and my design of a small architecture school - both of which are part of my graduation project - in the appendix Research/Design. In addition to the usual Bibliography I have also included an appendix ‘Resources’ with sources I have used to give myself a crash course in social research methods and ethnography, which might be helpful to anyone wishing to undertake a similar project. They were of tremendous help to me.
Figure 2.01.
The skyline of Bath.
Photo credit: National
Trust Images/Andrew
Butler

Figure 2.02.
Aerial view of the city of Bath and the university campus.


02. The Department of Architecture and Civil Engineering, University of Bath

In this chapter I describe my experiences and findings from my visit to the Department of Architecture and Civil Engineering in November 2012. Using examples from my interviews with students and staff I attempt to portray a picture of everything I learned, thanks to all those so generous to let me ask them a million questions while I was there.

The school

The Department of Architecture and Civil Engineering is part of Bath’s university campus, located outside of town, on the top of a hill east of Bath. Famous for its Royal Baths and Georgian architecture, it’s one of England’s towns most visited by tourists, only second to London. The campus is about a thirty minute bus drive from the town’s centre. The University of Bath is quite young, only receiving university status in 1966 by Royal Charter (University of Bath, 2013). The campus architecture contrasts sharply with the predominantly 18th century Georgian architecture of central Bath: while using the local golden-coloured Bath stone used for most of Bath, the campus was constructed in a much more modern aesthetic in line with the ideas of that time. In 1978 Peter Smithson was appointed as part-time professor of Architecture at Bath and at the same he and his wife Alison received a number of commissions for the design of new buildings for the university campus. Four of those were completed. With these four buildings they aimed to create a sense of completeness, since the anticipated rapid growth with which in mind the original masterplan was designed did not materialize. The School of Architecture and Building Engineering was the last of those four buildings (Turnbull, 2011).

The School of Architecture, building 6 East, is positioned at the Eastern end of the Parade, right in front of the bus stop and parking lot. Entry to the school is on level two, from halfway up the stairs leading to the campus Promenade. These are also used by students from the other faculties arriving by bus. The floor plan of the school bends and cranks in every direction. Navigating the school if you are not familiar with the building proved to be quite
Chapter 02. The Department of Architecture and Civil Engineering, University of Bath

Figure 2.03. The Faculty of Architecture and Civil Engineering, University of Bath.

Figure 2.04. Campus map of the University of Bath.
challenging. Inside, you go up another set of steps and bring you to a space quite small and oddly shaped, more like a widening of a corridor than anything else. Looking at the plan, level two is filled with staff offices, some crit rooms and two very small lecture theatres. Down in the basement, on level one is the workshop. The student’s studios are up on levels three and four. All in all, the school is quite small.

**Access**

After having no luck initially in reaching anyone at Aarhus, after several attempts, I decided I would also simultaneously start trying to get access to the school in Bath, to not waste precious time. When the contacts provided by our international office did not answer, I boldly sent an email to prof. Adam Williams, who is, amongst many things, Professor of Architectural Design, Studio Leader for the final year MArch studio, and the Head of Architecture at the University of Bath, who I was sure would have some interesting things to say. I asked him if it would be possible to visit his school, interview him and also do some interviews with students if possible. To my surprise and joy, he answered the very next day that he would be happy to meet with me and arrange for me to talk to some students. Things went very quickly from there, and less than two weeks later I visited the Department of Architecture and Civil Engineering in Bath.

Access to people and spaces then went somewhat like a chain reaction: I met first with prof. Adam Williams and interviewed him. Afterwards prof. Williams showed me the second year studio and introduced me to mr. Nelson Bishop, the Year 2 Architecture Co-ordinator. After my interview with mr. Bishop, Casper, one of prof. Williams’s master students was so kind as to give me a tour of the building and the studios, let me interview him and introduce me some other students. I met with David who did his bachelor at Bath in Delft. He is now a fellow student of mine in Explorelab.

**The importance and allocation of studio space**

Providing physical studio space for its students is an important part of the philosophy of the Department of Architecture and Civil Engineering. As Professor Adam Williams, explains: students learn the most from other students around them and it’s very important to provide space dedicated to that, giving the students a physical space for collaboration and discussion 24/7:
Figure 2.05.
Floorplans of 6East, the School of Architecture. The odd bedding corridors are marked in grey.
Prof. Williams: “we always had a very (..) strong philosophy about studio and studio based education. So for our architecture students, having a studio which, in which they can have a personalised (.) permanent workspace has always been an important part of the education we offer, and I know, not all student schools of architecture work like that, and there are various ideas about how important it is. But we found that actually, if a cohort is able to kind of work together within the studio environment, one of the most significant learning resources that cohorter student has (.) are other students, within the studio. And that we tend to find that the achievement of the students is related to how well they work together as a group. And although we offer (.) some lectures and tutors and consultants come in to help in the studio (.) actually if they work in the studio eight ten twelve hours a day, most of their direct kind of educational contact is with themselves and with their peers and with conversations between students in the studio and with collaborations, and unless you’ve got a physical space (..) for that collaboration and that consultation to take place in (.) it is very difficult to encourage it to the level of frequency and consistency that you would otherwise want. So, in recent years, we’ve been (.) rather undersupplied with space. It has been quite difficult for us to get studio space for all our students, but we’ve always maintained them and they’re open seven days a week twenty-four hours a day”

As prof. Williams mentions however, the school is pressed for space. The main building, originally designed for year groups of thirty students, is now much too small for the current intake of about 100 students each year. Consequently, the school has partly overtaken the adjoining Engineering building (4 East) to house their first year students. New this year is that also the second year students are housed in another building, not even connected to the main building, on the Southwest side of the campus. The studios that are within the school are distributed based on student numbers. In June, all studio staff members get together, and with big coloured pens and a floorplan of the building they decide which years get which studios in the coming year. The students are then allowed to choose for themselves, in which of the studios allocated to their year they wish to sit and:
Prof. Williams: "students quite often like moving around. They'll even some of them will move around in the middle of semester two, their Easter comes in the middle of semester and just for a change of scenery, they'll (.) spend a day moving in, over Easter, they choose somewhere to work, for the final part of the project."

Because, he says:

Prof. Williams: “I think it's partly because sometimes you get sick of being in the same room with the same people. So occasionally it's nice to have some other people (...) to sit next to.”

Another reason for moving is that Bath runs a placement program. It is common practice for British architecture schools that a year of work experience follows after a three year bachelor. Bath however has chosen to integrate working in practice at the end of their second and third year of their four year bachelor programme. This means that in the Spring semester, all second and third year students go elsewhere on placements, leaving much more room for
those that stay at the school. It is somewhat like the tides, and come Spring, those that stay behind, spread themselves out more over the extra available studios in the building.

**The studios**

**First year**

This year, this first years will also make a move from one studio to another. During my visit, the first year studio was located at the bottom floor of 4 East. There, the first year architecture and first year engineering students jointly work on projects in one big studio. Even though it is a large space, since there are so many of them (about 200), the students don’t have their own assigned desks in the space but come in only on scheduled days for tutorials, with different groups coming into the studio on different days. They are the only students in the school which do not have their own personal desk. While I was there, it was very messy but also very empty, there were only two students working there. It’s hardly surprising, given that the atmosphere in the room is much less than stellar: dark and dirty, looking tired and worn and almost without views. Stools and tables are scattered across the room with fixed desks lining most of the walls. Scraps of paper and foam and partly completed models are on almost any surface. In Bath, only the first years live on the campus. Since there is not enough room, after that students go live in town or occasionally in one of the surrounding villages. Some of the older students I spoke with seemed to be of the opinion that the first year studio is quite terrible, but that it’s sort of okay since they live on campus, close to the facilities and thus can work at home.

_Casper: “I think a lot of people that I knew certainly were kind of put off by their first year experience. Which I think is, I can see why they do it to the first years but I think it’s a bit of a shame that it does kind of spoil it”_

_Two girls: “the first years have really got the gore end of the deal. They’ve got like they just get two big rooms and it’s just constantly noisy but they all live on campus, so they always work at home”_

_Casper: “I think it works really well I think it’s quite a good compromise, the first years are, sort of looked after and they’re on campus (.) and they are kind of close to the facilities”_
In Spring, when the second years leave the school to go on placements, the first years will take over the current second year studio. Then, for the first time they will get personal desk.

**Second year**

The second year now occupies the former Non-Academic Staff building which too was designed by the Smithsons. Very different from the School of Architecture and Building Engineering building, one large open plan space comprises almost the whole building. The faculty is experimenting with the open plan there and all the second year architecture students are in this one room together. The tables are arranged in rectangular islands, arranging the students in their respective tutor groups. Sitting closely together, each student has their own desk and chair to work. Having their own desk is a new experience for the students, as Mr. Bishop explains:

> Mr. Bishop: “they will have a fixed desk (.) for the whole year, which is something they’re not used to because they, of the lack of space in the first year (.) so it takes a while for
them, to understand that studio culture. But probably thirty per cent of the year maybe really get it and they bring their stereos in"

After spending a year in 4 East, or mostly at home, this studio with personal desks is quite a change. Nonetheless, during my visit, almost all the second year students seemed to be busily working and having tutorials in the studio so they seemed to adjust quite fast. In such a large space, with so many people, I had thought noise would be a major problem. However, Nelson made it clear that this was actually the least of their problems:

*Mr. Bishop: “acoustically it's not bad, it's not too bad. We were worried about that (.), because we've got (.hundred students, ten members of staff, potentially all talking at the same time, but this is kind of normal, this kind of (.), there's a kind of buzzy level of business (.), but nobody gets, drowned out, so it turned out to that was the least biggest problem”*

The fixed arrangement of the tables in in islands however does cause an acoustical problem:

*Mr. Bishop: “We, the biggest problem acoustically, is that we do, we do studio lectures so because of the format, the fixed format of the tables (.), it's very difficult for us (.), to project (.), all the way to the back, but it's also kind of difficult for the students to, come forward because there is no way of really moving the, semi-fixed pieces of furniture.”*

Two benefit of the openness of the studio mr. Bishop names are firstly that it sort of resembles a larger practice, which is a good experience for the students:

*Mr. Bishop: “because it's kind of like a big office (.), so if you'd go to Fosters or (.), Grimshaw's or Rogers or whatever they've got lots of staff. Watkins, Walkers, Webster's (.), the kind of big open plan (.), collectiveness”*

And secondly, as I experienced first hand right after my interview when mr. Bishop asked the students to put their hands up if they would use the studio during the weekends if the
Figure 2.08.
The second year studio.

Mr. Bishop interrupting studio work and asking the students to put their hand up if they would use the studio in the weekends if it was heated.
heating would be switched on: announcements to all the years students can be made on the spot:

*Mr. Bishop:* “and it’s great for us because we (.) do (.) on one or the two years need it (.) so if we find that there’s a problem, we can just stop studio and say right, we need to have a conversation about x or y or, clarifications on a brief or, if the students are all struggling whereas before, we’d have to organise a lecture theatre and then it would be slightly out of kilter and some of the problems would be solved already and (.) so yeah it’s working fabulously.”

Besides a table and a chair for every student, and some workspaces for Nelson and his fellow staff, there is not much else provided for in the studio. There is only one printer for the whole year and the building is located quite a distance from 6 East and thus quite isolated from facilities like the laser cutter, the workshop and the plotters. As mr. Bishop talks about his wishes for the space:

*Mr. Bishop:* “It would be better, nicer to have (.) more even light, because we do struggle with some of the students that are towards the back, so a kind of more even light, but what we think we really struggle with is (.) because we’re slightly remote (.) we think we can do with a less centralised system, so what we would prefer is this space, a couple of associated offices for staff, for pastoral care it’s very difficult in open plan space so, if students have got difficulties that are outside of the academic environment or indeed are part of their academic learning, but we need to speak with in private it’s really tricky here. So, cellular space is, would be really useful (.) but also localized print units, you know a hundred students paying as we work down, they are all paying ten thousand pounds of fees and we have, I think it’s only fair enough that they should have a plotter in here…. We’ve got one A4/A3 printer for the whole year…. and it would be nice have a kind of localized workshop, so you know, to have, a space that could get dirty, a space where they can do all their printing … so I think it’s less to do with the specifics of the space we’ve got and more about the two or three things we’re missing which are actually quite small (.) but would make a huge difference”
Chapter 02. The Department of Architecture and Civil Engineering, University of Bath

Other than that, he is rather happy with the studio. Critts however, are usually done, like the rest of the school, in the designated critt spaces in the main building. The open plan - or the small spaces in the main building - just don’t lend themselves very well for it.

**Third to sixth year**

The third, fourth, fifth and sixth year students are the ones actually in the main building. Their studios are up on levels three and four. The small cellular spaces are strung along the corridor. They contrast sharply with the large open plan spaces of first and second year and due to the variations in the floor plan, almost every studio is unique in its particular shape and dimensions. Also, the studios on the top floor are much higher than those a level below, and have, in addition to the windows, skylights facing North. Interestingly, while Mr. Bishop said that the large open plan space of the second years is a good preparation for practice, Prof. Williams said the same thing of the smaller master level studios. They are just referring to different types of architectural firm:

*Prof. Williams: “in especially the M_arch level to have rooms in which there are, you know relatively small cohorts of students (.) people are able to work I think in a (.) in a way which is (.) analogous to a sort of (.) a small office studio. So it’s a kind of good preparation for practice.”*

Some studios originally were intended as seminar rooms, but for the lack of space have been converted into workspaces for students. Not all of the studios are still in their original state, as at least one wall on level three has been knocked down, creating one larger studio from two smaller ones. Interestingly, the students in that studio remain seated just if the wall was still there, since the furniture remains unchanged. Commonly, almost everyone sits facing the wall, with their backs towards the middle of the room. In the middle of the studio there are some freestanding tables, either in use as workspaces for students or for model making and storage. The desks lined against the wall are permanently fixed to their location. In a few studios on level three there are only free standing tables. The studios are very crowded, given the average desk space per student only measures about 120 cm by 60 cm. Besides a desks and chairs, the school provides each studio with its own fridge and microwave. It also allows students to bring some of their own electrical appliances.
Figure 2.09 & 2.10. Casper's studio, where a wall has between two studios has been torn down, creating one large studio.
Most of the permanent desks have some sort of small storage cabinet underneath and the freestanding ones all have one large drawer underneath. In almost every studio there is a shelf above the windows and in an occasional studio there is also some shelving on the wall. These shelves however, have a limited depth of about 30 cm. The students use them mostly to store smaller models or scraps of wood and paper. Larger models are stored on tables in the middle of the studio, upright if those aren’t free and the model allows it or on the students personal desk. Like in first and second year, here too model storage is an issue:

Danielle: “the models that we’ve just done for the crit we have to keep until the end of the year, and there is no extra room to put them. So they just live on our desks which means there isn’t enough desk … the models are in the way and we can’t put the models anywhere else. So they just sort of (inc.) And then they get broken because they’re out and we have to sit and repair them (. it’s just bad. So storage, storage I’d say, is a big, big issue.”
Casper: “Sort of big models and things can be a problem but there’s no sort of (...) model store dedicated for our kind of year use during projects so I mean as you kind of saw up in the sixth year studio, there sort of two metre square models start appearing and it suddenly becomes, you know that’s going to be eating into the workspace.”

As weeks go by, models start piling up and filling up the studios. Many studios are very very messy. And it’s not only model storage that’s a problem. The available amount of cupboards and lockers is not enough for all the students, meaning that not every student has one. Student’s have to get there early in the semester if they want to claim one.

Danielle: “Some people have them but you have to get here before the start of term to get one because there aren’t enough. ... there’s I think about fifty between, every, between everybody, and that’s not just us, that’s like all the years, it’s about fifty. So you have to get here really early to, get in time to get one.”

Not all students feel the same about it being a problem though. While Lindsay and Danielle believe it to be a big problem, Casper feels it’s kind of okay:

Casper: “I think (...) generally we have enough storage because all the desks have a locker underneath and things and, there are other lockers kind of scattered around in the corridors. ... generally I think we do, we do ok for storage. I think (...) in some of the student meetings we’ve had (...) people have always complained about the storage, but it’s one of those issues you can never have too much storage so (...) they will always complain about storage really. At least, so I think. I think generally we, we do ok.”

But they seem to have different opinions just about how many lockers and cupboards there actually are. Looking at the studio walls, most of them are full of drawings, sketches, renders and to-do lists. The architecture students at Bath quite like to pin and tape things up and pin up space is rather important to them. But unfortunately, also here there isn’t plenty of it to go around:
Figure 2.12. Another top floor studio, filled with models, drawings and materials.

Figure 2.13. A studio on the third floor, with fixed desks against the walls and some loose tables in the middle.
Danielle: “There isn’t always enough pinup, like we’ve got I don’t know if you saw it like this pin up space on the walls but if your desk is in the middle you don’t have any space to pin up which is can be really annoying. I mean I was in the middle last year, and we had, we had this big grey screens that went right down in the middle of the room and it made it feel like two rooms and it was really annoying, but otherwise we had no space to pin anything up. And it was, we kind of needed it there so!”

Even the windows are used, when wall space is lacking:

David: “the windows were most of the times (...) blocked with like you know tracing papers and stuff”

Another reason some students like to put things up on the walls, is the drab appearance of the studios:

Lindsay: “And because the studios are quite bad, so when you put some colour and stuff on the walls it makes it a bit more friendly.”

All the studio walls and ceiling are painted white. Here and there the paint is chipped. Next to all the leftover pieces of tape, there are tiny holes everywhere, the result of innumerable pushpins being stuck into the wall over the years. The floors are covered in some sort vinyl tiles which are bedecked with all sorts of large and small stains, of paint, glue and chewing gum, topped with a mixed layer of sawdust and scraps of wood, foam and paper. And it’s not just the studios, the whole building and it’s furnishings look worn and tired. It’s not surprising with the intense use it gets. However, this is not really a bad thing and the students rather appreciate it actually. It allows them to experiment, and not feel bad if they (temporarily or permanently) make a mess of things in their work process:

Danielle: “The bottom like the bottom of my jeans they’re usually covered in, yeah, see, covered in, scuff from the studio. (...) but I quite like it, because it means that if I’m doing, I do like the model making, so if I’m model making, I can kind of make a mess and it’s (...) not like (...) it’s not slighting anybody.”
Figure 2.14.
Tracing paper covering a window in Casper's studio.

Figure 2.15.
Some colourful pieces of paper stuck to the walls in Danielle's and Lindsay's studio, to make it less drab.
In fact, even prof. Williams is positive about it:

Prof. Williams: “it's not too precious, you know it is designed in a relatively kind of pragmatic tough way. The materials are (. .) generally sturdy and robust and they can take the sort of (4) I was gonna say the sort of abuse that students lay out, but you know, you, they, an architecture school needs to have a certain toughness about it, and it can't be a
sort of polished corporate environment because it in a way then students are frightened to touch it. So I think there is a sense where the students do kind of, especially in their studios, they, they’re able to kind of transform them year on year."

A less positive thing however is the lighting quality throughout the building. Many corridors and stairwells are dark, due to lack of windows and broken light fixtures. Some students complained about the amount of and quality of the light in their studio, even though they have one with a skylight:

Danielle: “the light is really kind of glary”
Lindsay: “Yeah, there’s something harsh in it really, in the evening you know the lights are, really, you know, artificial and it’s quite harsh”
Danielle: “it’s quite nice to have a lot of light. We still have the lights on during the day because even though we have all the huge roof lights there isn’t enough light.”

Lastly, since space is so limited and the boundaries of individual desks are not always clear, especially the ones of those fixed to the walls, sometimes students use another students desks in addition to their own. This can be a nuisance if those students don’t clean up their mess afterwards:

Danielle: “People use my desk when we’re not there and leave a mess, so that’s annoying.”
Lindsay: “We go home in the evening, and they might move and work on our desk, but then sometimes they leave all their stuff everywhere so, when you come in the morning I have to tidy up someone else’s mess. So I guess it’s not, probably not segregated enough”

Other things that get “borrowed” are small items like pens, rulers and erasers. Theft of more valuable items like laptops doesn’t seem to be a common problem:

Danielle: “Like things, stuff like rulers and stuff goes //mostly// but I’ve never heard of anybody’s computer or anything (inc.) you know you can leave (.) expensive stuff around, but it’s just the kind of little things that go missing (inc.) I’ve left my camera there and
my laptop. If you go to a lecture you can just leave it there and come back a little bit, I’ve never heard of anything going missing.”

Working in the studio

Many students from third year on seem to work regularly if not mostly in the studio. Several possible reasons present themselves. For one thing, excepting the first years, all the students live off campus. Most of them travel to the school by one of the many buses from Bath or the surrounding villages. Transporting drawings, materials and especially models in public transport arriving with them intact is rather difficult, if not impossible during rush hour. Additionally, most of the model making materials the students buy at the Student Union shop opposite the school and the space many students have at home, is often quite limited1:

Casper: “some of the rooms can be (.) a little bit small. You either get the sort of, what would have been the kind of big, the main bedroom for the house which is quite generous or the kind what would have been a very small box room which is, kind of too small. So it can go from kind of one extreme to the other. But, I think for most students its fine but I think with architects or drawing boards and plans what have you I think that’s why, in Bath in particularly, all the years tend to make, kind of good use of the, kind of studio spaces. We are quite lucky with how much space we have, so.”

Of course, students sometimes work at home:

Lindsay: “I’ve got quite a big room so I can spread my stuff out so/ ... Actually I kind of sit on my bed because mainly because really it’s like laptop work, or I would use the desk if it were kind of (.) stuff on tracing paper and/”

Danielle: “I often work in bed because it’s warm and my house is cold so”

However quite often they seem to prefer working in the studio, to keep a good balance between life and work. Casper usually avoids working it home:

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1. Based on the students remarks and looking through listings on websites for student housing provided the university website.
Casper: “I try, try avoid it. Some people go the other way and work predominantly only at home but I think in Bath the kind of, the kind of, the usual model is to sort of do work in the studio and then kind of supplement it, with work as required.”

Casper: “the idea of having a kind of space that you know is yours, that you can sort of work you know, and leave a model out, come back to it in the morning that sort of thing, that’s a really a kind of asset, a kind of benefit to the school.”

He explains it as follows:

Casper: “I normally, I sort of make a point, as I’ve kind of gone up through the school I try and kind of separate work from normal life and that’s sort of an easy way of doing that. I’ve found it’s just work, you know work is done at University and then at home it’s either a bit of gentle reading or getting time away from, from/”

Casper: “I think it’s just, a sort of it’s a kind of pleasant space, dedicated to the work, and I kind of seem to respond quite well too that I guess. I mean I, you know, I’ve had, some people work up here, because they don’t have space at home, but I have a sort of desk at home and things, so that’s not really really an issue. It is nice knowing the tutors are you know, available, if you need them, but generally they sort of come in for lecturing or tutorial days and, the rest of the time you don’t necessarily, necessarily see them …) Yeah I just in previous years I have sort of worked at home and things, but I think, in terms of, that sort of healthy work life balance I think/”

Even in the weekends, he rather comes in to the studio, to keep the distinction. Danielle shares Caspers opinion, but is a little more direct about it:

Danielle: “I tend to work in the studio most of the time because otherwise I don’t know how to sleep properly. Because I tend to, sort of I can’t distract myself from work, so I can do … Yeah, I tend to work here … I don’t spend a lot of time at home so.”

Sometimes it’s about the conditions in the studio, that influence the decision of where to work:
Lindsay: “During the day, I work in the studio (.) but in the evening I prefer to, go home, particularly our studio can get (.) noisy. We’ve a lot of groups, in the studio, in the evening it can get really, sort of noisy and some of the groups, so they’re not necessarily working and I just find it difficult to if we got loads of stuff to do essentially, it can be a bit (. ) distracting. So I prefer to go home (. ) when I’m when I can just be by myself in quiet and concentrate and get things done but, during the day or in the morning it is quite nice, because we get in early (Door squeaking) no other people in there so (Door slamming shut) it’s quiet!”

How the studio conditions are judged and how important it is to work in the studio however varies amongst the students. David, for instance would actually rather work at home than anywhere else, since he feels pressured in the studio:

David: “I divided according to the, which stage of the project I am. In the beginning (...) which is, somehow (.) more personal to find out what you want to and how you want to do it, somehow I find myself working (. ) alone. Maybe in the middle where I see that I want to see what other people are doing and how and find out where I am in terms of, what the next is doing and I would stay a bit at the studio, but (. ) I never felt too comfortable in the studio. For the, when I was doing individual projects. When it was a group project of course all the time but the studio it was fine but when doing an individual project, at least for me it was a quite (..) difficult to concentrate there because (. ) I need my, silence and my space and my I don’t know, I smoke also which makes a difference.”

David: “when it was an individual project I prefer to have my (.) to be, escape from the madness of the studio. Sometimes, because you see, all this competition going on and (. ) which is good, I couldn’t have it in a daily dose you know (Laughing) I, I personally feel that I have to you know, have to be there I have to relate, I have to (. ) discuss but (. ) I couldn’t really produce there because probably (. ) I need, you know to, to create my own (. ) illusion in a way and my house that I’m doing what I can and moving on and then on the judgement days of twice a week to, to somehow see what is going!”
If David did choose to work in a studio, he would prefer to work in a corner. Being in the
corner means more desk space due to the configuration of the desks and also, you are not
feeling like you are sitting in between two other students, since you can’t see the one behind
you:

David: “Personally I prefer corners. Because … for example if this is the wall, the corner
then there’s one table here and one table there, the actual size of the tables is this one but
you there also is this one. This is a good extra space for (.) and I always like to be here or
here (Pointing) at, I didn’t really care about the window because actually the windows
were most of the times (..) blocked with like you know tracing papers and stuff so”

David: “I preferred corners (. ) for some reason, maybe it was space related (..) and ( ..)
also, I maybe it is because you know when you have three desks and you are here you
always have two people next to you (Laughing), when I’m in the corner, you have (.) you,
u this side, this guy is not next to you, you know you understand it’s not!”

David: “when you’re in the middle of a straight line somehow it doesn’t feel that you ( .)
I like to be isolated, when I work. I’m not an unsociable person, just when I work.”

David: “being in the centre is not good. Centres are not good.”

But a preference for not working in the studio might also be related to the amount of pressure
some students feel in the studio:

David: “at the university you are in this madness and then you go home and you have to
escape from this madness, at least it is to me. And have to be able to ( ..) to you know not
be frenzied about what is happening what they others doing, what other guys are doing
and when, since we’re having, such a frustrating ( .) study, then one can actually really,
surpass you this feeling”

And even living with fellow students of architecture can create pressure sometimes:

David: “I had the luck not to stay with architects…. I like that I wasn’t staying with
architects, because I was able to work, and then when I finished work I would go out
and (.) not discuss about work anymore and, feel that work is finished now. Tomorrow again. When you live with architects, this is never the case”

Striking a good balance between life and work and keeping them separate in a way seems very important to the students. However, each and every one of the students very much appreciates just having a studio space and a personal desk. They might complain about insufficient and low quality lighting or the amount of noise due to the studios being packed chock full with students. In the end, the students love their 24/7 access to the school and use it, very often also working in weekends and late at night. It gives the students the freedom to shape their own timetables:

David: “In Bath it’s twenty four that’s like amazing. You could, go in any time in your studio, print whenever you want and (..) use the workshop and everything twenty four hours. ... You can really make the studio your place.”

David: “I could wake up and go to the university at two o’clock and not think that, in eight hours I have to go. I haven’t, I can stay here for the next three days if I want so ... the feeling of freedom”

Danielle: “I use it quite a lot. I’ve been here until three in the morning, last week every night. And then I actually get the first bus about say half past seven. But that’s around the crit, only when things are really hectic and!”

24/7 access is not only very useful during stressful times, but also when the students use the studio as a second home, a base:

Lindsay: “Yeah, but even when it’s not crit, it’s quite nice to just be able to go in and out, so you know that if you left something in the studio you wanted to go, for the weekend and pick it up, you can get it, so it’s quite good. ... it becomes like a second home.”

Lindsay: “like, if you were doing something in the evening on campus you could just leave your stuff in the studio, and go to that and then you can pick it up on the way back, so you know that it’s fine.”
However, because the studios are always accessible, this can maybe sometimes create the feeling that you also should be always working:

David: “because it was accessible twenty four hours they expected you to, use it also during the weekends and you know, the weekends are not really free for architects.”

And the studio is not just a space for work or to store stuff:

Casper: “it is a good kind of social environment and (.) you know there’re a lot of procrastination just talking and it’s, I think (.) it’s much of a kind of social bases then a space just for work. Which I think is a really good thing, because (.) you know it’s a quite sort of hectic course and kind of having the opportunity to, just knowing you’ve got a space to, that you can go back to …

However, any other form of social space is completely absent in the school. This is well illustrated by my interviews with students, held in the CAD lab, for lack of any other space within the building to just sit down and talk without being disturbed or disturbing others:

Casper: “that there is no social space for the students, there’s no (.) break out space, there’s no, sort of canteen that we have, that, the sort of microwaves in corridors or we’re having these meeting in a CAD lab, because (.) I couldn’t think of anywhere else, you know without going into another building they would actually have a kind of space.”

The school has no canteen. The need for one has been largely relieved since the Student Union across the Parade offers one. Or students can go to any of several cafés, bars or small supermarkets along the Campus Parade. Students usually go out to get something and bring it back to the studio:

Lindsay: “In the studio. //We have like (.) we have no rooms for coffee breaks and stuff/” Danielle: “//(inc.)no nice place to take a break though, it’d be nice to have a// Yeah we have group coffee break, but we tend to go fetch it and come back. There isn’t really anywhere else to go.”
For some students, it's a way to get out of the studio:

Casper: “Quite a lot of people go out and buy. I tend to buy sort of lunch and then tend to come back to the studio, or bring packed lunch with me. We’ve got the Student’s Union which is just over there (Pointing) so that’s quite convenient and there is a coffee shop and sandwiches and (.) (inc.) things over there. But generally it’s a sort of get away from the department (.) I tend to go for a walk just around the lake which is a quite sort of pleasant area to the sort of South, so yeah I just go out and have a stroll out there. Yeah if you wanted the kind of social spaces generally the Student’s Union or (.) one of the bars or shops on campus.”
However, it also means the school lacks a space for assembly on its premises, a casual meeting over coffee or lunch. And there also isn't any exhibition space. Some sad, seemingly forgotten mishap of objects and drawings can be found around the main entry to the school. In the corridors, here and there some photographs or drawings are hanging. All in all however, there's almost no display of student work. And without a canteen, combined the small cellular nature of the studio spaces, this makes students quite segregated in their respective year groups:

*Casper:* “the studios are quite small. Lots of small little rooms ... So at kind of Bath we’re quite used to (...) small cellular spaces that all have their own doors ... So I think that, typically noise isn’t too much of a problem but I would say the down side of that is that (...) particularly year groups can be quite sort of segregated that we don’t often (...) know students from other years, or you wouldn’t, necessarily stumble across kind of other projects or whatever what’s going on in the building.”

Also especially with the first and second year being so isolated from the rest of the school:

*Danielle:* “It’s very kind of year specific, there’s not a lot of cross pollination going on between years, so a lot of like (...) the third year students are to themselves and the kind of fourth years and (inc.) second years, particularly with the second years, they’re in another building, like a mile away and the first years are over there in the building next door so we don’t see any of them. But you haven’t, there isn’t really much mixing between the years”

You don’t just go wander in and out of studios, just to see what’s happening there:

*Lindsay:* “It’s because we (...) get to know other people, you might go and visit to specifically see a certain person that you know, just, you can’t wander around.”

*Danielle:* “(inc.) is two doors south of us (inc.) and she also works with people that I used to work with, so I will quite often go and see them, and see how they’re doing. But I go specifically to see them, if they’re not there I go back”
And moreover, since the students can decide for themselves who to sit with, they will most likely end up sitting with those students in the same studio:

*Lindsay:* “People will talk right within the studio that they’re in with people, but then (..) you probably tend to, you probably end up in a studio (.) with people that you kind of know anyway.”

And because the studio becomes like a second home for many of the students, they can be quite averse to intruders:

*Casper:* “there’s (.) it (.) because sort of, everyone’s you know inhabiting their building for quite a lot of time, it kind of becomes (.) their sort of (.) space or house really. And you do, you do kind of feel that you’re kind of trespassing (.) so I think that can, that’s a sort of a slight problem with the building and particularly being kind of stacked up on layers is well, there are things that are quite sort of segregated.”

In the end, the students mostly feel they are just too busy to be bothered, even though it would be nice to see what others are up to:

*Casper:* “everyone’s very busy working on their own project and you’re sort of blinkered which I think is a bit of a shame, because it’s lots of interesting stuff going on (.) so I think the building does kind of conspire to, to kind of encourage that.”

*Danielle:* “It would be nice, I think if I think looking back it would have been nice when we were in the earlier years to see more of what the other years were doing. But, it’s not such a problem (..) we’re so busy.”

This is why the open plan has its advantages, as prof. Williams explains:

*Prof. Williams:* “I think for the (..) for the lower years, there’s less (.) students feel less inhibited about going into seeing what other students are doing. If you’re in a smaller studio (.) with twelve or sixteen students, the students tend to get quite possessive of that
studio, they tend to treat it as their own living space or as their own, kind of defendable area. And, if you're a student from another year, or even someone who doesn't know anyone in that room, it can actually be it's a little inhibiting to go in and to start wandering around and asking people what they're doing. When you're in one big open space there's no barrier so effectively, it's much easier for a student that maybe doesn't know another student to just wander around and start a conversation about their work or just see what they're doing, you know, what model they're making or what drawing they're working on. So, I think having a, especially in the lower years where people, maybe people are less likely to just introduce themselves and start up conversations, having a more open plan, larger studio, probably has some advantages."

Both prof. Williams and mr. Bishop expressed their hopes for an extension of the school with a newly built addition building upon the experiences of the open plan second year studio. However, it's still in the very early stages of the planning process, and a long journey towards an expansion in space. For the coming years, the school will simply have to make do with the spaces it has.

**Conclusion**

The Department of Architecture and Civil Engineering in Bath was the first school of architecture I have been to beyond Delft. Visiting the school has been a transforming experience for me. Studying imagery and plans of the building beforehand, still didn't fully keep me from being slightly overwhelmed by all there was to see. Initially, I felt like an intruder. The school is so small and has not got any social space to speak of. When you enter, you are immediately right in the middle of it's narrow circulation. A reception or any visitor information is nowhere to be seen, so at first I felt a little lost. After wandering around the different levels of the building, peeking into the studios, what struck me was the quietness. There was no buzz or hum, as if being empty. The studios seemed dirty and very messy and overall the school looked worn and washed out. A bit lifeless. I had thought personal workspaces would be wonderful, but now I wasn't so sure. However, later on, having talked to staff and students, returning to Delft and reflecting upon my whole experience, I again altered my position.
It is true that the whole school needs some tender loving care. Repairs have been put off for some time now, and it’s really starting to show. Broken fixtures, worn finishes, beat up furniture. But this tired, but sturdy, robust interior can take some abuse, and get a little dirty. It’s what makes the students unafraid to try new things, even if they mess things up. In that sense it provides freedom since it’s not too neat to touch. Interestingly, every addition by the students seems purely functional, and almost decoration can be found in the studios. Something else that provides freedom, is the 24/7 access the students have to the school and their studios. Allowing them to create their own timetables, fitted to their particular needs and preferences. It can however also can induce feelings of having to work all the time.

The studio spaces are overall quite good spaces actually. The first year studio maybe not so much. As it used by 200 architecture and engineering students, the students timeshare the space and do not have their own individual workspaces. Forcing them to work predominantly at home. This is somewhat alleviated by the fact all the first year students get to live on campus. Living so close to the school makes it easier for them to work at home than for all the other years, who live off campus. The second to sixth year studios have a lot going for them.

All the second years are in one big open plan space together. Being so open and collective, it’s quite easy to see what other students are working on. This makes it less difficult to start up a conversation with someone you don’t know that well, or even not at all. This is a very positive thing, since especially in the early years of university, many students don’t know that many other students. They can really benefit from seeing their fellow students work and struggles and helping each other improve. The major downside of the second year studio is that it’s just a large open space. Besides room for the students to sit and work, it almost doesn’t provide any other facilities. There is only one A4/A3 printer for the whole year and since it’s located in a different building, quite a distance from the main school it’s quite isolated from the workshop, the laser cutter or plotters. Additionally, there is really no storage space, besides what students can store up or under their desks or in one of the lockers. And there is nowhere to pin anything up and the studio lacks a dedicated space for making models, since the room is not allowed to get dirty. It’s current use as studio space is temporary and it will be reverted back to a general teaching space next next year.

The small cellular studios of third to sixth year don’t have the drawbacks of first and second year. All the students have their own individual desks, although rather small. Most commonly, the walls are lined with desks fixed to them, with some movable ones in the middle of
the rooms. Depending on the number of students in the studios, these are either used as workspaces or for model storage. Storage space and space for models varies from being tight or not enough as a function of the fluctuation in student numbers due to Bath’s placement program and if the students work in groups or individually. The studios would be much more comfortable if they were used by smaller numbers of students. Currently, a student only has about two m² to work in, including the desk².

However, most of the architecture students in Bath seem to prefer to work in the studio, even if they are so crowded. Except the first years, all the students live off campus. Most of them travel to the school by one of the many buses from Bath or the surrounding villages. Transporting drawings, materials and especially models in public transport arriving with them intact is rather difficult, if not impossible, especially during rush hour. Possibly you could say that the students living off campus actually use their studios more, due to better their quality but also the difficulty of the transportation of stuff. But they are also allowed to use them more. Additionally, students buy most of their model making materials at the Student Union school, opposite the school and the space they have at home, is often rather limited. Also, since architecture is quite an intense course, many students like to keep work and life separated, preferring the studio as a dedicated space to work, reserving home for really being home. This is why students also like to come to their studios in the weekends or late at night, just to keep that distinction. That the students could really use more pinup space, storage space, desk space, or just really any space is a fact. The students however make do with what they have and it doesn’t keep them from working in their studios.

In addition to desks and chairs, each studio also has a fridge and a microwave, providing the students with some possibilities for food preparation, since the school lacks a canteen. Lacking a canteen or any type of social space, exhibition space, or lounge, combined with the relative isolation of each studio, makes the students quite segregated in year groups. The students also get to pick their own studios within those assigned to their year group. Very often they end up working in a studio with friends, students they already know. With no dedicated space to get out of the studio, but meet in the building, there is just not much room for cross pollination between years or even within years. The students complete a journey through different studio spaces, gradually improving in quality over the years, but they do it in near isolation, almost never looking beyond their own studio.

2. I came by this number by calculating the total square meters dedicated to studios from the buildings’ floorplan and dividing that number by the total number of students using those studios (the total number of students minus the first and second year.)
Figure 3.01. The different buildings of the Aarhus School of Architecture, North and South of the Nørreport.

Figure 3.02. View of the school from the Nørreport.
03. The Aarhus School of Architecture

In this chapter I describe my experiences and findings from my visit to the Aarhus School of Architecture in February 2013. Illustrated with examples from my talks and interviews with students and staff I attempt to sketch a picture as complete as possible of the insights I was able to gain, thanks to all those so generous to let me bother them while I was there.

A small city within a city

The Aarhus School of Architecture is nestled within the city centre of Denmark’s second-largest city. Slightly north of the real heart with shops, cafés and restaurants, it occupies about seventeen different, often historic buildings varying in age and size. Forming a small town within the harbour town, which is cut in two by the broad Nørreport road. The heart of the school is formed by the canteen, the library and the various different workshops for wood- and metalworking, which are found north of the Nørreport. Other facilities like the newly built lecture hall and exhibition hall, and the supply shop are also on this side. South, some very very old buildings and a more modern former primary school are home to mainly studios for students and offices for staff members and researchers.

Walking or driving along the Nørreport, you would most likely not notice there is an architecture school occupying several of the buildings on both side of the road. The exteriors of the different buildings give you no visible clues that they form a school. Even less so, a school of architecture. They blend so well in their surroundings, that even when standing in any of the school’s small courtyards that can be found between several of its buildings, you wouldn’t necessarily be able to tell them apart from other courtyards surrounded by homes and small businesses. It is once you get inside the buildings that you know that there is something different.

Access

To arrange my visit, I started by sending an e-mail to the international coordinator of the Aarhus School of Architecture. To my dismay, I didn’t hear anything and one week later I sent another e-mail as a reminder. Time went by and I got a little worried, but I didn’t know who else to contact. Finally, three and a half weeks after I sent out my first e-mail, just a few days before I left for Bath, I received a reply from Karin, a student assistant at the school. She
Figure 3.03. The many entrances to the school’s buildings. Taken from the school’s Student Handbook 2012/2012.
would be happy to help me arrange my visit and show me around. The reason why I didn’t hear anything for so long, was that my request had been passed on from the international coordinator to Karin, who forgot about it initially. When he reminded her of it after my second e-mail, she asked if it was okay that I would come and waited for permission from the head of the masters and postgraduate programme. With permission granted, eventually Karin contacted me. Then, over the following months, due to Christmas holidays and busy schedules, we mailed back and forth about the details of my visit. Finally, in the beginning of February I met with Karin in Aarhus and she was so kind as to provide me a spot in her studio, tour me around the different buildings and introduce me to students to talk to.

Studio space allocation
Karin told me the teachers sometimes fight over the best studio spaces. However, studios generally seem to stay where they are, only shifting sometimes due to variations in student numbers. Some of them seem quite settled. The Cultural Cultural Heritage department has an extensive display of historic building fragments lining the corridors near their studios.
In the bachelor years, students are simply assigned a studio and a space. These are predominantly located in one building, formerly a primary school (which is a little bit funny). In their masters, the students themselves pick a studio with a theme or style of working they like. Usually, students stay in a studio during the entire year. However, they can switch after the first semester, if they don’t like it as much as they thought they would or are not doing so well. Within the studios, students themselves can decide where to sit. Each studio has a fire escape plan hanging next to its entrance on which students can see the recommended layout of desks. It is a guideline. Depending on the number of students in the studio, they are free to adjust and rearrange it, using more, or less tables while keeping safety in mind. Usually it is first come first serve in the studios. At the beginning of the year chairs and disassembled desks are then usually clustered together, stacked in one corner of the room. The students who come in early start the process of reassembling and arranging the desks after the major clean which takes place during the summer holiday. They have first choice and pick the best spots. Some students go or return from internships, or studies abroad in the middle of the year. Others might want to switch studios. These students have to fill in the left over spaces. Finding their places between the students already settled in the studios. Sometimes, if they know someone is leaving students arrange to take their place.
Figure 3.05.
Floorplan of the M:A:D studio.

Figure 3.04.
Inside Studio M:A:D.
The studios

Studio M:A:D
My home base during my three-day stay was on the M:A:D studio on second floor - above the library and supply shop - of Nørreport 16, a four-storey dark grey, simple and unassuming building north of the Nørreport. M:A:D stands for Making Architectural Design. It is a master studio, both for first year and graduation and these two groups share one space. The studio focus on smaller scale architectural element, like building components, furniture with a strong emphasis on construction methods and materials. It has a very hands on approach, stimulating the students to learn by really making their designs, making extensive use of the school’s various workshops. A very physical way of designing.

I had agreed with my contact Karin to call her when I got there on my first morning, so she could let me in to the studio. Since all the studios are key coded or have a key lock, you need to have the code or key to enter. This keeps them relatively safe, since no one can just walk in, unless you are friends with someone in that studio which has given you their code or opens the door for you. Still, the school has had some problems with theft. Karin provided me with the code for her studio, so I could walk in and out and explore on my own.

The M:A:D studio is much like many of the other studios around the school: rectangular in shape with windows on both sides and an entrance at both ends. On one side you can look out over the Nørreport and on the other into the intimate courtyard below with the canteen against a backdrop of apartment buildings. The space is divided in three parts by two rows of columns, forming a common middle area with workspaces on either side. The students doing their graduation are all sitting on one side, and the first years on the other. Those working on their final project have two desks at their disposal. When I asked students about it, it seems to have become an unwritten rule that they get two desks, which originally invented by the students themselves, but has become common practice and there is space for it. The common space in the middle - with two tables with chairs around it - is used for doing interim presentations or taking a break. More formal presentations are usually done in one of the various seminar rooms specifically intended for this purpose.

I had asked Karin beforehand if I could get a workspace in one of the studios, to have a place to observe, to be and to come back to during my activities at the school and to experience first-hand their kind of workspace. On my first morning, Karin just took two spare trestles
and a spare table top standing around in the studio and put them together, providing me with my very own desk. After grabbing a spare chair I was all set. My new desk put me in a slightly different position than the other students: angled 90 degrees at the head of a group of four others tables, I was facing the windows with my back towards the common area and the other row of workspaces. My desk was actually sticking out into the common area. I noticed myself almost always turning 90 degrees, towards the rest of the studio, to face in the regular direction. And every time someone entered through the door on my left, turning 180 degrees the other way to see who came in, because it’s so close to my desk but not in my line of sight. Students quite frequently walk in and out of the studio and I can see why no one else is sitting like I am, as it makes me slightly uneasy.

**Common elements in a variety of studios**

All the students’ desks in Aarhus are constructed like this: the school provides each student with a desk – two trestles and a table top -, and in addition to that, a chair, an adjustable task light and a small waste bin. Additionally, in every studio some slats are hanging from the ceiling on which the students can store models or materials.
As mentioned before, each studio has some sort of recommended arrangement of the workspaces due to fire regulations which you can find hanging next to the entrance in each studio. Depending on student numbers, desks can easily be arranged differently accommodating more or less students and individual or group work. If needed, spare trestles, table tops, chairs, task lights and waste bins can always be taken from or put into the school’s central storage room.

If students are unsatisfied with the furniture provided for them by the school, they are free to bring their own replacements into the studio. The school desks are for instance quite low with a height of only 69 cm. In many of the studios, some students have replaced the standard trestles with their own, very often one particular model available at IKEA which is height adjustable and also allows the worksurface to be put at an angle.

Also many of the students have taped white poster board to their table tops, to make them more smooth, lighter and nicer looking. In some of the studios in the oldest buildings, the floors are not completely level. To keep from continuously rolling away from their desks or straining their toes to stay put, some of the students there have replaced their chairs on wheels with chairs without. The dedicated storage space available in every studio is very little.
In every studio there is some latticework made from wooden slats, hanging just below the ceiling, to store models and materials on and there are also lockers in every studio. Many if not all students have brought in one or more cabinets, varying from small ones with drawers or doors, with or without wheel or some cabinets with open shelving, high and low, to store their books, their tools, their materials and maybe most importantly, often their coffee making equipment. Often, they are hand me downs from students who finished their studies. Still, every window sill is occupied by books, models, tools and coffee cups and against almost every wall and cabinet lean sheets of cardboard, wood and plastic and no desk is empty, since there is no neat space to put it anywhere else.

The ‘best’ and ‘worst’ studios
Although there really are no bad studios in Aarhus, the best master studio according to the students I talked to is the ‘rooflight studio’. It’s located on the top floor of one of the newest buildings of the school. The rooflight together with two walls of windows make this studio the lightest and brightest and combined with it being right above the print shop and next to the workshops, it’s location and space wise, simply the best studio there is. Being so new,
Figure 3.09. 10 & 11.
Stuff, everywhere.
the interior finishings are also in a better state than in most other studios. Up to 28 students can work there at a time, but while I was there it was used by about twelve, all graduating students occupying two desks each. With this level of occupancy, the studio feels very very spacious.

At the other end of the scale, the very ‘worst’ master studio then, is located in one the oldest buildings, South of the Nørreport. It’s one of the largest studio spaces in the school and can house one of the largest numbers of students in one studio, providing space to work for 54 students. When I visited the studio, only twenty students were there. Students generally dislike this studio because it’s so large and so full of people. The density and the noise are very high there, which many students find distracting. It’s also impossible to know everyone within the studio with so many students having a workspace there.

The bachelor studios are the largest studios of all. The former classrooms have been opened up, causing the studio spaces to somewhat flow into each other. The studios are very open and the boundaries are not so hard defined. The ones on the top floor, right underneath the roof are long, open spaces, with a often wide mazed wooden framework separating the workspaces from the circulation. In other cases, circulation runs right through the studios. All the other studios generally house less students and are often also smaller. There is quite some variation in the size of the different studios, which is due to the structure of the different buildings of which the school is formed. Often there is space for about twenty to thirty students. The actual number of students using the studios however is normally lower because there usually are some graduating students there who take up twice as much space. When the studios are not totally packed is when the students seem to like them best: when it is not too dense with people. Officially, there is about 3,5 to 4,0 m2 of workspace per student. However, in practice, it is more like 5,5 to 7,0 m2. In a rare extreme case, it is even higher, where only four master students share a studio intended for eighteen. The school doesn’t seem stretched for space. Karin showed me a studio where she had been with twenty students in a previous semester, which made her feel crowded but now was occupied by only four students - supposedly because the strict teacher scared most of his students away - and they now felt very happy in that same space. There are also a few studios, in the Cultural Cultural Heritage department so small, they have only room for three people to work max.

When Karin showed me these smaller Cultural Heritage studios, I asked if if she would like these even better than the M:A:D studio because while it is quite a popular studio, right above
Figure 3.14. Ground floor bachelor studios in the converted primary school.

Figure 3.15. Bachelor studios in the attic.
the library and supply shop and next to the canteen, the Cultural Heritage studios are much smaller and much more private. Almost like a private office. To her these smaller studios would indeed be even nicer, having very good light, being quiet, and having enough storage and pin up space. Ingeborg shares Karin’s feeling, when she’s talking about the different studios of the different years of study:

Ingeborg: “But over the course of our year (inc.) we’ve kind of changed (.) studios depending on where we are and, and also, depending on how far you are in your studies, the spaces we work in get smaller and smaller. Because that’s when (.) I don’t know if that is very conscious of the teachers but it probably has to do, with the lack, of the fact that at the beginning of the studies we’re selected as a class of a 150, 160 students something like this (..) so, so now we are actually only four working in the same room and, and even though we have the connection to the other studio like those doors, we most of the time have the doors closed, we (.) we have kind of our own (…) discussions and, and group work even though we work on different projects. So, so I find it a really (.) good way of working, the smaller these units get”
Jen, another student whom I interviewed however, who is in the ‘rooflight studio’ wouldn’t want to trade her space for one those small ones. When I asked her if she would like to work in one of the Cultural Heritage studios she replied:

Jen: “I wouldn’t prefer that, because I need to have (. .) people around me but I think it depends on again how you are, for some people can concentrate if there are a lot of people talking and I’m one of those people that, I think it, it stimulates me, that kind of environment I like to be in, to be creative”

She very much likes the contact with the other students in the studio, illustrating that there is not one studio that fits all. Preferences in space and group size and privacy differ among the students. In Aarhus the students move from studio to studio, hopping from building to building over the years, throughout the bachelor and also the master. Completing something like a mini city tour, which is one of the things that inspired me to visit Aarhus. Karin this likens this process to moving house:

Karin: “it’s also fun that there are so many different spaces because you kind of (. .) you (. .) go through this like different sets of studios during your time in the school and (. .) the, some of it are better than others of course but it’s also like new and you relate that period of time to like certain space and it’s not always it seems you kind of feel like you’ve evolved in there”

Karin: “Yeah, it is like, it is a bit of a journey because to move, it’s like moving house. You move into a different period of time, and it’s like it’s (inc.) fun that they are different in that sense but you still like, the interior of your home is still the same”

Karin: “You get a different set of that but it’s still the same (. .) in a way, so it’s like you’ve got that and then you’ve got your (. .) pile of stuff, like your cabinets and those kind of things that (. .) just grow.”

Karin: “you end up moving like your interior from house to house and, but still having the same kind of feeling but in a different time and different space. I think that’s kind of fun.”
Students spend so much time in the studios, they become almost like a second home. Sometimes in the master students like the way of working of a particular studio so much that they will stay there for sometimes three semesters in a row. Or they will try out another studio and come back to a previous one. The teacher - student relationship can be very strong in Aarhus.

Corners seem to be the best places to work in a studio. Both Karin and Ingeborg mentioned that they like working in corners. Like Ingeborg says:

_Ingeborg: “I have my small corner that I can also like sit a little bit further back and read so you’re kind of enclosed in your own little space.”
_Ingeborg: “just like physically I think it’s really nice that you’re like (...) you’re in a corner or that you’re like covered, at both the back and the sides so you have space to put up stuff”

And Karin expressed a similar sentiment:

_Karin: “I’m particularly happy about my spot in the studio because I’m in the corner, which makes (...) makes like, like a good personal space but it also easier to have storage and it’s easy to have like (...) things hanging on the walls (...) and it’s good with the window, so, I think I’m in kind of lucky with where I am.” And “this is really the sweet spot (Laughing)(Pointing to the corner space on the sketch) in the corner.”

Being next to a window offers control over the amount of light. When Karin talks about lighting conditions in the studio she explains that how different activities can have different needs how it’s really nice to be in control of those conditions:
_Karin: “when you’re drawing (...) it’s, like when you’re doing analog drawings it’s really nice to have good light. But when you’re doing computer stuff, it can be too sharp. So, sitting next to a window, where you are able to control that, it’s really nice because then you can be like in between, we’re human beings that need light and (...) I think it would be depressing not to have it, but to be right next to the window or being in control of it so if you feel, like that the light is too sharp or something, you can, you don’t have to ask somebody if they wouldn’t mind to doing something completely do it. I think that kind of control is, is (...) what is really good about being right next to the window”
It is often diffuse light that is wanted:

Karin: “it’s not because, I’m (...) overly excited about the fact that there are windows in our studio, it’s, it’s more about the fact that I’m controlling it, because I’m next to it. But, to be honest I would rather have it like being a more diffused thing in the space”

Karin: “it would still be nice to have a like, like a rooflight they’ve got in the, up in Archive it’s (...) it’s really nice, because it’s (...) it’s diffused light (...) so you get like a lot of light in the space and not necessarily, directed at you.”

Ingeborg’s studio has only very tiny windows on one side, making the studio often rather dark. For her however, it is not really a problem since she is sitting right next to them. She has taken her corner one step further and enclosed it even more, making herself a small private little nook enclosed on three sides:

Ingeborg: “even though our room is so small, it could have, I have put up like this shelf, but that is just for me so that is like something that I put there to improve my space, so that I have this little corner. And I think (...) for me this really improves the space.”
She does remark that not everyone might feel that way:

_Ingeborg: “Then again there are these like, some people like to sit open and some people
don’t”_

Different students can and often have different preferences. The walls shelter you and provide you with space to pin up things. Being next to a window puts you in control of the light entering the studio. And finally, nobody is walking behind you or frequently passing you by. According to the students, corners are the best and the sketch Karin made during our interview illustrates it most clearly. There are three steps on the ladder from the best to the very worst place to sit in a studio according to Karin:

_Karin: “we've got those four spaces, they've got the window and you've got two tables and
ten, then this spot (Pointing at a spot in the sketch she just made) like furthest away
from the wall and the corner into the corridor, that's (...) more people passing by and
you're not in control of your light situation as much and you don't have like, you can use
the space (.) like, up to the corridor for storage, but you can't really, use the space like this,
behind you or (...) pin up anywhere.”_

The very best places are in the corners, with both a wall behind you and a window next to you. Second best are the ones where you either have a wall behind you or where you sit next to a window, but do not have both: sacrificing light control for pin up space and shelter or the other way around. In the worst case scenario you have none of those things: you are not sheltered by a wall behind you, have no pin up space and are not in control of the light. Two German students from Studio M:A:D remarked that pin up space is a problem in the studio. That was not very surprising, since they are working from second best and worst type places and have no pin up space. However, sometimes there are reasons to give up a corner spot for the opportunity to sit somewhere else. Karin spoke about last semester, where she actually had a desk in a corner but gave it up to sit closer to friends with a similar style of working instead of being close to some other unfamiliar students who were loud and distracting her:
Karin: “last semester I was (...) I ended up sitting like, this with a, at a window with like a little bit of pin up space and, I’ve actually, to get to that spot (Pointing at the sketch) I moved from (...) this corner down here, where I actually had a corner space, so all the tables were like this and windows so I did have quite a sweet spot, and (...) but, at, because we are so like (...) people sit where they sit, there was like really heavy Norwegian guys sitting, just in front of me and really, really overly excited Australian girls sitting right there, so that created like a lot of (...) maybe disturbing (inc.) Katie was sitting in this other one, so I decided to move over to the others. It was, it meant more to me to be next to her and know that you had like a, somebody who would work in the same way as you right in front of you that was having a secure situation to be, like whenever you looked up you knew that you could ask a question and it would be like (...) a useful answer that you’ll get!”

Karin: “It’s just like when you know each other it’s, it’s, it’s very easy to sit in that way. So that actually that, that kind of social environment meant more to me than having a corner space, because this was very disturbing.”

Karin “I guess they were still there like I just move a couple of tables away but it was just like, the fact that when I sit and look up you want to have something, that you can actually relate to in a way”

She also talks about how important it is to know what to expect and feel secure in the studio:
Karin: “it feels safe you know like you’re getting into a spot and you know how it is and what the day is gonna be like, it’s close and it’s not really any surprises in terms of there’s a new idiot sitting next to you just shouting. So you kind of know what situation you’re getting into so that’s, it’s very easy in that sense to get into a spot and work there. I would imagine that if we were moving around all the time, and we didn’t know who was gonna get in or who was gonna sit next to us or in front of us, I think that would be (..) that would be a thing you would think about before you get into the studio (..) because then I would rather work at home, to be honest. But I’ve never tried it so it’s just what I imagine that (.) If I was in the studio (..) and there was, and I could like pick randomly from all over the school who I wanted to sit with, I, I rather would have my own space.”

It’s never just the physical space that is important, it’s also the people, their activities and the atmosphere that are important: the social space. And as Karin mentions, none of these places are bad, but some are just better than others. Talking about the issues people passing closely by your desk:

Karin: “if you’re by a door it could be. It really depends on how much, how active people are, are sitting at their desk and working or (inc.) hysterically but if it’s a lot of stuff going on all the time and (.) it might be a little bit distracting but (..) it’s not, it’s not that any of these spaces are like bad, to sit in, it’s just that you, some, some places feel better than others, but it’s not like it’s a super big problem that, people are walking by. I guess it also depends on, how tight the studio is, how dense but it wasn’t really a problem when I was sitting here, because it was quite a wide space”

She does however, likes to be in control over where she sits so she always makes sure to get a good spot. And as she recalls, she has almost always had a corner space.

**Working in the studio**

None of the studios I visited was empty and many of the students can be found working in the studios regularly. All the students and staff I spoke too seemed to be very happy with the
facilities they’re provided with. They also expressed that they think it’s not always this good in other schools and that they consider themselves quite lucky. One of the main reasons many of them mentioned why they work in the studio, is to separate work from home. To achieve a good work-life balance:

Karin: “it’s good to, it’s good to have space to get it out and have a, have a working situation that you know when I’m here I’m working (...) yeah I think that’s (...) it’s very good for like keeping a good working atmosphere and not take it too much home. I don’t know, I think it also depends on like what your, like, what your normal work environment is like, like what you are used to, because I’ve been used to, this situation and therefore it’s very stressful for me to be able to work all the time. But I guess it (inc.) a lot of people are used to that computer kind of (...) architecture world so, they might have got it in better control than I’ve got”

Jen: “I’ve never worked at home. Because I’m trying to (...) I try to keep, keep it on a, I think it’s a mental physical (...) yeah, thing that, I don’t know I just want, I want when I come home I just wanna (...) feel that I’m off, and I don’t have to think of school and that’s my free time and then when I’m at the school, then I know that I have to work so it’s more of a psychological/”

Having a place dedicated to work, allows you also to surround yourself with the things you need. Karin also described her workspace an extension of her brain, where she can store things and put them out of her head, but not away or rearrange them:

Karin: “your desk is your physical, physical memory so it's like whether you're doing (...) active stuff at home or like side projects that's the memory of that, so that when you get home like that's it. So you kind of plug into that and then and you take yourself away from it and go to work here, you plug yourself into that kind of work. It's nice, that's nice thing about desks. (Laughing)”

Karin: “it’s like space you’ve got around you in your studio is (...) it’s, it’s a part of you it’s of how you think, it’s an extension of your brain almost, and (...) I think that’s why it’s also very very nice to have that private space where you can kind of, you don’t have to clear it
“everyday so you can keep some of your memory there. So it's like a, it's like a memory, for you, like it is, an extended memory”

Karin: “when you dump these things or write it down, make something and you can just look at it and then bring it back then, it makes it, it frees up space for your thinking (..) that you don't have to, yeah rearrange. You may keep it there and (.) so no problem. (Laughing)”

Something is missing if you don’t go to the studio:

Karin: “it's like if you don't go to the studio or it's like missing half of your brain.”

Karin: “you miss like all of the (.) stuff that you've got there, it's not there to remind you of things and it's, it's half your brain, you leave behind. And that's also good in the sense that when you get home you can't actually do the same kind of work so you actually do relax when you get home”

She actually explains how being less grounded - by models and stuff - to the studio can be stressful:

Karin: “because, my working situation was less permanent so carried it around because it was all on my computer and (.) that was kind of hard for me, to control, because I'm used to that situation where I've got my half my memory at this spot where, so I have to get there to work. But if you can carry it around all the time and, and actually you feel obliged to work all the time. It can be very stressful, if you're not used to that situation. So I, I actually ended up being ill with stress with Christmas, because it was just too much. Because it was there all the time.”

The workspace helps in the design process and this extension of oneself often manifests itself in pinning up drawings, inspirational pictures and to-do lists, the display of models on or near the desk and piles of books lying around. Maybe equally important: working in the studio provides opportunities for discussion and asking questions. Jen expressed her annoyance with the fact that not everyone works in the studio:
Jen: "I think a lot of people stay home and I think that's a big problem. Because it's very very important that you know that you come at the studio and, because it's a part of the student environment to, to talk and to share ideas and see what everyone is doing to get inspired, because also as an architect you never, sit in your own little corner and work only by yourself, you always communicate or collaborate or talk to other people, so and that's I, I mean for me it's a part of, being creative and getting ideas and, and also when I'm frustrated or I can or have a block you know, I and I can't work then it's really (.) so much easier to let it just you know sit for a while and go to a friend or see what they're or what else, what everyone else is doing. So I think that's also some, people need to be at the studio I think to kind of (.) give that to one another because you know I can learn from them and they can learn from me and that goes both ways, so, yeah. But unfortunately not everyone is doing that."

Karin also mentions the importance of having good discussion partners, when talking about what she would change in the studio:
Karin: “I would like to have all of my best friends that are in other studios right now in the studio sitting next to me - because that’s actually quite important about the working environment as well, that you’ve got some good discussion partners, very close to you. So I think that’s the only thing I would change.”

Katrine, one Studio M:A:D’s tutors also stresses the importance of working in the studio:

Katrine: “you sit here and you work on the projects here and you speak to your fellow students and different teachers and see, that’s very good. Instead of, you know just having lectures and go home, be alone, it’s like that many places.”

When students decide not to work in the studio, it often for one particular reason: they can’t concentrate. The studio is not quiet enough, maybe for working on a thesis or reading something, or there is just something or someone distracting. One of the workspaces in the library then sometimes offers a solution or else students resort to working from home. Karin mentioned that one of her friends often works in the library and that on occasion she has done so herself. Last semester Karin worked mostly at home, until she changed places in the studio to sit with her friend Katie:

Karin: “First part of the, first part of the (...) semester that was, because of where I was sitting, like it was too much like (...) so much energy going around!”
Karin: “People that didn’t really actually have the same energy level as I had, like they didn’t have the same kind of (...) way of working.”
Karin: “doing like a bit of everything at the same time, it was confusing for me. So, I worked more at home but (10) I started being in the studio more when I was sitting with Katie.”

Feeling sick is another reason to stay working at home. When Karin wasn’t feeling well on the second day of my visit, she spent the morning working at home, until she felt a little bit better. Jen also talked about Katie, and about working in the library, explaining the difference between them and why she doesn’t work at home:
Chapter 03. The Aarhus School of Architecture

Jen: "my friend Katie, sitting right here is also doing, doing a final, she's actually sitting a lot over there to read, and that's again a different thing she (.) can focus and concentrate a lot over there, because it's quiet and she, but (.) it's just too, it tends to become too quiet for me so, and I need to that's another thing that I kind of force myself to sit here, come in the morning and even though maybe you know I just, I just handed in my paper in, my program and so in that way I can maybe (..) I could have just stayed at home and (..) done some research on my computer just hanging around my apartment but, I'm trying really to get a (..) to just have a normal day, to just get to, to that, so I can so and I'm doing it just to make it easier for myself and I think it's really hard if you tend to not get up in the morning or (..) or you don't, I think it's very important to have a rhythm"

As Jen points out, when you do work in the studio, it can also prepare you for life after school: getting used to go to work and work during regular working hours:

Jen: “in a normal firm you come in the morning and then you leave in the late, in the evening and you are, you know. And then you have, eight or nine or ten hours and that is the time where you're meant to produce and you have to do your work so you just might as well incorporate that”

Many of the the studios provide ample space for the students. It's obvious after touring most of the buildings occupied by the school, that it's a 'loose fit'. The school could easily take in more students, but the beauty is it doesn't. A small number of students in a big studio or in a cluster of several small rooms, there is always space left over. This leaves room for, well, what exactly? That which the students decide they need: an extra surface for making models, more storage or a table to hold group discussions, almost anything is possible. This 'extra' room provides space for different activities and changes in the configurations of workspaces, whether they are temporary or permanent. Additionally a side effect of having studios in older buildings is that not all spaces are suited to be used as workspaces. Often several spaces lack sufficient windows and are too dark and therefore excluded from use as a studio space. Or because of fire regulations.
Ingeborg: "there are so many (...) rooms that, are actually nice rooms, you can’t really use them as studios because of fire regulations and things like this"

This however does not at all mean they go unused. On the contrary. It is specifically these spaces that provide much freedom in use, since as they are officially unusable as studios the school can’t fill them with workspaces. Right outside Studio M:A:D is a small room, which Karin told me they formerly used to take pictures of models in. However, since it’s now such a mess, because someone left so much left over materials in there, they will first have to clean it up before the space can be utilized again.

Ingeborg’s attic studio also has such a space, right in front of it. It’s almost like an oversized hallway that the students can use it for anything they want. In the pictures it’s still very messy, since the group from last semester is still moving out and Ingeborg and her group have just moved in. Cleaning and tidying up still had to be done, but already she and the others are using the space to hold meetings, make models, store things or prepare food, which is with the long hours spent in the studio not an unnecessary luxury.
Coffee, like in almost any architecture school a necessity, is consumed frequently by the students. Many students in Aarhus have brought their own little coffee making equipment to the studios, varying from regular coffee machines to bean grinders, boilers and coffee presses or just their own instant coffee, for making coffee in the microwave. Throughout the day, students in the studio individually now and then make some coffee for themselves, or if they are lazy go out to get it from the canteen, drinking it at their desk. This is coffee for the need of drinking coffee, satisfying bodily needs. Sugar cravings are eased by something sweet from the canteen or from one of the many packages and jars of cookies scattered throughout the studios. Then there is also a different kind of coffee, Karin explained to me:

Karin: “I like to make my own coffee, because this (holding a cup of canteen coffee) is not the best coffee in the world, but it is nice to go down to have this kind of coffee anyways because it’s (...) because you take yourself away from the studio space and take yourself away from the workspace (...) so it’s a different kind of coffee (Laughing) in that sense.”
Karin: “talking to somebody, it’s more about conversation actually the coffee you drink here. If you go for coffee here you don’t go for coffee for the sake of drinking a cup of coffee. You’re here to, to talk and socialize”

Besides hosting coffee gatherings, at almost exactly 12:00 each day the canteen fills up with many students and staff, coming to eat lunch and socialize. Almost everyone will go there, buying something or bringing their own food from home. However, if students are really busy, they might just buy something and hurry back up to their studio and eat it there:

Jen: “it’s nice to, see people and sit around and hang around and talk, but then sometimes when I’m really busy that I’m not even getting down, maybe, maybe just to get some food and then I’ll eat it here and continue to work. Because often you know you just (.) if you go down to the canteen you know you can’t make it, under ten minutes.”

On my third day in the studio, something like a cue for the microwave formed. It happened to be that most of the international students in Studio M:A:D - which is like almost all of the students in the studio - had brought their own lunch from home and were taking turns in warming it, before going downstairs together to the canteen to eat and chat. I joined them for lunch and they explained to me that living in Denmark is very expensive - which I noticed during my three day stay - and they had decided last semester to buy the microwave together to save some money on lunch. The school recently started providing fridges in every studio to accommodate the students’ need for - healthier - food.

After spending only three days at the Aarhus School of Architecture, I already felt sad when it was time to leave. The ease with how Karin just made room for me, made me immediately feel at home. I didn’t really want to leave my table in Studio M:A:D when it finally was time to go. When I asked Karin if I should take it apart and put it away she told me to leave it, so they would have an extra table for model making. Leaving for the last time on my rented bike, it felt strange to know I would not return here. After experiencing Aarhus, the prospect of returning to my own studio in Delft somehow didn't seem that appealing to me anymore.
Chapter 03. The Aarhus School of Architecture

Figure 3.22. Common coffee making equipment in Studio M:A:D.

Figure 3.23. Kirstine’s personal coffee making things.
Conclusion

Visiting the Aarhus School of Architecture was an immensely pleasant experience and it’s not at all surprising that the students are so happy with what they are provided with. With plenty of space, there is room for change and the unplanned, the unexpected and for what is deemed needed. The furniture offered by the school might not win any competition based on looks, but it proves extremely flexible in use. It allows modifications or replacement of one or even all of its parts. The students make heavy use of this, for example modifying or changing the tabletops or replacing the schools trestles with adjustable ones. However, all the additions or alterations students make to their workspaces seem to be rather functional. Personalisation or decoration however, doesn’t seem to be on their mind, save for the rare garland hanging from the ceiling in celebration of someone’s birthday.

The leftover spaces - too small or too dark or not fire safe - provide the students with even greater freedom than in their studios. Since the schools can’t fill up that room with more workspaces, they are left like blank canvases: waiting for the students to fill them in. Free for interpretation. Often filled with extra tables, these spaces are used to make large models, hold group discussions or take pictures of models. Almost anything is possible. Quite often,
they are also simply used for storage, since storage is something that is a bit of a problem in Aarhus.

The school provides each individual student with their own workplace and four things: a desk, consisting of a tabletop and two trestles, a chair, a task light and a small trash bin. In each studio, there are lockers and hangs some kind latticework of wooden slats just below the ceiling. Onto which, is the intention, models, posters, materials and anything else can be stored. However, the studios with their numbers of students vary quite a bit, ranging from about two to fifty. The amount of lattice work however, is only marginally more in the larger studios. The end result is messy. There is just not enough space for all the students to store their work and materials up there and it all just piles up everywhere else. Students have tried to resolve this by bringing in their own cabinets and shelving systems, but that is by far not enough for all the stuff used and produced in the studios. It has to be said though that the students are sometimes too lazy to take their trash and rubbish out, sometimes letting it pile up for weeks. Storage is however one of the few things, that could be improved in Aarhus.

Another thing is that not all studios are quite so conveniently located. Those north of the Nørreport are right next to the canteen, the workshops, the print shop the library and the supply shop. However, many studios are in buildings south of the Nørreport, which is quite a wide and busy road. Crossing the road to get back and forth between the common facilities and the studio takes time and can be tiresome, not to say inconvenient when carrying for instance a large model.

The best studios are therefore also the ones closed to those facilities. With lots of natural light and not too big or too small. There are some differences in the preferences on studio size and the level of privacy of students. Some like it really small and really private while others like more chatter and liveness around them while they work in the studio.

Many students work in the studio for two important reasons: to separate work from home, to create a good work-life balance and secondly, to have the opportunity to discuss their work with other students, ask their friends for help, the essence of studio education. The studio is also a place to surround yourself with things important to you and your work: your drawings, inspirational pictures, books, your models and your tools. It seems almost of the studios get good use. Every desk in M:A:D studio was taken, and used everyday, often the whole day or at least a part of it. The same was the case in many of the other studios I visited. When students are not working in their studios, they can often be found in one of the workshops.
They are very important and well used. It was really busy there! The only studios that were generally rather empty were the bachelor studios, but the amount of personal items, models, drawings and materials gave me the impression that generally these too are well used. The students seem to make good use of the fact that they have their own workspace, appreciating also the vicinity of facilities like the workshops, the library, the print shop and the shop where they can buy materials.

Corner spaces opposed any other spaces in studios seem to be the best spaces to provide room for all the things architecture students in Aarhus like to surround themselves with. Space to pin up things, or to put small cabinets for storage of tools and materials. It also almost always means sitting next to a window and being in control of the light. Students mentioned they find this very important since sometimes you want lots of light, for example when you’re doing a hand drawing while if you are working on your computer, you don’t want to be blinded by the sunlight shining on your face. Second best are the spaces in the studio where you are either next to a window, in control of the light or have a wall behind you, for pin ups and shelter. Having a table in a corner means you have everything: you are also sheltered from behind and that no one is passing behind or next to you which could be distracting. Like Karin mentioned, none of any of those spaces is bad, far from it, but some are just better than others.
Figure 4.01. The Faculty of Architecture in Delft, seen from the air with the back, the university campus. Image credit: TU Delft.

Figure 4.02. Map of the campus, with the former and current location of the Faculty of Architecture.
04. The Faculty of Architecture, Delft University of Technology

In this chapter I describe my experiences and findings from my own studio and school during my graduation process from September 2012 until the moment of writing. Using examples from a number of more formal, arranged interviews and also many more, shorter informal conversations with students - mostly from my own studio - and with staff I attempt to create an image as complete as possible of everything I was able to learn during all those months. It was only possible thanks to all those so generous to tolerate me: letting me observe them, photograph them and bother them with questions in ExploreLab studio. Additionally I am also drawing on past experiences I have had in studios during my previous years of study.

The school

The Faculty of Architecture, Delft University of Technology stands somewhat between the university campus and the city centre of Delft. The school used to mark the South end of the main campus, but after a devastating fire in 2008, the faculty moved into the former headquarters of the TU Delft, just North of the campus. The building in which the Faculty is now housed was already in the process of being converted to apartments but these efforts were quickly redirected into providing space for the faculty of architecture. Initially conceived as a temporary situation, with limited time and means, only the the utmost necessary alterations were made. Within about a half year after the fire, students filled the new studios. Eventually it was decided Julianalaan 134 was to become the school’s permanent residence. Since then, alterations to the building’s envelope and interior to improve the building, continue to be made. Some spaces occasionally shift in use depending on the faculty’s needs.

The school is rather large. Nicknamed BK City, after it’s diverse population of students, staff and researching, the building’s complexity and size (and also after a concept for the faculty proposed by the then dean Wijtze Patijn), it really tries to liken itself to a small city. The heart of the schools is the ‘Straat’, the main street, where you will find all most all of the common facilities like amongst others the print shop, the supply shop and the service office. It cuts straight through the building from East to West. From this main street, you can also access the large workshop area and walking through there, enter the school’s canteen. The building
Figure 4.03. 
The 'Straat', with many of the schools facilities. Image credit: TU Delft.

Figure 4.04. 
The 'Oostserre', Image credit: TU Delft.
has three main levels, with in a few places some intermediate mezzanine floors. In the center of the school, on the first floor is the faculty library and scattered throughout the building are lecture and meeting rooms and staff workspaces. There are studios on all floors. Some on the ground floor, in the East and West wing and in the ‘Oostserre’, the large sunroom on the East side. More on the first floor and almost the entire second floor, the attic, is dedicated to studio spaces. Besides its common bachelor and largest track of Architecture, the school also offers master programs on Urbanism, Landscape, Building Technology, Real Estate & Housing and Geomatics and some postgraduate programs.

**Access**

This school is the one I attend myself. My access was therefore practically guaranteed (although not as a researcher). I work there on a daily, if not a regular basis. Also all of the studios are open and anyone can come in to have a look. In contrast to the research I did in Bath and Aarhus is that instead of condensing it into a very short timeframe, I have spread it out over most of the academic year. Working on my graduation project and gathering data and insights here went often hand in hand. The students and staff I have interviewed, I almost all known personally from earlier courses, or I have come to know them during my time in ExploreLab, my graduation studio. Commonly, the most interesting things I found however, came from casual conversations with my fellow students or just watching them over longer periods of time, instead of from more formal interviews. The results are much more a collection of little snippets than just one or two binge sessions and also much more personal.

**Studio space allocation**

The studios are assigned each semester, based on the number of students in each studio. Usually this means the bachelor students, which number several hundreds, are mostly divided over the large attic studios on the second floor. The master studios are much smaller and vary from around eight to about sixty students each. It is school policy to allocate a different space to a studio each semester. The rotation of studios is there to make sure no one has the best or worst space again and again and keep everyone equally (un)happy.

The school also applies a hot desking concept to the studios. This means that no students has an individual workspace of their own. Rather, after the studio spaces are assigned, within their particular studio, students can choose from any of the workspace within the room to
Figure 4.05. Floorplan of the building, with the studios in highlighted yellow (October 2013, subject to change due to construction work and studio's student numbers)
work. If they like, and if not taken by other students, they can sit in the same spot always, or in a different one each day. All studios on all floors are furnished with the same colours, materials and uniform furniture. All the studio walls are painted white and the floors are covered in a pinkish red carpet. The carpet dampens the sound of footsteps significantly. The ceilings show the bare ducts, pipes and cables used for the buildings installations. The furniture consists of several rows of large white tables, about 5 m wide, 1,5 m deep and surrounded by eight or ten chairs, either orange, red, grey or black. Additionally, each studio also contains one or more metal storage cabinets and modelmaking tables, depending on the room’s dimensions. The model making tables have are covered in soft plastic which can be cut, without damaging them (too much) and have a hole in the middle of them for throwing away scraps in the waste bin underneath. The school has a quite strict clean desk policy and at the end of each day or when a student is leaving, he or she can put their stuff in their personal locker. If that’s not big enough, then in one of the large metal storage cabinets or take it home with them.

The studios

The bachelor studios
Starting with the one floor entirely dedicated to studio space, the attic contains mostly bachelor studios, first to sixth semester. The large and longs spaces seem to blend into one continuous uniform maze, filled with rows and rows of white tables with sometimes metal storage cabinets in between as you pass through one studio to reach the next. The linearity of this only sometimes pattern is interrupted, there where different lineair studio spaces meet. First by one or more rows of lockers the students can use to store some of their stuff. This is then followed by a group of lounge furniture with a video screen, adjacent to a small semi enclosed area containing coffee and snack machines and a sink. Besides being used to hang out and relax, these spaces are also quite often used by groups of students to discuss group work, or by tutors to discuss their students. (I have used the one in ExploreLab in to do all my interviews, for lack of any other suitable space.) Commonly, this is also where you will find a printer. The concentration of facilities makes these hot spots for student interaction. As students wait for a cup of coffee, snack or their prints coming out the printer, very often they strike up a conversation with one another.
Figure 4.06.
Inside one of the bachelor studios in the attic.

Figure 4.07.
One of the small lounge areas between studios in the attic.
Different groups within the bachelor studios will all sit in the large open plan spaces together. Usually, each group is assigned about two tables and its students can work and meet their tutor there. It is often very noisy due to the large number of students in the bachelors studios and they tend to make more noise than master students do. Sometimes, it is hard for tutors to express themselves clearly while addressing their whole group. The tables are large and immobile and there is not that much space left to gather everyone closely together. The model making tables are therefore a favourite spot of tutors to gather their students around. They are higher and more narrow so everyone can stand around actually seeing and hearing what is presented. However, there are only a few of them, scattered around the studios, so tutors have to scramble to get one before it’s taken by another group.

Presentations and reviews are ordinarily done within the studios. This proves quite often to be problematic. As all the different studios from a given semester usually present on the same day, this mean that there are multiple presentations going on simultaneously. With the open plan spaces, they interfere with each other, making them hard to follow.

The master studios

Some of the master studios are located in the same attic spaces as the bachelor students. However, most of them are in rooms on the first floor or on the ground floor. Maybe the only studio omitted from rotation and to remain in the same place for more than one semester is The Why Factory, under the direction of Winy Maas, one of the founders of MVRDV. MVDRV designed the 3 story bright orange structure in the ‘Oostserre’ housing the studio, some lecture halls and meeting rooms. A stepped mountain, the construction is both stairs for its interior spaces and seating for occasional lectures. The students work mostly around the structure. Besides all the tables and chairs being black, and space being dominated by the colour orange, the hot desking concept remains the same. It is just maybe the largest and tallest studio. It’s not very densely populated though since the lecture, meeting and office spaces, the large orange sofa for lounging and the many temporary exhibitions take up most of its available space. It might also be receiving the most traffic, since the ‘Oostserre’ is shortcut to many other spaces within the school and also regularly used to host events.

The other 16 or so master studios in mostly architecture and some in urbanism use the more common studio spaces. Most of them are in the East wing. There are about ten studios with all roughly the same dimensions, 10 to 12 m wide and 7,5 to 8 m deep with windows on
Figure 4.08.
Workspaces in the 'Oosttore'.

Figure 4.09.
A studio on the first floor in the East wing.
one long side. Several of these studios have open connections between them. Depending on the number of students, a studio can use one more consecutive rooms. Very often though, a studio is contained within one room. In West wing, studios are slightly less uniform, but of a roughly similar scale. As said before, the furniture in the studios is uniform throughout the school - with the exception of The Why Factory - so the studios are filled with as much with tables and chairs as possible and some metal shelving cabinets for storage. In these studios, no more than two of those. Almost no student in the entire school pins anything up, since there is no vertical space to do it. From the studio ceiling hang metal strips for hanging posters above the tables, but these hang so high that anything smaller than A1 just gets lost, floating. A few tables have a metal frame attached to them for the same reason. They come from a space at one time used by the school with a ceiling so high, it would be ridiculous to mount anything from there.

Often, the model making tables, which in larger studios like Explorelab and the bachelor’s are inside the studio, are outside the studios, standing in the hallway. With the number of tables and chairs in each studio, there is simply no space for them inside. There is normally one model making table to three studio spaces (or approximately one for thirty students). Model storage is sometimes a problem, especially with large urban models. Also in the hallways are lockers, pantries and printers. Some pantries only provide a coffee machine and a sink. Those combined in groups with lockers and printers, much like above in the attic and near more important intersections, have also snack machines and a bench or table with chairs nearby. The school provides only two microwaves for everyone. One on the East and one on the West side of the building, on the ground floor. They don’t get much use, since for most students it’s quite a distance from their studio. Most students tend to bring food from home, get something from the ‘Ketelhuis’ or go fetch something from the local supermarket. Eating it often in the studio, sometimes in the ‘Ketelhuis’ and if the weather allows it, outside on the steps or benches around the school.

**Explorelab studio**

My starting point for my research has been my own graduation studio, Explorelab. Explorelab is somewhat odd compared to the rest of the graduation and master studios in Delft. Usually, each studio has sort of a guiding theme, be it a specific location, a building type or theory of architecture or a combination of them. Explorelab, however, is different. In
Figure 4.10. A studio on the first floor in the East wing, where the modeling table is outside in the hallway.

Figure 4.11 & 12. Outside, in the hallway: modeling tables, lockers and coffee machines.
Explorelab, each student brings his or her own fascination and ideas to the studio, working on a much more individual project than would otherwise be the case. Also, the students are required to much more research, in one form or another, than in the other studios. The studio is therefore much more individualistic in nature although it’s also one big family in a way we all share the same difficulties in shaping our fascinations into graduation worthy projects. Explorelab is also maybe one of the larger graduation studios in Delft, with about thirty new students each semester, putting the total number on sixty. (Several other studios have maybe double that number of students, but often they are divided up into a number of smaller different studios, focusing each on a particular location, program or theme. The term ‘studio’ can be confusing this way.) Due to that large number of students, the studio is commonly housed in one of the larger studio spaces the school has to offer. For the past three semesters, Explorelab has been climbing the East wing, moving from the ground floor, to the space right above it on the first floor and then finally into the attic studio above that. I worked in Explorelab the previous two semesters.

Our first space, on the first floor is a very spacious studio. It feels even more spacious because in addition to the 5 m high ceilings common to most studios it is a really large space, being 27 m deep and almost 12 m wide. The following semester, we moved into our second studio.
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Figure 4.14. The location of Explorelab on the first floor.

Figure 4.15. Inside the studio of Explorelab on the first floor.
on the attic floor. The studio there is slightly smaller, 22 m deep and 12 m wide, but what makes the most profound difference with our previous studio is the lower and slanted ceiling. Located right under the roof, with a strip of small windows instead of several very large ones, the space feels much more smaller than it really is compared to the first floor studio.

**Working in the studio**

All the students I interviewed, talked to and observed felt the studios to be more or less agreeable to work in, at least sometimes. Of course unsurprising, since I couldn’t have observed them or talked to them in the studio otherwise. Some students come in almost every day. Others drop by every so often, dividing their time between the studio and some other place. However, I could not help but notice that Explorelab and also other studios, are very often much less than full. Fewer students work there usually than the space is intended for. This means the studios are less crowded than they would have been otherwise. This leaves more room for the students there, which is of course rather nice. It does however raise the question of where do all the other students work? And why? What makes some students work in the studio and others not? Some possible reasons present themselves.

One factor influencing students decisions is their living situation. For example, Mark - a master student currently graduating in both architecture and urbanism who I know from the bachelors - is living in student housing in Delft, only ten minutes by bike from the faculty, which he shares with three other students. He has plenty of room to work at home, but finds that it can often be too tempting to put off work by socializing with the others:

Mark: “I have plenty of room at home, but (...) yeah I (...) it just doesn’t happen. Too much fun at home, oh well, a different kind of fun than here, here everybody is just working (...) and at home (...) I have too much distractions (...)”

Mark: “Well at home, I don’t work all that well (...) I just can’t do it, but that’s probably me personally that I //in some places can// concentrate less and here, I can very well. It is because I, here you are, you are, you are either working or you walk away for a moment and you are, it’s not like (...) that when you walk away that you can go slacking by sitting down in the common room or something you know, that’s not possible here, because then,
then you will, you only walk and here, you only walk and eventually you always go back. Then you continue working, that is really the difference.

Mark: “ik heb plek zat in mijn kamer, maar (...) ja, ik (...) dat gebeurt gewoon niet. Te veel gezelligheid thuis, nouja ander soort gezelligheid dan hier, hier zit iedereen wel gewoon te studeren (...) en thuis (...) heb ik toch iets te veel afleiding (...)”

Mark: “Nou ik werk thuis niet heel erg fantastisch (...) Mij lukt dat niet, maar dat ligt waarschijnlijk aan mij persoonlijk dat ik //mij op sommige plaatsen minder kan// concentreren en hier juist wel heel goed. Dat komt omdat ik, hier zit je, ben je, je bent of aan het werk of je loopt er even vandaan en je bent, je hebt niet (...) dat als je wegluurt dat je je dan vervolgens kan gaan socheren door in de GR te gaan zitten of zoiets weet je, dat gaat hier niet, want dan, dan doe je, loop je alleen en als je hier loop je alleen en ga je uiteindelijk toch weer terug. Dus dan ga je weer verder werken, dus dat is echt het verschil.”

The studio therefore has his preference, so he can really focus, and maybe occasionally have a discussion, without having too much distractions:

Mark: “Preferably, I sit in a kind of quite place - I do like to be surrounded by people, so just people from my studio, to talk to sometimes and to take a break with, that is really important I think (...) And I also like that not too many people pass by all the time. So where I sit now (...) in those (...) like half (...) open spaces, I find that working quite well. There I can really get work done.”

Mark: “ik zit het liefst een beetje op een rustige plek - ik vind het wel fijn om gewoon mensen om me heen te hebben, dus gewoon mensen uit mijn studio, om daar af en toe mee te praten en mee pauze te houden, dat is wel echt belangrijk denk ik. (...) En ik vind het ook wel prettig als niet al te veel mensen continue langs lopen. Dus waar ik nu zit, (...) in die (...) zeg maar die half (...) afgesloten (...) ruimtes vind ik wel prettig werken. Daar werk ik het best door.”
Paul, one of my fellow students in ExploreLab also likes to work in the studio and he comes in quite regularly. However, he finds it easier to concentrate at home, rather than in the studio:

Paul: “In principle, I work mostly at school, except when I really need to concentrate. Then I will work at home.

Paul: “Too much distraction at school - Mainly people, fun (.) and sometimes when you need to large quantities of text, at home, you just can better shut everything out, than what you can do at school.”

Paul however, has his own studio in Den Haag. Living alone, he has none of the distractions Mark experiences at home. For him, it’s precisely the opposite. In the studio, the people and the temptation to chat are sometimes distracting. In David’s opinion, the studio is simply always too busy and too noisy and he boldly states:

David: “here, I cannot, there’s no way for example to me work here. No way.”

He explained it like this:

David: “The main reason is because, at least for me, when I want to, when I feel I am productive and something it means that, at least for a couple of three hours in a row. I would not hear anything outside you know, I would be what I’m doing and then, and (...) I would be able to block out everything. And, that, I have to feel this, to produce. If I don’t block out then I always, I mean this (.) state of, doing something a bit (.) thinking of something else and forget, being. Here, too many things are happening.”

Always busy, the studios are never silent and to David this is essential to work productively. Many students often wear headphones, listening to music. Very frequently to block out the
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sounds from the studio like conversations between other students, and students and tutors. Since the studio spaces are so open, you can hear very clearly what is being said several tables away if people don’t keep their voice down. That you need headphones to shut these out, David finds ridiculous:

David: “I don’t see the point someone coming here with his headphones (.) at least for me, not anyone because someone can feel better if he sees a life around him and he, but for me at least, no I want to be (...) you know, focused without any interactions and here it’s impossible. There are some rooms that, they, we have found that they are a bit more, you know in the corners and you don’t see a lot of, of, of action but here it’s impossible to get silence. And sometimes, I don’t even want to listen to music, you know, be silent, and (...) this would be impossible here.

He would rather work in the library than in our studio:

David: “if I couldn’t work at home, probably I would choose the library. Not here. And I would choose this place for just some days to come and (...) discuss but somehow (...) I would find it impossible to do it in a daily basis”

He would really like more privacy and isolation in the studio and feels he is not the only one:

David: “if I didn’t have space at home (.) for many reasons you might not have enough space at home. I would really like to have somewhere here to really (.) you know give me a private space to work. I think many students like that, it’s not only me I think. It’s, people somehow when they want to work in privacy (.) at least some parts of the project. ... But you know it doesn’t mean, that when you, when you work in an isolated space that that the space around it is isolated too. It just means that you, there you can really (.) isolate it yourself.”

And he isn’t the only one. I know that a number of my fellow students likes to work somewhere else. Cynthia often prefers to work in the library, since she has not got that much space at home to work and Michelle and Kelly rather work at home than in the studio, where they
can work uninterrupted in concentration. Boris mentioned to how he loves the quiet and tranquility when he comes to the studio really early, around half past seven, when no one else is there yet. David also underlines the social aspect of working in the studio:

David: “And especially if you’re Greek that there are so many Greeks around here that you will, certainly start a discussion out of (.) so no, no. Here it’s, difficult at least for me. I had a friend, who likes it, who likes to stay in an office and work and see people (.) working in front of him. He finds it you know, that he gets his stress out but for me at least I cannot get into this mode of (.) blockout and, just focusing for three hours, you know when (.) you see the clock and you say ”I was three hours here and I didn’t realize it” here I think it’s impossible to lose sense of time. At least for me. And when you work, it’s very important that you, at least for me to lose sense of time to not knowing what I am, not caring about the time and not (...) somehow it happens when it’s silence for me.”

David shares an apartment in the centre of Delft with a girl also studying architecture. They have their two desks set up in a wide corridor, connected to the living room, in front of windows looking out over a canal. David prefers to work here:

David: “I prefer to work at my place. ... I’m, I must say that I’m really lucky I think, this is probably the most beautiful (.) working space I ever had. Because it’s facing the canal. And I have a window which, to, there is a window in front of my, it’s my (.) my desk here, my chair and there is a window exactly the size of my, desk and I have my, a view here and I’m working and I can see the canal and I see people walking I see, but I cannot listen to them I cannot, I can basically not look at them and they’re not interfering and it’s not so busy.”

Besides the quiet, another feature is quite important:

David: “It’s, it’s (.) a big investment that we did with my flatmate which makes a big difference if you work at home is we bought a printer, an A3 printer which makes a very very big difference. If you can print at home (.) then you really don’t need to come here (.) only for tutorials you need to come here, but if you have to print you have to be here,
because sometimes you need to print quickly something you have to trace it you know so somehow this was a very big addition, having a printer at home.”

Having the ability to print A3’s quickly eliminates for David almost entirely the need to come in to the studio, other than for tutorials. However, working at home can also have it’s drawbacks:

David: “this year that I’m in Delft with architect, I can feel that it’s (.) when I feel that I did something and I’m off, then it’s she’s doing something that she’s starting and I have to feel also like the frustration that she’s working”

It is harder to separate work from life, especially when you have somewhat like a mini studio, practically in your living room. But the peer pressure David describes can equally occur in the studio at school.

David: “Sometimes, because you see, all this competition going on and (.) which is good, I couldn’t have it in a daily dose you know (Laughing) I, I personally feel that I have to you know, have to be there I have to relate, I have to (.) discuss but (.) I couldn’t really produce there because probably (.) I need, you know to, to create my own (.) illusion in a way and my house that I’m doing what I can and moving on and then on the judgement days of twice a week to, to somehow see what is going/”

For similar reasons, Brahim, another of my fellow Exporelab students almost never works in our studio, but instead prefers to sneak into a studio from Materialisation on the ground floor to work. Studying architecture or any discipline for that matter, can be at certain times quite stressful. Very often, because a deadline is near. Mark describes that when he is feeling really stressed, often near the end of a design project, he will work at home:

Mark: “Yeah every now and then, if I, if I’m stressed, then, then I do work at home. Then, then I sit in my bathrobe until four, five o’clock. An after (laughter) But, that is, how often will that be (.) eight days a year maybe //something like that// - //More// at the end of a project - //But normally// I’m just working here.”
Mark: “Ja heel af en toe thuis, als ik, als ik in de stress zit, dan, dan zit ik wel thuis te werken. Dan, dan zit ik tot vier uur, vijf uur in mijn badjas. En daarna (lachen) Maar dat is, nou hoe vaak zal dat zijn (...) acht dagen per jaar of zoiets //dergelijks//= ... // Meer// voor het eind van het project. ... //Maar normaal// gesproken zit ik gewoon hier.”

Many students near the end of their projects seem to this. The school’s hot desking policy might also be of influence sometimes as Paul explains how you’ve got other things to worry about than where to sit:

Paul: “when you’re nearer to your graduation, around the P3 then it is just really annoying. You’re stressed, you want to get on with your design and so you absolutely don’t need to have to think “Oh I need to find a place here.”

Paul: “als je zometeen verder in je afstuderen komt, bij je P3 ofzo dan is het gewoon heel vervelend. Dan heb je stress, dan wil je verder met je ontwerp dus dan heb je absoluut geen behoefte aan dat je opeens weer moet gaan denken ‘Oh ik moet hier een plek vinden’.”

On two days I specifically studied were the students choose to sit in the Explorelab studio, the one on the first floor. Arriving early myself, choosing a spot at the back of the studio with a good view of the room, I observed the students picking their places. From my observations it seems a few things are happening. When the studio is empty, or almost empty, students will most likely choose to sit at a table which not yet occupied by anyone else, sitting down at one end of it. The students however also show a tendency to sit close to and friends and in a spot they have sat before, even if it means sharing a table with students already there. Some tables can therefore remain empty for a large part of or even the whole day, with students concentrating themselves in small groups of two to four students. If it’s a particularly busy day new students fill the leftover spaces, but often choosing to maximize the distance between themselves and others by sitting diagonally across of them, if possible. Students mark their ‘territory’ by hanging their coats on a chair, putting bags next to them or on the tables and
arranging their books, drawings and tools around their laptop in a manner to delineate their workspace.

How much space the students use or need depends on several things. The length the student plans to stay in the studio: longer often means more stuff and more space. Secondly, the nature of their activities, if they are reading or writing the students usually take up less space than when they are sketching or displaying their work to their tutors for discussion. It is also a personal preference, some students need more personal space than others. Some students will also leave the studio when they feel it has become too crowded, even if it is the middle of the day.

The feeling of crowdedness differs from day to day, hour to hour and from student to student. However, after our studio moved up to the attic, the studio overall felt more crowded. I talked about it with Boris and Lisa over lunch. The lower slanting ceiling makes the space feel much smaller than the one we had before, and while it is slightly smaller, the perceived difference is much greater. Boris said he liked our former studio better, and when I asked why he answered: “Higher ceiling, less people”. Lisa joined in with “Bigger.” As with every new semester enter about thirty fresh students into the studio. Since quite a number of students take a little longer to complete their graduation, there is some overlap between the different labs. This time, some more than usual, resulting in more students in a smaller space. Lisa on several occasions complained about the smell of our new studio. Before the move, when I talked with Paula and Kim about our upcoming residence in the attic, they both didn’t seem too happy about it. Kim complained about having to climb yet another set of stairs. Paula talked about how she had been there before in previous years, that the ventilation doesn’t work and how insufferably warm it gets up there.

The indoor climate of many of the studios isn’t that good, often either too warm or too cold and it can get quite stuffy. Many students often complain about it. For Paul, it is maybe the most important thing that should be changed in the studio:

Paul: “the building itself, the climate of the building is now and then no so (...) well. - If it would be heated more normally, that would a lot of the time, if it was just kept nicely at twenty degrees, and if in Summer, you could open the windows or if you could control the blinds yourself, that would a huge difference.”
Paul: “het gebouw zelf, klimaat van het gebouw, is af en toe niet heel (...) daverend. - Als het iets normaler gestookt zou worden zou dat zou al een hele tijd, als het gewoon netjes twintig graden geworden houden, en als je zomers, als je ramen open zou kunnen zetten of je kan zonwering zelf regelen, dan zou dat een heel stuk schelen.”

The lack of control can be frustrating. In some studios it is possible to open a window, but this often leads to draught issues. Mark however is lucky:

Mark: “Where I am sitting now I like that, because that is not the case everywhere. I can control the heating. - Because in some place the knobs have been taken off, but in our studio, you can operate them yourself so that is really nice. - (laughter) Yes, that is important and that you can just open a window if that's necessary and that you lower the blinds, because especially on this side you have in the evening the sun shining really low inside and that is really annoying. Because, one way or the other, if your head is in the sun or if the sun is shining on your screen, so you want to be able to control it yourself, and here in the attic I think that's not possible anymore, I think on that side there aren't even blinds, so it's nice if you can control that yourself.”

Mark: “Waar ik nu zit vind ik het wel prettig dat, dat is namelijk niet overal zo, ik zelf de verwarming kan bedienen. - Want op sommige plekken zijn de knoppen er af gesloopt, maar bij ons kan je ze zelf bedienen dus dat is wel echt fijn. - (lachen) Ja, dat is wel belangrijk en dat je gewoon een raam open kan zetten als dat nodig is en dat je zonwering naar beneden kan doen, want vooral aan deze kant heb je, 's avonds wel dezon heel laag naar binnen schijnen en dat is echt ontzettend irritant. Want, of je nou linksom of rechtsom zit, of je zit met je kop in de zon of de zon staat op je scherm, dus, dat wil dan eigenlijk liefst zelf kunnen bedienen en hier gaat dat volgens mij niet meer op de zolder, volgens mij zit hier aan deze kant zelfs niet die zonwering, dus dat is wel prettig als je dat gewoon zelf kan regelen”

Possibly, this makes his studio more comfortable than many other parts of the building:

Mark: “I have my thesis (...) the past month I worked on it as you know and I started in the library, but eventually I moved to (...) the ateliers with all my stuff, because I felt in
the library, the climate was, it was all over the place, then freezing cold, then bloody hot (..) and in the ateliers the climate is more constant."

Mark: "ik heb mijn scriptie, (...) afgelopen maand heb ik er aan gewerkt zoals je weet en ik ben daarmee begonnen in de bib, maar uiteindelijk ben ik toch naar de (...) ateliers verhuisd met al mijn spullen, want ik vond het in de bib was het klimaat, het ging alle kanten op, de ene keer was het stervenskoud en de andere keer was het bloedheet (...) en in de atelier ruimtes is het klimaat wat constanter.

In a way, the studio conditions are predictable in their unpredictability. This uncertainty, not knowing what to expect is unacceptable for David. He explains, talking about my habit of traveling to the studio regularly from Den Haag while not knowing if I will be able to work there comfortably:

David: Well for me, if I was you it would be impossible to do that. Coming with a bike, I would do it once, twice, maybe three times to see it, have the experience, but I, but, I wouldn’t be able to that, I think if I had to start my day by thinking I have to bicycle for half an hour like to arrive to a place which I am not sure that it gonna be crowded or not, silent or not (...) warm or cold (...) but I think this is me

It remains a personal decision to work in the studio or not. Staying at home has it’s advantages, not the least the control over the indoor temperature. At home, students can work 24/7 always, unlike at the school, which is closed during weekends and after ten o’clock at night, and even after six o’clock on Friday. Almost every student I asked would like the faculty extended its opening hours. Again David is more extreme in his opinion on not having 24/7 access to the school:

David: "It, it is a restriction. It’s a, very big restriction"

Our general lab coordinator2 doesn’t agree:

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2. Lab coordinators are in charge of the ‘lab’, the studio. Expolrelab has four: one for general issues, one for research, one for building technology and one for urbanism. They also double as mentor for some of the students.
Richard: “I don’t really know if the school should be open day and night. And if it should be open in the weekends. I personally think that it’s good that it’s not always open, because that forces students to (..) to not continually (.) cling to their work. Because I think that is not good. I often tell students, don’t work for a couple of days, you will see, ideas will come naturally, because the harder you try (.) the more tense the situation becomes.”

Richard: “ik weet ook helemaal niet of de school dag en nacht open zou moeten zijn. En of het in de weekenden open moet zijn. Ik vind het persoonlijk, wel goed dat het niet altijd open is, want dat dwingt studenten ook (..) om, niet continue (.) boven hun werk te hangen. Volgens mij is dat helemaal niet goed. Ik zeg ook vaak tegen studenten, werk eens een paar dagen niet, je zult zien dan komen de ideeën vanzelf, want hoe meer je je, focust (.) hoe krampachtiger de situatie wordt.”

He believes occasional time of work is good for the students and their results. David however feels it’s an intrusion on the ability of students to organise their own timetables, to work when it’s needed:

David: “I find it, as a good excuse what the teachers say. That it’s good to have a break, yes of course, but maybe it’s good not to have a break sometimes, and //inc.// (Laughing)”

Very often students need to do work in the weekends, and with the school closed, they are forced to do it home. When deciding whether to work in the studio or not, David also thinks it makes a difference if you smoke:

David: “it’s probably because I smoke. If you have to smoke and I’m not even smoking a lot I only smoke like seven cigarettes per day so not a lot, but (. .) I’m in front of the computer and sometimes I feel the need to smoke, you know and if you’re at the, at your house you can just take the cigarette and smoke, if you’re at the studio, especially this one, you have to go all down down down down and then come up again, which is a good exercise for the heart (.) or you end up going to the toilet really late at night next to the
window and open it up being outside and like that. Okay, it’s, maybe it’s also that but also silence which, somehow here is difficult.”

He keeps coming back to his need for silence though. Finally, another benefit of working at home is the ability to prepare your own food quickly, just what you like and how you like it:

David: “A canteen is, is (.) nice it’s, of course a canteen is nice, but (.) having the option of, to go to the canteen and being able to make your food quickly at your studio without moving it’s somehow something I feel is nice when I stay at home and work. For, because I know I, I can really cook something, I have my fridge I have my stuff I know where they are I have, I would be able to cook really fast. Here, I have (.) for example when I want to eat go down and (..) the food is mostly you know the (.) I don’t know if I will find the food that I want, if they have food, if the cue will be huge (.) I will find somewhere to sit, I’m not really (inc.) most of the times I take the, sandwiches, the triangle things that they have from the fridge where (inc.) I know which one I like and I take it and I leave.”

The ability to eat and drink what you want is also expressed by other students. Many tea drinking students have brought in an illegal kettle and their own tea, unsatisfied with the school’s offer. Jaap, Paul, and many of the other students often complain about the availability, the quality and prices of the canteen food. In the first semester Jaap, Paul and Marcel often went out to the local supermarket to buy ’better, cheaper’ food. However, still just as often students will go in small groups to the ‘Ketelhuis’ to get lunch or eat it there. Lunch, just like the regular coffee breaks, is a very important social thing and it is not always just about the food. Sometimes students will even stay just a little bit longer in the studio than they had planned, just to share a lunch with a friend and have some conversation. Overall both Paul and Mark, and most of the students working regularly in the studio, are actually quite content with the studios as they are they now.

Paul: “Well, in any case the finishing level. Everything looks very nice, brand new (.) so I like that. I have, you have relatively much space, especially with how we are sitting now, we have relatively much space - It is just fine, in principle it a fine space to work.”
Paul: “I don’t know if there, necessarily something, look there of course always particular place that can be improved, here and there some more storage, or places where you can pin your posters up a little bit better, but in general (.) everything is well put together. Am I really satisfied.”

Paul: “Nou, in ieder geval van het afwerkings niveau. Het ziet er allemaal heel netjes, spik en span uit (..) dus dat bevalt me wel. Ik heb, je hebt relatief veel ruimte, zeker op hoe wij nu zitten, hebben we relatief veel ruimte. -Het is gewoon prima, in principe is het een prima ruimte om te werken”

Mark: “ik weet niet of er, per sé iets, kijk er zijn natuurlijk altijd bepaalde plekken waar het beter kan, hier en daar iets meer opbergruimte moet zijn, of plekken waar je, beetje beter je posters kunt ophangen, maar ook over het algemeen (.) zit het eigenlijk wel goed, in elkaar. Ben ik wel gewoon tevreden.

After having visited several other architecture schools abroad, they feel nothing beats Delft:

Mark: “Well I know that in any case that here, that I nowhere, have not been to an architecture school that is better than here.”

Paul: “I have to, I have been in different, by now, quite a few different schools (..) and, Delft jumps out in (.) finishing level. And in facilities. Delft is just put really well together. Only, this means you have less freedom (.) to create your own space.”

Mark: “Nou ik weet in ieder geval wel dat het hier, dat het, dat ik nergens, op geen architectuur school ben geweest die beter is dan hier”

Paul: “Ik ben er wel geweest, ik ben in verschillende, inmiddels in behoorlijk wat verschillende scholen geweest (..) en, Delft springt er qua (.) afwerkings niveau wel uit.

En qua voorzieningen niveau, Delft zit gewoon redelijk netjes in elkaar. Alleen, je hebt daarmee minder vrijheid om (.) om een eigen space te maken.”

Paul does note that Delft’s good looks have a price tag, limiting the freedom to adapt the studio to your personal needs. Or to just leave all your stuff behind and come back to it the next day.
Paul: “on the hand it’s nice if you (...) are surrounded by luxurious materials, on the other hand sometimes you want a little bit more freedom. Or for example walls on which you put stuff, stick or with which you, what I think I miss the most, simply (.) personal space, that you can say like, okay this is mine, here I can leave my mess without worry, and if I come back tomorrow, I will take it from the shelf and I can continue.”

Paul: “aan de ene kant is het heel prettig als je (...) luxe materialen om je heen hebt, aan de andere kant zou je ook wel eens iets meer vrijheid willen. Of bijvoorbeeld wanden waarop je dingen kunt plaatsen, plakken of waarmee je, dat, dat denk ik nog het meeste mis, gewoon (.) personal space, dat je kan zeggen van, okay dit is van mij, hier kan ik mijn troep gerust laten staan en ik, als ik hier morgen kom pak ik het uit de kast en kan ik weer verder.”

What he would change if possible, would be more of change in management style than a spatial change:

Paul: “Then, that would come close to this school, only I think that, that there would be more, or that you would say like, okay you claim a table with a group, with a few people, or you increase the number of storage cabinets, that you can easily grab or put away stuff (.) or (..) or it should be less of an effort between students, that there is some kind of agreement that you, just have that spot. Or that on that table those students are sitting, so everything that's on there can just be taken up, very flexible.”

Paul: “Dan, dan zou dat toch wel in de buurt van Bouwkunde komen, ik denk alleen dat, dat er meer, of dat je zou zeggen van okay je claimt gewoon met zn allen een tafel met een paar mensen, of je vergroot het aantal stellingkasten dat je heel makkelijk in en uit kan ruimen (.) of (..) of het moet gewoon minder gedoe zijn tussen de studenten onderling, dat er een soort van afpraak is dat je, gewoon die plek hebt. Of dat aan die tafel die en die mensen zitten, dus alles wat je daar op laat staan, kan gewoon heel flexibel op worden gepakt.”
David however is not so pleased with the studios and notes he hears much more complaining about the studios here than in at his previous school in Bath:

David: “I never remember (.) anyone complaining about studios. That's actually something (..) that I realize now. Here I find (.) very often, there never, I never heard like “studios are not nice” or, I heard that (...) some studios were not clean (..) but there they wouldn't blame the studio, they would blame the student.”

Talking about our attic studio, he thinks that the inflexibility of the furniture and the lack of personalisation are also to blame for why many students prefer working elsewhere:

David: “I really think that (inc.) maybe (inc.) these are not used so much because of the, the fixed desks. Fixed you know they, it's like walls … they claim that we a very big open space, why do we have a space so full of boundaries you know it's not a big open space. If we wanted here to put all the tables on the side and then make in the middle a big open space to create like ten models and put them together we cannot. … It is not possible. You cannot really, make your space and, in the beginning Jack said “we want you to come here and make this Explorelab” but how? You can't move. … there's no flexibility.”

One studio that came maybe closest to being a good studio according to David, is the space behind Explorelab:

David: “for example the room, on the back of Interiors, it's a good size. I wouldn't mind working, when I was doing Interiors I actually worked there a bit because, especially in the beginning we had some group stuff I really spent time there, this, there it's quiet. We close also the door outside you know, to (.) you have the tables in the middle that you can put the models you know it was a nice (.) configuration, here (.) it's different.”

**Conclusion**

If there is one thing I learned from our school and studios in Delft, it is the diversity in opinions, preferences, shaped by different personalities and living conditions of the architecture students. I started this research out of my own discomfort with my studio and
the inability to change anything about it. Personally, I would love to always work in the studio, because I like to separate work and life to keep my stress level acceptable. I also like to exchange ideas with other students, learning from them, seeing what others are doing, or just have a chat and blow off steam, if I’m frustrated with my project. However, often my need for physical comfort tips the balance in favour of working at home. Especially when faced with our assigned attic studio, in which I have never been comfortable, too hot or too cold and I almost always end up with a headache. In my first semester of graduation, I came to work in the studio everyday with only very few exceptions. The closeness to the library which I needed very much and my eagerness to get started drove me to the studio. However, as I have progressed in ExploreLab, I find having a larger computer screen for CAD drawing, a quiet space to transcribe interviews or write, or a more comfortable chair and the option to cook my own food for dinner if I have to work my job in the evenings, almost always outweigh the benefits of working in the studio. I miss the ability to chat and discuss with my fellow students, but as I come in once or twice a week at least for a few hours, to see my tutors, I usually use these opportunities to fulfill my social needs.

Quite some students seem to work in the studio regularly but also quite a number don’t or even never at all. The availability of clean, and aesthetically quite pleasing studio spaces is immensely appreciated by the students. Especially by those - including myself - who remember the time sharing of dingy worn out studios in the previous building or having a studio somewhere else on the campus, without any facilities and lacking proper furniture. However, the open plan spaces with their designer furniture and hot desking concept have some drawbacks and do not cater to the different preferences of all students. Especially the larger ones in the attic. The openness is nice in the sense that it’s easy to socialize with other students, even from other studios. However, since they are so open, sound can travel easily from one end of the studio to the other. All students expressed the need for concentration and silence, at least some of the time. Many students however frequently find it hard to concentrate due to hearing other students talking. Often the only option they have to shut out the distracting sounds is by replacing them with others, by listening to music on their headphones. For others, this is still better option than working at home, since they get distracted more by their by their housemates. However, sometimes silence is what you need and this is impossible in such large studios, except when no one else is there. In that sense, the smaller studios on the first and ground floor are much nicer. Less students, less sound,
and less walking around. Many students thus for at least some of the time - or always - work someplace other than in the studio. When the students have the space to do so, they often work at home. If not, the library is frequently the next best thing. The relative closeness of facilities like the model workshop, the library, or supply shop is valued by students, but doesn't seem to be a in itself to work in the studio. The decision to work there depends much more on the conditions within the studio and the student's living situation.

No student has their own workspace and the students have to claim one every time they work in the studio. When they work in the studio, the students tend to arrange themselves so as to maximize the space between themselves and others, choosing empty tables or sitting diagonally across of others. An exception is when they choose to sit with friends, then students seem okay with sitting closer together. It also allows them to have more private conversations. The tables don't have any demarcations on them to delineate individual spaces. Students create their own temporary ones by positioning their books, drawings, tools, bags and coat in such a way to clearly mark the boundary of their workspace. In a way this is nice, since the students are only limited by the number of other students in how muchspace they can use. If they want, they can use three whole tables, if they are free. However, one table is meant to be used by eight students and officially, there are no leftover spaces with the large number of students in the school. Not everyone works in the studio though, as mentioned earlier and the amount of students in a studio varies from day to day. It is impossible to be sure just how many students will be there and how much space will be available, on any given day. This uncertainty, not knowing what to expect, how crowded the studio will be, can be stressful for students. Sometimes, they when they are already stressed or feel they don't want to worry about securing a good spot, students sometimes choose to stay and work at home. They know what working there is like.

The hot desking concept in the school is combined with a very strict clean desk policy. Nothing can remain at the desks at the end of the day. This policy forces students in all studios large and small to devote time to bring their stuff, like models or books from the cabinets, or their locker or even from home to their chosen spot for the day and put it all back again when they are done. Most students don't have the luxury of owning a car and the lockers are rather small, imposing a limit on the stuff students can use in the studio by what they can store and carry. Having no individual assigned desk and lacking pin up space, the students have
no possibility to surround themselves with inspiring things or reminders. Actually often the only clue that these spaces are architecture studios, are the cabinets filled with models and materials. Other than that, the studios are almost completely devoid of anything that would show architecture is being produced here. It makes it hard to see what other students are working on, since usually most of their stuff is stored away, when they are not working on it. This is a barrier to the students learning from each other, a key element of the concept of the architecture studio.

Even the furniture is a barrier. It’s impossible to clear a space or arrange the tables in a different way if it would be useful for group discussions or presentations. The space between the them is often so limited, that when presenting something in the studio, often a large part of the group is unable to come close enough to be able to hear of see it properly. The tables are also not adjustable in any way, and students can only adjust their chair in height. As a result, no one is sitting really comfortable. Being uncomfortable in the studios is actually rather the norm. The indoor climate is often very poor and the lack of control over it, puts many students off from working the studio. It is however more due to the building’s outer shell than with the nature of the spaces themselves.

Unlike many other schools, Delft does not allow its students 24/7 access to the studios. On one hand it forces students to take a regular break, which is healthy. On the other, students will work when they need to, in the weekend or at night, especially confronted with an upcoming deadline. The faculty’s opening hours force the students to work at home during those hours, obliging them to transport the stuff they need to work back and forth and to plan accordingly. Students are also not allowed to bring in equipment for food preparation - although some students sneaked in kettles - limiting the students options. For some students this is just another reason to work at home. Many others simply bring lunch from home or buy something in the canteen. If students are busy, they will frequently simply munch away at their desk, and continue working. Eating lunch - or drinking coffee - is however often just as much a social event as it is about nourishment. It is often a welcome break from work and a getaway from the studio. Sometimes one of the lounge areas between the studios, is far enough. The social conditions of the studio may simultaneously be driving students from and to the studios. The same interaction between students is valued differently by those participating in it and those distracted by it.
The studios may not be perfect, being noisy, sometimes crowded, and without the perks attached to individual desks. However, they are clean and light - something you won’t find in many other schools of architecture - and they provide space for the students to work and come together. That may be the most essential task of an architecture studio.
05. Conclusion

To summarize, the Faculty of Architecture and Civil Engineering in Bath is small and worn, but its studios are well used. The studios get better as students progress through their studies, and also smaller. Furniture is mostly built in and individual workspaces are small. Living off campus with limited space at home and keeping work separated from home seem to be the main reasons why many of the students choose to work in the studios. Along with the ability to make a complete mess. The studios can get crowded with students and models. They are also noisy sometimes and there is some competition going on between the students. Some students therefore choose to work at home, from time to time or permanently. Students are quite segregated in year groups and even within their year. The biggest malefactor is the absence of dedicated space for socializing in the school. Additionally, the students can also decide for themselves in which studio to sit so they often end up sitting next to students they were friends with already.

In Aarhus, there is a large variety in studio space, from small to large, and old to new. Students preferences for studios vary, but generally they prefer the very small to the medium sized spaces. The flexible furniture provided by the school allows the students to arrange their workspaces as they like. If they don't like what is provided, they replace it with their own. Often students also bring in extra cabinets as the provided storage is rather low. The most prefered studios are often those located most conveniently, North of the Nørreport, close to the school's facilities and which are also the lightest and brightest spaces. The best spots within the studios are in the corner, when you have maximum pinup and storage space and control the lighting conditions, being next to a window. The studios are well used, although the school doesn't seem stretched for space. Many more students could theoretically fit in the studios. Separating work from home, having discussion partners and the very physical way of designing in Aarhus - grounding students to their studios, close to the workshops - are the main reasons driving students to the studios. Occasionally, when other students are making too much noise, some students prefer to work at home or in the library for a while.

Compared to other schools of architecture, the studios in Delft are very clean and neat. Slick designer furniture is combined with hot desking and a clean desk policy. Student mark their temporary workspaces with their laptop, coats, bags, books, tools and drawings. They are forced to put their stuff away on shelving , in lockers, or take it home when they leave the
studio. The studios are used by not nearly as many students as they are intended for. The poor indoor climate and lack of acoustic and visual privacy, puts many students off from working there. Having no control over the conditions, no dedicated individual workspace and only limited access to the studios - not 24/7 - many students prefer to work at home, or in the library where it's more quiet, at least some of the time. Commonly, students divide their time between working in the studio, coming in to see tutors and friends and working at home where they can concentrate and be more comfortable. The resulting balance between the two depends on the personal preferences and the living situations of the students.

**Bringing it all together**

Looking at the three schools and the literature, a number of things can be said about what students want and need from their studio and what influences their choice to work there or not. First, two main reasons students give for choosing to work in the studio are one, separating work from home, and two, having discussion partners. The first has not so much to do with the conditions in the studio or at home, but rather with 'not going crazy'. Architecture students often tend to find it hard to let go of their projects and take a healthy, much needed break sometimes. Physically separating where they work on their projects from where they relax, sleep, live helps to also mentally take some distance. Clearing the mind and gaining a fresh perspective. Having fellow students to discuss their projects with, is an essential component of the concept of studio education. The studio is the place where students can come together.

There are however also other factors influencing students’ choices. Student housing is one: the student rooms in Bath are commonly quite small an the majority of students have to travel to the university campus, by public transport for around twenty to thirty minutes. Combined, the lack of space at home and the difficulty of keeping their models, drawings and materials intact on their daily commute, causes many students to favour working in the studio. Students’ living situation also influences students’ choices in Delft but there it has to with the ability to concentrate. Students who live alone, often find that they can concentrate better at home than in the studio. Vice versa, students living together with several other students, feel they can concentrate better in the studio. At home they are easily distracted by their roommates. That of course depends on personality, but so does the choice of living with
others or alone. In Aarhus another reason is the physical way of designing, with the students relying heavily on the various workshops for wood, plastic and metal working.

In Bath, Aarhus and Delft due to the age and state of the buildings, the indoor environmental conditions are quite often rather poor. However only in Delft, it seems to be an important reason to work somewhere else, often at home. To an extent, the presence of tall ceilings and an abundance of daylight in the workspaces seem to alleviate discomfort resulting of poor environmental conditions, and also feelings of crowding. In Bath and Aarhus, possibly the students having an individual workspace creates feelings of ownership and having control, alleviates the physical discomfort there. The students there, generally tend to work predominantly in the studio. It seems the studios in Bath and Aarhus are more intensively used than those in Delft where no individual workspaces are assigned. There are always exceptions of course, even there. Competition among students in the studio, feeling stressed or ill, or noise can all be reasons to tip the balance in favour of working at home.

Many of the studio in Delft are rather large, open plan spaces. This promotes communication and a sense of community, something which is lacking in Bath, with its small cellular studios. However, the openness and large size, make it difficult for students to regulate visual and acoustic privacy. They have very limited control. Different students have different preferences for the degree of privacy they desire, which is largely a result of their different personalities. Similarly, their personality also influences when and how students experience crowding. The variations in their preferences for studio size appear to be correlated to this. Those who experience crowding more easily and need higher levels of privacy, often prefer smaller studios. Students who have more desire to share and interact on the other hand like larger studios better, having more people around them. Privacy is about managing access to oneself and information about oneself. Someone who has optimal privacy is not necessarily alone, “but someone who is able to find either companionship or solitude easily - and who is able to either share or halt the flow of self-related information” (Gifford 2002). Very often, students seem to prefer intimacy with friends over complete solitude or isolation. This is also connected with their wish for discussion partners mentioned earlier.

It is much easier for the students to achieve their desired level of privacy when they are granted their own workspace, like in Bath and Aarhus. The often smaller studios make a difference but possibly its also due to the resulting social conditions and students’ expectations. Individual workspaces ‘fixes’ people to their particular desks. This creates a safe and predictable
situation: students know who will work next, in front or behind them. Feeling safe and being physically close to the same people over an extended period of time, stimulates the formation of friendship. The situation almost by itself creates the desired ‘intimacy with friends’. The students are also more in control, enabling the students to adapt their individual workspaces to better suit their needs.

The level of control also determines the preferability of one workspace in a studio over another. Control over privacy and over environmental conditions, for example the amount light coming through a window. Workspaces in located in corners seem to be the top ones in this sense. They are often next to a window - allowing control over for example blinds - and are sheltered on two sides. This shelter by surrounding walls also provides room for students to pin up things or create some sort of storage of personal stuff. Corners are also good in the sense that you are not in between two other persons. Looking for instance at how the students in Delft space themselves, picking their spots in the studios, they will very often choose to sit at the ends of tables. It is very rare that they will sit in the middle of one so other students can come and sit at both sides of them.

In general, there seem to a number of things architecture students want from their workspace in addition to being physically comfortable. For functional comfort, students want: a smooth work surface. At minimum large enough to work with a laptop with space for some books and papers, but preferably large enough to fit an A1 drawing and usable for making of models. In the immediate vicinity of their desk, vertical surfaces, for pinning up drawings, reference images or to do lists. To surround themselves with reminders and inspiration. Dedicated storage for materials and models, so they will not be damaged or take up precious desk space. And lockable storage, for safe keeping valuable personal possessions. The lockers provided by all schools were very well used. Possibly in Delft most of all, since it’s the only personal space the students can claim 24/7.

Discussion

This study has been small and has its limitations, due to limited time and my skills as a social researcher. However, I feel it is safe to say, that it has nevertheless provided valuable insights in the wants and needs of architecture students in their workspaces, giving a view of how the students and their studios work.
The needs for enough flat and vertical worksurface, plenty of storage and abundance of light are universal and studio education everywhere is all about students learning from each other. Not providing students with individual desk is a barrier to this. Within a hot desking system like used in Delft, it is hard to make effective use of the desks, without the possibility to leave stuff there and up on the wall, to return to later. It also makes it very hard for students to see what others are working on, if that is often only visible on their computer screen. Giving architecture students an individual workspace can stimulate them learning from their peers, by attracting them to the studio and increasing the sharing and display of their work.

I have experienced first hand that no two students are alike, and that their opinions vary widely. It is therefore no surprise that there is not one studio space - out of all the ones I have seen - not one workspace that fits them all. Students’ preferences for privacy and environmental conditions vary, even within students across time and during different activities. However, these variations fall within a certain range and I want to conclude with a number of recommendations on how it’s possible to, maybe not make everybody happy, but to make most architecture students happy.

**Recommendations**

Some of the recommendations may seem rather straightforward, but sadly often they are not met in many architecture studios today. First of all, compartmentalize: don’t make studios too big. Not bigger than for say twelve students. Very big studios with large numbers of students cause feelings of crowding and discomfort. Due to noise and distractions caused by the various activities undertaken by different students. Social control is also less and can cause theft issues. On the other hand, also don’t make them too small: architecture students need space to work, with large drawings, or models, or just for storing stuff when shifting from one activity, for instance from computer work to model making. Good studio spaces fall in a range from very small to medium sized spaces, suited for about two to twelve students, or eight to eighty square meters in size.

Secondly it is very important to provide individual desks to provide comfortable and healthy working conditions for the students. Desk that are adjustable in height and complemented by height adjustable chairs. They should movable: rearrangeable in groups or single tables, to accommodate the students’ different activities and needs. If possible, assign individual students their own workspace. It increases studio use a lot which is central to architectural
education and the ability to leave their projects on the table, in sight, even when they leave the studio is beneficial to the students’ learning. It makes it possible to see what other students are working on and also saves the students’ valuable time and the trouble of clearing everything away, taking it home, maybe with some things getting lost or damaged in the process. Providing enough space to pin drawings, to do lists or reference pictures is similarly important so students can surround themselves with their project and inspiration. This also provides inspiration for their fellow students around them, enabling them to see and learn from what others are doing.

Additionally, architecture students also need a lot of storage space, to store models, tools, materials, personal items, books and posters damage free. The students need these items within easy reach of their workspace, and if no place to store them is provided they will create clutter on the desks or spill onto the floors.

Finally, do formal presentations outside the studio. The studio is not particularly suited for them, with the workspaces usually preventing coming all together closely and especially if the studio is big and not everyone is taking part in the presentation it is disturbing the students that are working. On the same foot, dedicate spaces for informal meeting, a place for students to take a break, close to the studios, to encourage mingling and interaction between students, without disturbing those that are working.

It might not be possible to implement all recommendations above in existing studios. Budget or space constraints might pose severe restrictions but I want to conclude with some things that can be done to improve the studios I have seen during my research. At Bath, the studios should be used by smaller groups of students. The studios are not bad but the school is much too small. The school is currently also working on a proposal for a new building to increase its capacity. The desk are also rather small and non adjustable and often fixed to the walls. When upgrading the school, these could be changed to allow more flexible arrangements and more ergonomic working conditions. In Aarhus dedicated storage could help keep the studios neat, and the provided desks are non adjustable and very low. Height adjustable ones would be better, but students there are already free to arrange this themselves. In Delft the furniture should really be changed, but that is not really a viable option yet. It is still rather new and in very good condition, but the immovable, non adjustable work islands are not very ergonomic or supportive of different activities. What is possible is to divide
some of the larger attic studios into several smaller studios to create better visual and acoustic privacy regulation. That would already make a huge difference in the studios.
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Appendix A

Resources


Appendix B

Transcription procedure

After looking at several transcription procedures and reading about the constraints, opportunities and politics of transcriptions, I decided to follow ‘A simple transcription procedure’ described by Thorsten, Thorsten and Schmieder (2012) in Manual (on) Transcription. Transcription Conventions, Software Guides and Practical Hints for Qualitative Researchers. 1st English edition. This seemed a clear and not too complex system to use suited for my purposes: in my research I am interested in what is said and not in exactly in the mechanics of how it was said like in for instance speech analysis.

It is an adaptation of a procedure of Kuckartz et al. providing “consciously simple and quickly attainable transcription rules, which considerably smoothen language and set a focus on the content of the verbal contribution.” (2008, p.27, translated) (Thorsten, Thorsten & Schmieder, 2012). They have modified these guidelines after applying this system many times and receiving feedback from transcribers, lecturers and researchers and have also added a few tips. Below is my personal adaption which is simply a rewrite of Thorsten, Thorsten and Schmieder, as a guide for readers instead of one for transcribers.

I conducted my interviews in Bath and Aarhus both in English since this was the language that all of us spoke. The ones in Delft were all held in Dutch, since this is my and the interviewees native tongue, with one exception, with a student originally from Bath now studying in Delft which was done in English for the same reasons as in Bath and Aarhus.

The underlying transcription rules

1. Transcription is literal – not summarized, but also not phonetic. Dialect and colloquial language are accurately translated into standard language. If there is no suitable translation for a word or expression, the dialect or colloquial language is retained.
2. “Merged” words are not transcribed as such, but approximated to standard written language. For instance: “I’m-a-goin’ to the movies“ is transcribed as “I am going to the movies“. The general construction of a proposition is retained, even if it contains syntactic “errors”, for example: “To the shopping mall I went."
3. Discontinuation of sentences or abrupt stops within a word are indicated by a slash: /
4. Punctuation is polished up in favor of legibility. A short drop of the voice or an ambiguous intonation is rather indicated by a full stop than a comma.

5. Pauses are indicated by full stops in parentheses, corresponding to the pause length from 1 second (.) to three (…) seconds. Longer breaks are indicated by the pause length in parentheses (15).

6. Consentient or confirmative vocal interjections by the interviewer (like ’mhm’) are not transcribed. Interjections by the interviewee such as ‘mhm’, ‘ehm’ and ‘uh’ are also not transcribed. Monosyllabic answers, however, (positive: ‘mh = hm’, ‘ah = ha’ or negative: ‘hm = mh’, ‘eh = eh’) are always included in the transcript, if appropriate as ‘mhm (affirmative)’ or ‘hm-m (negative)’.

7. Emphasized words and utterances are capitalized. In the case of the emphasis of the personal pronoun “I”, (or an emphasized “a” in the beginning of a sentence) it is underlined in order to indicate emphasis.

8. Every speaker receives his/her own paragraph. There is a blank line between the speakers. Time intervals are inserted at the end of a paragraph, at the least.

9. Emotional, non-verbal utterances (of both the interviewee and the interviewer) that support or elucidate a statement (such as laughter, giggling or sighs) are transcribed in brackets.

10. Overlapping speech is separately transcribed and separated by speakers. Passages with overlapping speech are indicated by double slashes at the beginning and end of the overlap:

   I: // Oh, then you //

   P: // Exactly, then we // finally arrived.

11. Incomprehensible words are indicated as follows: (inc.). A reason is indicated for not being able to comprehend the audio for longer inaudible passages, eg: (inc., cellphone ringing) or (inc., train passing by). For longer incomprehensible passages, the length of the respective passage is also included, e.g. (inc., train passing by, 19 sec).

12. Assumed or guessed words or passages are put in brackets and supplemented with a question mark in brackets. For example: (xylometazoline?). Generally, all inaudible or incomprehensible passages are marked with a time stamp if there is no time stamp close by (1 minute before or after the respective passage).

13. Disturbances are noted in parentheses: (passing train, 10 seconds)
14. The interviewer is marked with an “I:“, the interviewed person with “P:“ (for participant).
   If there are several speakers, (e.g. in group interviews), a number is added to the name:
   (e.g. “P1:“).
15. Symbols and abbreviations such as percentage and meter are spelled out.
16. Contractions or abbreviations are transcribed exactly the way they were said, e.g. ‘can’t’
   instead of ‘cannot’ or ‘stats’ instead of ‘statistics’
17. English spelling conventions concerning capitalization are also applied in an English
   transcript.
18. Numbers are transcribed as follows:
   a. Zero to twelve are spelled out, larger numbers are transcribed as numerals.
   b. Other numbers that make short words are also spelled out, especially round numbers:
      twenty, hundred, three thousand.
   c. Decimals and equations are always written in numerals. Thus: “4 + 5 = 9“ and “3.5“.
   d. Roughly estimated figures are spelled out, accurate figures are written in numerals.
   For instance: “The fifty million Euros of government debt“.
   e. If there are fixed conventions concerning how to write down numbers, follow those
      conventions. House numbers, page numbers, telephone numbers, account numbers,
      dates or the like are never spelled out in full. For instance: “on page 11“ or “16 Broad
      Street“.
19. If direct speech is quoted in a recording, the quote is enclosed with quotation mark, e.g.:
   and he said “let’s see about this“
20. Proper nouns are transcribed according to the rules of the language of the transcription.
21. Enumerations are transcribed with a capital letter without brackets (‘I like it because A I
    think it is affordable, and B because I always wanted one.’).

Sample transcript

I: Alright, what do you expect from your new field of study in Hamburg? #00:01:01-0#

P: Well, first and foremost I want to learn a lot of new things about criminology and law. Well, I studied educational science as a major, and my minor subjects were sociology and peace and con-
I would like to get into law, get to know new people and get some new impressions. And I also want to (explore?) a completely new profession.

I: Okay, and what you expect concerning collaboration // amongst teenagers? //

P: So far, I have // no exact idea. For criminologists there is no particular everyday professional life. (...) How can I put this, in such a profession you can do a LOT of different things.

Appendix C

Transcripts
In this appendix are included all the transcripts from all the interviews I have done during my research. For the transcription procedure used, see appendix B. The transcripts are ordered by school as follows: Bath, Aarhus and Delft. The transcript of David can be found under Delft, as that is where the interview was done.
Transcript: 27-11-2012, Bath, Adam Williams

I: Can you tell me something about yourself? #00:00:07-1#

P: Yeah, I am, my name is Adam Williams (.) and I’m head of architecture here at Bath. (.) I was an architect for many years, but I used to teach here part-time. (.) And then about seven years ago I took on a full-time (.) appointment, and I’ve been (.) working mainly in fourth and sixth year, so I’ve taught design studio and I also lecture on the design process. #00:00:30-7#

I: So in the later stages of the education. #00:00:34-0#

P: Yeah, generally. I, that’s where I’ve been (.) employed today. But, around, at the moment about a third of my time is just spent on some management and administrations. I am also associate dean at the faculty, so I have a/ (.) have a role in trying to enhance the student experience. (Phone rings) Forgive me, I just get rid of this otherwise it rings forever. (Picks up the phone) Hello. (8) I think I’ve got it with me, but I, so, I’ll check, but can I give you a call back because I’ve got someone with me (.) I think I’ve got in my bag so I’ll let you know. Ok, thanks. Bye. (Hangs up the phone) Apology. #00:01:16-6#

I: (Laughing) It’s not a problem. But it is, or I know, I read about the studio spaces that the students have their own workplace. Could you tell me something about that? Why is that? #00:01:28-6#

P: Yes, sure, I mean we always had a very (..) strong philosophy about studio and studio based education. So for our architecture students, having a studio which, in which they can have a personalised (.) permanent workspace has always been an important part of the education we offer, and I know, not all student schools of architecture work like that, and there are various ideas about how important it is. But we found that actually, if a cohort is able to kind of work together within the studio environment, one of the most significant learning resources that cohorter student has (.) are other students, within the studio. And that we tend to find that the achievement of the students is related to how well they work together as a group. And although we offer (.) some lectures and tutors and
consultants come in to help in the studio (.) actually if they work in the studio eight ten twelve hours a day, most of their direct kind of educational contact is with themselves and with their peers and with conversations between students in the studio and with collaborations, and unless you’ve got a physical space (..) for that collaboration and that consultation to take place in (.) it is very difficult to encourage it to the level of frequency and consistency that you would otherwise want. So, in recent years, we’ve been (.) rather (.) undersupplied with space. It has been quite difficult for us to get studio space for all our students, but we’ve always maintained them and they’re open seven days a week twenty-four hours a day (.) and in this year we’ve been able to get another building which the university have given us, which is actually also designed by Peter Smithson, it’s the old (.) staff building. Which is about four hundred meters in that direction (Points) and whereas this building was designed (.) for groups of students in groups of twelve to sixteen students in tutor groups, because that building was designed for another purpose, it is actually a big open plan building, in which there is one year group, at the moment it’s got second year in there. And it is very interesting to see the way that building operates compared to the way this building operates where the students are in small groups. And there are some advantages, I have to say // to the // larger studio. But if you get a chance to talk to the/ I’ll show you where it is and if you go //over there// #00:03:59-9#

I: // Yeah? // // Oh wait wait // What do you think are the advantages of the larger space? # 00:04:02-9#

P: I think for the (..) for the lower years, there’s less (.) students feel less inhibited about going into seeing what other students are doing. If you’re in a smaller studio (.) with twelve or sixteen students, the students tend to get quite possessive of that studio, they tend to treat it as their own living space or as their own, kind of defendable area. And, if you’re a student from another year, or even someone who doesn’t know anyone in that room, it can actually be (.) it’s a little inhibiting to go in and to start wandering around and asking people what they’re doing. When you’re in one big open space there’s no barrier (.) so effectively, it’s much easier for a student that maybe doesn’t know another student to just wander around and start a conversation about their work or just see what they’re doing, you know, what model they’re making or what drawing they’re working
on. So, I think having a, especially in the lower years where people, maybe people are less likely to just introduce themselves and start up conversations, having (.). a more open plan, larger (.). studio, probably has some advantages. #00:05:09-7#

I: Yeah (.). I have experience with the open plan. # 00:05:13-7#

P: The trouble with it, you’ll find that when you go there, it’s noisy. #00:05:16-8#

I: Yeah. #00:05:17-7#

P: So the difficulty is distraction, that’s what, that’s the downside #00:05:22-1#.

I: Yeah and the, do you also do the presentations there? When you review the students work? #00:05:28-3#

P: Because of we have been working there only for the first time this year, I think they’ve done some of the interim reviews in the studio, but I think also they tend to come back over to the main building, and use the crit spaces here. They’re in operation today so/ #00:05:41-5#

I: Yeah, I walked past them, I saw/ #00:05:42-3#

P: So there’s one big room, three little rooms, and typically (.). they tend to come back for the main reviews because, or partly because the studio I think for that reason is difficult, hold reviews in the open plan space. They’re acoustically not well suited to, for that function. #00:05:58-0#

I: Ok. What do you like (.). most about the spaces here? Like, the light, I’ve seen that there’s lots of natural light in the studios. #00:06:09-1#

P: Yeah, I think the studios on the fourth floor, the top floor, they’re actually the best ones in the students regard, as the best ones, because they’re the ones with the (.). the north light through the roofs and they tend to be taller studios, they have very good natural light, catching the north light across the whole of the top floor. And I think those sort of
work quite well. Other, this is a slightly quirky building as you will see wandering around it (.) but it also, it’s not too precious, you know it is designed in a relatively kind of pragmatic tough way. The materials are (.) generally sturdy and robust and they can take the sort of (4) I was gonna say the sort of abuse that students lay out, but you know, you, they, an architecture school needs to have a certain toughness about it, and it can’t be a sort of polished corporate environment because it in a way then students are frightened to touch it. So I think there is a sense where the students do kind of, especially in their studios, they, they’re able to kind of transform them year on year. And at the end of the year, they typically, we have the exhibition in the top floor and they are able to transform those space through, you know, lights and installation and actually make them completely different from the way they are during the rest of the year and I quite like that (.) kind of (.) the way students are able to kind of produce some sense of identity on their space. Other than that, there are problems with the building, it is incredibly energy inefficient (..) in terms of the fabric. It was only completed in 1989, but it’s almost (.) like a building from the last, from the century before as much as it’s not an energy efficient building. But it is (…) it is quite (.) in especially the M_arch level to have rooms in which there are, you know relatively small cohorts of students (.) people are able to work I think in a (.) in a way which is (.) analogous to a sort of (.) a small office studio. So it’s a kind of good preparation for practice.

I: Ok. But how do you allocate the studios? How do you decide who goes where? Who gets the best, the top floor? #00:08:22-2#

P: We have these plans every year, these are the plans of the building (Points to an A4 sheet of paper with the building’s floor plans on it) and we sit down and in June, all staff in the studio sit down, and we work out how many students we have in each year group (.) and which years are here when and we basically take big coloured pens and decide who’s gonna get which studios. #00:08:40-1#

I: Ok. Yeah, similar to our own faculty. #00:08:44-0#

P: And then within the year groups the students generally pick their own.
So, the students will be told, say fourth year students, they’ll have eight rooms and then typically in the first week the students will decide which rooms they want to work in, and then they kind of, they have room

I: Ok, but we have a studio environment and you choose a tutor and a project for instance to do a project in a city and a specific type of building, like a library in Rotterdam and then your set in the room with all the people doing that project.

P: Yeah

I: But you, you/

P: We do and we don’t. In some, for some projects the, you’ll see actually in the second year studio in the open plan space, that the tables are laid out in tutor groups, so effectively each of the big bays is one (. ) tutor group, and the tutor will see those students, when they come in for a given day and he can also gather them around, talk to them in small groups. For the other years, like fourth year actually it’s a whole year project. So all the year is working on the same project, well they have individual tutors ( . . ) you’re not in a defined room, and that’s quite nice for the tutors as well because they get to go around all the studios, in seeing their own tutees. So they get a feel of, not only what their students are doing but also what all the other students are doing.

I: But your design projects are yearlong?

P: They tend to be semester long, so you do one design project between October and January and another one from February till May.

I: But you stay in the same place?

P: No, you move around

I: You move around?

P: So you won’t/ and students quite often like moving around. They’ll even
some of them will move around in the middle of semester two, their Easter comes in the middle of semester two (. ) and just for a change of scenery, they’ll (. ) spend a day moving in, over Easter, they choose somewhere to work, for the final part of the project. #00:10:34-9#

I: Ok. #00:10:35-6#

P: I should say, I think it’s partly because sometimes you get sick of being in the same room with the same people. So occasionally it’s nice to have some other people ( . . ) to sit next to. #00:10:47-5#

I: Your tutors, they all come to the students, like it’s/ #00:10:51-5#

P: Yeah. this is so that, yeah the tutors generally find the students #00:10:54-7#

I: Yeah, ok, and you teach yourself? #00:10:57-3#

P: Yeah. #00:10:58-0#

I: What do you use mostly for equipment, when you teach the students? #00:11:01-6#

P: Generally ( . . ) I’m relatively old fashioned, I just (. ) lecturing style, I just stand and talk and chalk and whiteboard, and (. ) drawings and Powerpoint. And within the (. ) within the studio we tend to try and combine ( . . ) a fair amount of sort of taught content with tutorial work so we try and gather the students together in the morning (. ) where possible and give some general talks, and I’m in the middle of giving three sort of generic lectures on design process which last for an hour or two, and that hopefully feeds into the design studio. And then, I’ll be seeing students I suspect in much the same way you seem that at Delft, either seeing students in small groups or seeing them individually, to help with their project. My students are currently working on a group project ( . . ) which was for a piece of urban design in, five European cities, so all the students working in a different European city, so we’re in, they’re sort of clustered in those groups ( . . ) but I, where possible we take students on site if we can, and this morning when you came, the reason why (. . ) I was a bit late was because
there’s a very, quite big building going up which is only a hundred meters away. #00:12:18-8#

I: Yeah I saw some construction work #00:12:19-9#

P: Which is actually for us, it’s great because (.) during the course of the year it’s going almost be substantially complete, so we’re just taking the students over there in small groups, just to kind of, some of them haven’t had much site experience as architects, so it’s letting them talk to the (.) contract managers and the engineers and say look this is what’s going on, these are the processes. When you’re out on site as an architect these are the sorts of think you should be looking for (…) but actually that’s all completely unrelated to the studio. It’s just because it happens to be there (.) as a studio tutor you kind of have to (.) try and grab what opportunities you have. #00:12:54-2#

I: You take advantage of them. #00:12:55-5#

P: And also with, same with individuals if you know someone, who you’ll think will be interesting for the students to talk to, is around the city or close by, it’s just a question of (.) trying to grab those opportunities, and (.) keep adding things in to the student experience. Sometimes the (.) unexpected things, but just the kind that keep the students (.) kind of, stimulated. But kind of different on forms and different ideas #00:13:20-8#

I: Do you also bring them books or? #00:13:22-4#

P: Yeah, and I leave stuff up in the studios occasionally, so I leave (.) I tend to have a subscription to a number of magazines which I just, I tend to leave up there, and I always have a box of books at the beginning of the semester which I just leave in there (.) not because I expect the students to read them, but just because, actually you know what it’s like, to either you’re having a coffee break, you’re chatting there and it’s nice if there’s (.) if there’s stuff lying around, a bit like an office and sometimes you just find (.) it can be practically random books, but (.) just flicking through them you’ll see something that then links to something else (Finger snapping) and it will just spark an idea. So we tend
to do that and actually in the second semester the students tend to bring all their own stuff in, when they’re no longer working in groups (.) so the , the students have their own little library they develop as well. #00:14:08-1#

I: You don’t have a library in here, in the building right #00:14:11-9#

P: We don’t, we have that main library is in the university library which is about (.) two hundred meters that way (Pointing) and that’s very well stocked, but it’s remote from us. So there’s an unofficial library and the unofficial library is Matthew Griffiths’s office. And Matthew Griffiths is our director of studies and he has a (.) he has a slight, I think it’s a problem actually. He is a bit like addicted to architectural books, so he just spends all his money on buying architectural books. And just (.) brings them all in and basically, I think the students use Matthew as an unofficial library, partly because his books are much more exciting than the ones the library tends to get. So if you go out on to the fourth floor (.) and if you ask any of the students about Matthew (.) they’ll explain how fourth year works with him. #00:15:00-9#

I: So, but (.) does the (.) distance to the library, even if it’s so small does it inhibit or/ #00:15:06-7#

P: It does. It’s only two hundred meters but the (.) I’ve been I’ve always worked in schools of architecture with a library and it was actually right in the middle of the school and it, I’m (.) convinced that it’s the best option (.) but because you can have the magazines on display, it becomes part of the life of the school. The only thing I can say is increasingly the reference material here is online. So actually, the way I used to work was, with the library is different from the way that students work here, so the more the information’s online, actually that distance (.) the significance of that slight remoteness becomes less important because the students are actually just accessing things online (.) and students now, this students tend to go to the university library to work as much as anything else, and because architecture students have been relatively well catered for because they have a studio to work in (.) they don’t need to go to the workspace in the library, because they tend to stay here. Although I think a few, when they do their dissertations in there, their research
papers and I think they, they go over there for a change of scene. But I have found that actually the, yes the library although it’s quite close, it does make a big psychological difference. #00:16:15-8#

I: Yeah I know, we, in my own faculty we do have the library in our own building, it’s always, every year it’s up for debate if it should be moved (.) to the central library and every year we, we get to keep it. #00:16:30-1#

P: I can guarantee Matthew’s books get more viewed than the ones in the library. #00:16:34-9#

I: Yeah, so but I know because we also have some books in the central library in it, it takes more effort to go there (.) to go outside and then travel the distance. What would you change, if you could change anything? #00:16:48-5#

P: I’d have more exhibition space (.) I’d have more crit space (.) and I’d have more sort of flexible open plan space with no designated function where we could do different things in. Effectively, we have very little sort of (..) undesigned space (.) which you can use for lectures, events, critics, reviews, exhibitions (.) all of that, all those sorts of (.) things, it’s very difficult to have enough (.) space to things with and we find as the school gets bigger (.) we’re more restrained so we have plans for a new building (.) which, hopefully will be approved over the next sort of six months. And that will give us (.) some more space. #00:17:32-6#

I: Will that be on the campus or? Be an addition? Or a totally new? #00:17:37-2#

P: Hopefully it will be over there, (Points to the window) on that car park. #00:17:40-4#

I: Yeah ok, but then you will keep this? Or you’ll totally move? #00:17:43-8#

P: I think we’ll keep this and have (.) so the two buildings will have to work together because some, a lot of our staff currently they’re not in
this building, they’re in the next building along. So as the department’s
grown we’ve basically taken over space which belongs to another department.
And they’re quite keen to get that space back, but it means that in order
to get that back we need to move things around (.) to create space in this
building for our existing staff. And more studio space and more (.) sort of
crit space. #00:18:13-1#

I: Ok. Yeah, I saw some models and some drawings but, in the hallway
#00:18:19-3#

P: Yeah. #00:18:21-8#

I: It’s not that much. #00:18:22-2#

P: No, there’s very little and it’s all a bit it’s sort of (.) sad in a
way because it’s all (.) because we know, that because the space is quite
limited and it’s not properly curated so actually, it’s all done on a
slightly ad hoc basis because everything, there is no space that you can
run as a properly sort of managed exhibition space # 18:43.1 # So it’s (.)
I think compared to many other schools it looks a bit, sort of, looks a bit
sad, a little (.) half-hearted. So we do need to that’s something we could
really do. #00:18:53-6#

I: Do you have experience with other schools? Where you’ve taught or you
have been? #00:18:56-9#

P: Yeah, quite a lot, yeah, I have, I was (.) a student, I also studied in
Cambridge and at Harvard and the GSD, the graduate school of design at
Harvard purpose designed building. And of a completely different scale and
ambition to this one and that, very sort of interesting building to look at
as an architecture school, the way it operates (.) and (.) I’m external
examiner at a number of schools, so, and consultant for a few others so I
get to visit quite a few other schools, especially in the UK, less so in
Europe. And they are very very different (.) and there’s been quite a lot
of new (.) building work, or new investment in buildings for (.)
universities and particularly for schools of architecture in the UK. And
our school is now looking quite old and tired (.) compared to some of the,
the new facilities which other schools have got. #00:19.53-0#
I: Is there any special reason, for receiving attention? #00:19.57-2#

P: With the changing sort of funding of universities, architecture over the last few years has been a very attractive degree program. A lot of students quite interested in doing architecture (...) and I think the universities have been quite keen to exploit that demand. # 00:20:13.5 # To kind of meet the demand for, architecture places # 00:20.15.9 # and that has meant schools expanding which has generally meant that they, where universities have been investing in new facilities, it’s been to accommodate that expansion with the old architecture buildings often been taken over by other departments. So there has been (...) I think it is a half a dozen examples of new buildings of some scale or other, in the last sort of ten years #00:20:39-3#

I: But you do expect growth, the coming years? #00:20:41-9#

P: Well, for this department, all we need is steady-state really (...) there’s a lot uncertainty about funding and how the funding arrangements will effect student numbers so there’s a, there’s a lot of uncertainty around which has been generated in the last few years due to the changes in the way that students are having to finance their education. But actually, for our department (.) we only need to the building only to accommodate our existing intake, and currently we have far more number of applicants than people we can accept. So we’re, we feel relatively confident (.) that even if there is some decline in the overall number of applicants that we’ll still be in a relatively strong position #00:21:24-9#

I: Ok, how do you select the students? #00:21:27-9#

P: We tend to do (...) at M_arch level it’s all through interviews, because the students already got an undergraduate degree in architecture, so they apply (...) we sift on the basis of their paper application, and then we interview those students, to see who comes of the M_arch course, it’s a very small number of students on that course. The undergraduate applications we get are actually far more numerous, we have sort of six eight nine hundred applicants. So we tend to do it, and it’s before they have done a course in architecture at undergraduate level so we tend to do
it all on academic performance. So they write a statement, and the statement we take in to account as to, that’s where they say what they’ve done that shows they’re really genuinely interested in the subject. But generally we take students with (...) very high A level scores or equivalent. So we just sort of A star or AA (...) quite hard to get so you need very strong A levels and you need a mixture in arts and science, so we tend to it all on academic results. #00:22:29-4#

I: Are you happy with that? #00:22:30-8#

P: It would be lovely to interview everyone but what we found is it takes a lot of time (...) and also I hate to say this to a student I know, but you can have no guarantee that the work the students are showing you is their own work. So it’s actually very difficult to interview, to provide proof of authorship, and (...) whereas at least with the exam results you know that the exam results have been obtained by the student concerned. So, yes it is a long running debate but we’re a very small faculty and actually imagine the six eight hundred applicants, even interviewing a fraction of those would be very time consuming. So unfortunately we have to use a more paper based system. #00:23:09-6#

I: Yeah, you talked about the building being energy inefficient, but how’s the climate? Are you happy with it or? #00:23:16-1#

P: The internal climate? #00:23:17-4#

I: Yeah the internal climate #00:23:18-4#

P: Yeah (. ) you’ll (. ) At first I’ll probably say no. Where I’m on the South side of the building so the South side of the building: not too bad. A lot of the old staff offices are on the North side (...) very cold (. ) and another isn’t to do with the architecture, it is just actually the heating system, here (. ) doesn’t work terribly well which is more of just a problem with the kind of (. ) twenty, twenty-five year old heating system. But there is a (. ) a problem in terms of the kind of casual gain, so in, on the summer the buildings on the South side do tend to get very warm. And in the winter the rooms on the North side get very (. ) cool. I mean the nice thing about them is in a way that (. ) if the heating’s working properly, I mean
they’re all (. ) naturally ventilated, the students open windows, if you want you can kind of (. ) control pretty much control your own temperature in the studio and I think the key thing is the students got the, the inhabitants have the opportunity of controlling their own environment. It’s not all working universally (. ) air conditioned space (. .) and I think that’s (. ) good. The systems need work, the lighting is not good, the lighting is very poor but again that’s sort of a systems thing and we could easily (. ) or we should possibly (. ) kind of look to upgrade the lighting. We’ve done it in certain areas, but/ #00:24:34-9#

I: No that’s (inc.) Is that due to money, or? #00:24:36-5#

P: Yeah (. ) largely it is a little bit to do with investment and also we have in the back of our minds this coming move up to, to someday moving to a new building shortly. So I, the idea is that when the new building is done, this building will also get a substantial refurbishment. So all of those things have kind of been put off. #00:24:54-2#

I: Yes, postponed in #00:24:56-1#

P: Yeah until the building goes under, undergoes a proper refurbishment. #00:24:59-7#

I: No I know, my boyfriend does a PhD in applied physics, but the physics building has been awaiting a new building for fifteen years now, so everything has been put off, so it looks really bad right now and the new building is still not there. #00:25:19-2#

P: And the trouble is, those decisions can just go pushed further and further back. #00:25:24-8#

I: Did I miss anything or are there any questions you would like to ask me? #00:25:32-0#

P: No, but actually I was just intrigued to know, is this for a sort of dissertation, or is this for? #00:25:37-2#

I: Yeah, this is my graduation project, like I’m on this program of like
two years. I finished the first year (.) with two design projects and a lot of extra courses and (..) after that you do a one year (.) design project, your last research project. #00:25:56-1#

P: So you, are you doing an architecture school or? #00:25:58-0#

I: Yeah #00:25:58-7#

P: All right. #00:25:59-4#

I: Well, first I wanted to do a design school, not just architecture students but I finally decided to just focus my research on architecture students. I have been researching my own students and my studio (.) taking photographs, observing them interviewing them, doing that and talking to them. #00:26:19-8#

P: All right. Well, I’m sure you, if you talk to the students, they’ll give you a much better appreciation of all the ways the building doesn’t work actually. The fact that we haven’t got enough workshop space you know (.) but have you had a chance to explore the building, do you know? #00:26:35-9#

I: Yeah, I walked up and down, I looked in to the workshop space. #00:26:42-6#

P: Yeah. #00:26:42-0#

I: So you only allow twelve students in to the (.) workshop, at a time? #00:26:46-9#

P: It’s a, yeah it’s (.) it’s a health and safety thing, it’s been introduced because, we’ve only got one technician in there, and he, his oversight, he’s meant to be compromised if there is more than a dozen students in there at a time. We’ve tried to move to a system where (..) more of the model making is done with laser cutting (.) so one of the rooms upstairs, one of the small studios has been given over to the laser cutters so you can go in there and get their bits cut for their models and just assemble them. Without having to use the bigger machinery that requires the
technician’s oversight. But we could do with another workshop that, and another technician as well, actually, so that’s the story. #00:27:28-0#

I: No it’s like, our model workshop, well my university is really proud of it, it’s is really big, you have multiple people overlooking it. It’s immense. #00:27:40-4#

P: I think we’re very under catered for compared to some of the places, I mean, but newer architecture schools always have a much better workshop, than the older ones. (5) But I can talk, I can introduce you to some of the students upstairs, those are on my sixth year at the moment // so if you would like to // #00:27:58-9#

I: // That would be // really nice. #00:27:59-9#

P: And I can probably (..) if you wanted to, maybe have a walk, wander over and (.) see the other (.) that second year building. #00:28:07-9#

I: Yeah, that would be very nice. #00:28:09-6#

P: I can, I’ll wander over there, I know, I’ll show you where that is (.). and (.) apologies/ #00:28:19-5#
Transcript: 27-11-2012, Bath, Nelson Bishop

[Introduction and conversation already started before I got a chance to ask the participant if he would mind if I recorded the conversation. A small part is therefore lost and the transcript starts in the middle of the conversation on the space in which the interview is taking place: the second year studio.]

P: So yeah, this is, unusual (...) because it is so temporary, but (.) the basic principle of the studio is, Adam is (...) using this as a kind of, in part, these open big plan spaces as the brief for the new building we’re going to build. So we’re hoping for the back of the success of this big open tall studio that we’re gonna get more spaces, so that all of the undergrads or postgrads can occupy one space and individually (...) which would be fabulous, because it’s kind of like a big office (...) so if you’d go to Fosters or (.). Grimshaw’s or Rogers or whatever they’ve got lots of staff, Watkins, Walkers, Websters (.). the kind of big open plan (.). collectiveness, and it’s great for us because we (.). do (.). on one or the two years need it (.). so if we find that there’s a problem, we can just stop studio and say right, we need to have a conversation about x or y or, clarifications on a brief or, if the students are all struggling whereas before, we’d have to organise a lecture theatre and then it would be slightly out of kilter and some of the problems would be solved already and (.). so yeah it’s working fabulously. #00:01:16-0#

I: Do you have any problems, like you mentioned the cold, but like acoustically? #00:01:21-4#

P: We, the biggest problem acoustically, is that we do, we do studio lectures so because of the format, the fixed format of the tables (.). it’s very difficult for us (.). to project (.). all the way to the back, but it’s also kind of difficult for the students to, come forward because there is no way of really moving the, semi-fixed pieces of furniture. But acoustically it’s not bad, it’s not too bad. We were worried about that (.). because we’ve got (.). hundred students, ten members of staff, potentially all talking at the same time, but this is kind of normal, this kind of (.). there’s a kind of buzzy level of business (.). but nobody gets, drowned out, so it turned out to that was the least biggest problem. So yeah, the
problem with this building it’s build in the sixties (.) and so, it’s got very poor (.) thermal insulation. Because the (..) because (.) the University (.) we don’t fit their model, of teaching, because we’re a twenty-four hour a day studio, whilst the second years are not quite yet working that long, they are working early in the mornings and later in the evenings and over the weekend. And at the moment this building, the heating switches of at six at night and doesn’t come on over the weekend (.) so it’s only just started to be a problem, and we’re in negotiation with the states to try and sort that, but (…) it’s a double edged sword, because the building is so thermally poor we’re chucking heat at it so, having a huge environmental impact, and (.) some of the students will work at home so, in the evenings and the weekends we may only get twenty students, so it’s a really tricky thing to manage (..) hopefully the new building will get the insulation (.) and the nature of the open plan spaces right, of course this is a big volume too, to be kind of really five and half meters tall. #00:03:19-2#

I: Do the students have, like a fixed desk or (.) they sit in a different place every time? #00:03:24-3#

P: No, it’s fixed. We (.) put them in groups at the beginning of the year (.) the groups are loosely (.) we take (.) their first year studio marks, and list them from top to bottom, then go one two three four five six seven eight nine ten one two three four five six seven eight nine ten, all the ones together, all the two’s together (.) so you get a mixed ability group based on their first year academic performance and then they stay there for the whole semester. And then, if we have multiple projects we tend to move the studio staff around the groups, but they will have a fixed desk (.) for the whole year, which is something they’re not used to because they, of the lack of space in the first year (.) so it takes a while for them, to understand that studio culture. But probably thirty per cent of the year maybe really get it and they bring their stereos in and/ #00:04:14-7#

I: But the first years don’t have their own studio, or they share it? #00:04:17-8#

P: They, the first year have their own studio space, but because (.) because the numbers in the first sort of six to eight weeks, we’ve got the
engineers and architects work together so you’ve got two hundred students and they, and the space isn’t big enough so what matters (.) is, right, so there’s a Tuesday group, you come in and you take away your stuff and then a Thursday group, come in, but the people who come in on a Tuesday aren’t allowed to come in on the studio on a Thursday, because of the lack of space. So (.) this is the first year they’ll get a space all year, it’s very autonomous, they’re all the same but they can (.) bring things in and make it kind of more permanent. Which, you know as they go up through the years becomes more and more important. In third or fourth year they also have the same individual space that they would, control, for the duration of their (. ) life here. #00:05:13-1#

I: Do you have any, I don’t see any storage here #00:05:17-4#

P: Yeah, // we //

I: // You’ve got lockers // #00:05:20-5#

P: We’ve got lockers (.) all around the corridors, here we’ve got some basic thing you need, and they’re pretty well (.) used, but the advantage we’ve got here now is that (…) because it’s twenty-four hours a day, we’ve got only two points of access to the space so it’s all key carded, so the only people who will have access to this space are (. ) the staff, the students from this year (.) and in January, first years come in here because we run a thin sandwich the second years go on placement. First years all come in to here and they will have access but nobody else does. So there is a certain level of, kind of security (.) assuming they trust each other (. ) but we were very strict with them at the beginning, they learned, you can’t be (.) leaving the front door wedged open and inviting random people in and that sort of, you know, that sort of kind of normalized like now. So when, with staff there’s not so much a problem because Dom and I, you’ve got the studio and the other staff know we are in so we’re quite lucky with security, but they have their own lockers as well. So it’s not, not too bad. I think it’s gonna be very very cold in January (.) but #00:06:39-2#

I: No, but the students have enough space, for their models? Or do they store them at home? #00:06:46-0#
P: Yeah we, in second year we (.) we do not discourage to make models but we pursue these of, the computer to, for model techniques, so in first year they’re encouraged to make models and they’re introduced to the computer (.) in second year we really encourage them, to (.) use Sketchup and 3D CAD and (..) start using Studio 3D Max to develop their (.) three dimensional model skills. So (.) the fact that they don’t quite have a huge amount of space, although they have their own desk, doesn’t hold us back. We have got have got them to do smaller models one to five hundred, on to twelve fifty, kind of more urban models (..) so it’s not so problematic. It will be interesting (.) in the coming (.) semester when Matthew encourages the first years to be building one to fifty models of their houses for example. I think that’s gonna be interesting (Laughing). But also we have a very strict, because this is a temporary space, so actually (.) in a year and a half’s time this is gonna be reverted back to a general teaching space. There’s very strict rules and posts about keeping the studios tidy. Everything on the floor is assumed to be rubbish which is thrown out, which is, it’s been tricky at times (.) and we’re still finding that relationship (.) that sort of dynamic, to get it working right, so that now they’re not petrified of throwing out stuff that’s important, but at the same time we can maintain some kind of (..) clean studio. But it’s working ok, yeah it will be tricky with lots of cardboard and model materials and (.) and of course carpets #00:08:33-7#

I: Yeah. #00:08:34-7#

P: And it’s gonna be I think a lot of glue and a lot of rubbish and (.) I won’t be here won’t I? (Laughing) That’s someone else’s/ #00:08:43-0#

I: Yeah. What, would, is there anything that you would want to change in your, could you describe your ideal teaching space? The student workspace? #00:08:53-9#

P: I think the ideal teaching space would not be to dissimilar to this (..) I think what we (.) the space (.) would be, with a more modern building obviously, so better thermally performing. It would be better, nicer to have (.) more even light, because we do struggle with some of the students that are towards the back, so a kind of more even light, but what we think
we really struggle with is (.) because we’re slightly remote (..) we think
we can do with a less centralised system, so what we would prefer is this
space, a couple of associated offices for staff, for pastoral care it’s
very difficult in open plan space so, if students have got difficulties
that are outside of the academic environment or indeed are part of their
academic learning, but we need to speak with in private it’s really tricky
here. So, cellular space is, would be really useful (.) but also localized
print units, you know a hundred students paying as we work down, they are
all paying ten thousand pounds of fees and we have, I think it’s only fair
enough that they should have a plotter in here. But the University don’t
quite see it that way, so we’ve got our own printer which is great but/

I: You got one, printer, you? #00:10:07-9#

P: We’ve got one A4/A3 printer for the whole year. We’ve actually only got
three plotters for the entire school (.) so, it does get quite difficult
(..) and it would be nice have a kind of localized workshop, so you know,
to have, a space that could get dirty, a space where they can do all their
printing, you know it would probably be, you know, this isn’t too bad,
they’ve got some spaces where they can break out, a kind of area where
they can (.) kick back with a coffee and read some nice coffee and table
type of books, or more informal conversations to happen in smaller groups
(.) so I think it’s less to do with the specifics of the space we’ve got
and more about the two or three things we’re missing which are actually
quite small (.) but would make a huge difference #00:10:55-6#

I: Because I saw in the main building there’s also not, something like a
lounge or something to sit. #00:11:01-8#

P: No we’re so, the difficulty with the main building is that it was
designed twenty-five years ago for year groups of about thirty people (.)
so the original building is now taking three times the volume of students
that it was ever designed to, which is why we’re over here, why the first
years are actually moved in to Four East (.) with two studios there (.) so
hence why, the University has finally decided that we’re worthy of a new
building. So the new building hopefully will give us that communal space
because, originally the crit spaces in Six East were originally designed as

5/12
a common area, but it just doesn’t work with the volume of students we’ve got. So (.) you know #00:11:44-4#

I: But you do, do your crits here or do you do them in the main building? #00:11:46-9#

P: We do do them in the main building (.) we’d like to do them here, to some extent, but (..) I think, to maintain some kind of connectivity with the rest of the school is important for us (.) other members of staff get to see what the students are doing and students get that ability to (.) show of what they’re doing. So we may do (inc.) to do that and also it’s just a nightmare logistically to tidy up the studios. And I think that’s one of the things that (.) Adam is looking to do in the new building as that every group, so we take a group of twenty students here at the other side of, well adjacent to that, they would have a sort of small independent crit space (.) for their group. And that crit space could double up with possibly comfy chairs or tables, or sofas, which could then be simply be removed to one side of, storage for the day which should be great. Does mean that the plan space gets very deep so (inc.) natural lighting, but (.) I guess it’s less problematic because they don’t tend to bloody draw very much, and it’s all computer, all computer generated and even though we do encourage them to, you’ll see lots of (inc) tracing paper, so we do try and encourage the traditional skills but they’re I think somewhat, you know obsessed with the computers. #00:13:06-7#

I: Yeah. So when you teach them, I see some tutors sitting with the students, what do you use, a pen and tracing paper? #00:13:14-4#

P: Yes always, they always (.) we (.) they’re told, very strongly that it’s no good coming to us with a computer screen unless you want us to draw on your computer screen, because of the (.) because of the immediacy and the tactility of, and the ability to go through lots of ideas quickly. And also, you can (.) the process of the sketch also helps to explain (..) what we’re talking about too, so the verbal words are then translated into the moves of pens on paper (.) and then they can also teach them in a way (.) that we can keep a record of any, what is going on really, so (.) they’re very strongly encouraged to, you know print out before tutorials, print of the key pieces of work they’re working on (..) and we do, in the reports,
we encourage them to include simple, parti diagrams and sketches as well as CAD plans (...) the kind of computer translation. #00:14:14-9#

I: Do you have any experience with other schools? #00:14:17-4#

P: No I did do some teaching at, the University of West of England (...) but not other than that no. Although I was a student here as well as so I’m kind of part of the furniture. So I’m not really, I mean I’ve been, I’ve visited other architecture schools (...) to see the buildings (...) so things like that, so far I’ve been to the school in Porto, I’ve been to see (...) the school in Portsmouth by Hampshire County Architects and a couple of others that’ve escaped my mind but (...) never really valued in other schools (...) for a long period of time. I mean, all of the advantages of the University of West of England is that big, don’t know if you know it but their studios are based around a (...) three storey atrium and the atrium acts as their crit space, but they’ve run into all sorts of nightmares with acoustic problems (...) but the school (...) does feel very connected because of what one unit you’re in or what subject you’re doing there, combined with the planning degree. There’s a much kind of greater sense of connectivity between students between years. So it’s a balance between that kind of social side and the technical aspects of actually having to (...) seat students, get them making models, critting their work (...) and it’s a fear for us (...) as staff that a lot of years our University’s been to be moving over the idea of presenting on powerpoint for the crits which we will resist, which I will certainly, and Dom is the same, we will resist till our dying day as staff. Its, these are the technologies what we believe are really inappropriate, because you can’t see the big picture all at once. So a student can flip through slides and tell you what they want, tell you and show you what they want you to see, but what we want to see is all the bits they don’t tell us about, which are all the bits (...) that are potentially, not right or underdeveloped or (...) see, yeah we’re gonna try and resist that, but I’m guessing that the crit (...) the crit is being (...) is losing its power (...) as much as now every piece of work that we do is no longer assessed at the crit. It’s all assessed by a board of fellow reviews so the crit becomes the last opportunity to publicly (...) show your work, but it’s the last chance to have a very formal (...) review tutorial (...) which is what it’s really like now before they all run away to their computers and, start writing their reports. So (...) the crit is changed its
nature over the last ten years. Some believe positively and some believe negatively, but of course it does mean that we are getting (...) a little bit more space, for permanent desktops, because we’re not relying on so much space left empty some of the time for critting when it comes along. So, it’s a tricky balance. But hopefully the new building with the idea of having studio groups with their own (...) crit pinup space for work both tutorial wise so it’d be much easier to do group tutorials because you can pull everyone in that space, and use it for tutorials, for informal conversations, for relaxing, for that sort of crit days. So hopefully, that space that we’re lacking here can be combined into one space. I think there’s some clever notion that the gap between (...) the studio space and the crit space is actually a public corridor so the whole thing becomes much more interactive (...) we’ll see. See if we get our new building and see how it works. #00:18:06-2#

I: Yeah because Adam told me the commission would taking about six months. #00:18:11-9#

P: Yeah, I mean I think they’re just in the process and Adam’s been (...) at the front of developing the brief so (...) and I think the brief is now (...) with the States, and the States they can do all of the contacting the firm and the architects and of course they wouldn’t think about talking to (...) you know, the architecture school that remains the top for architects and engineers, the school that remains on top every, every year. Year on year. I mean they see us as a thorn in their side, because we don’t fit their model of every other course so the only idea of talking to us is is a nonstarter for them, but hopefully it’ll go through and we get a sensible (...) building and I as an architect I can’t think of a nicer project than to do an architecture school so hopefully you, who gets the job takes it seriously, actually can at least understand very specifically some of the issues and problems we’re up against. So we live in hope and I think it’s gonna be (...) 2014/15 that’s when we’re hoping to get it finished for, so with a bit of luck and it’ll all come together (...) and then you can relook at all, and see if any of the things that come out of your dissertation or you research/ Actually/ #00:19:29-6#

I: Well what you’re talking about is also what I’m working on right now. Our faculty also has (...) more lounge spaces or more printers, and we do
have large open plan spaces, but we don’t have (..) a personal desk. #00:19:43-7#

P: Right. #00:19:44-2#

I: So we do have a designated space, like you can go here, you’re doing this studio, but you have to take a seat somewhere in this space every day and you have to clean up after yourself. #00:19:54-8#

P: Right. #00:19:55-4#

I: So, our faculty’s very clean/ #00:19:58-0#

P: (Laughing) #00:19:58-2#

I: But it can be (..) difficult finding a good spot or it can be too noisy. #00:20:04-0#

P: Yeah. #00:20:05-2#

I: Or too busy. I find it very interesting that here the students have their own place and they/ #00:20:09-0#

P: Yeah, well I guess as an architecture school, relatively, we’re quite small still, I mean certainly (..) the school at Delft is into its thousands. #00:20:18-6#

I: We have more than three thousand students and more than eight hundred staff so (.). I didn’t know that we were so big before (.). I really started getting into it and then I realised that, not every architecture school is as big as we are. #00:20:32-0#

P: No you’ve got some of the biggest in Europe I guess #00:20:34-4#

I: Yes, I would think so. I have not found any school that is bigger than us. #00:20:39-4#

P: That’s actually, we only have, I think (..) we have about nine and half
thousand undergraduates students on our entire campus (... so your (...) one school is a third of our campus in total so that’s talking about undergraduate courses. So that’s, it absolutely terrifies me, a school that big. But I guess that ultimately even at a school that big (...) those numbers are broken down into units of twenty, twenty-five or thirty or a hundred but so (...) actually (...) it just means you got lots of them. (Laughing) In the same place. So, we have one undergraduate course and all the students attend all the lectures. I’m guessing that at Delft you would pick and choose the units that you need to do, to some extent. You just have a more/ #00:21:29-8#

I: Yeah, we have, some courses everybody needs to take but there’ll be different groups. You’ll be in Tuesday or Wednesday or on, yes/ #00:21:37-4#

P: And I’m guessing it also means you get lots of dedicated facilities (...) so people get very big lecture theatres and #00:21:43-5#

I: Yeah, we do have one lecture, big lecture hall like in our former building which burned down, it can take about three hundred people, and then we have some smaller ones. #00:21:52-6#

P: Yeah. #00:21:52-4#

I: (inc.) which are used for, for presentations or when people graduate or, they’re much smaller, yes #00:21:59-2#

P: Yeah, so we don’t have anything like that here. We have two very very tiny lecture theatres that are in the building (...) but take fifty, sixty people (...) which was fine when the school was built (...) but then our biggest lecture theatre on campus is only two hundred and we have to share that with every other school, anyone who has a big year. So, hopefully part of the brief of the new building and I’m not sure if it is the case but hopefully it will be a new lecture theatre, but we will still be, we’ll have to share that with/ #00:22:27-8#

I: Others. #00:22:28-0#
P: With the rest of, yeah. 

I: We’ve been actually decreasing the amount of lecture theatres and converting them to studio space in Delft because we, well we have so many students, and before in our former building we didn’t have a designated space or like your first year students we could come in on a morning and then we’d have to leave and other students would come in. And, so now our, even the people that, the staff members don’t have their own office, they have flex workplaces, so they have areas where the staff works. Almost no one is there every day, so they take their desk.

P: You know I suppose (. ) it’s tricky. We find that really difficult because, this isn’t our office and we share an office over in the main building, but we’ve got all our resources there, so all our course text books or whatever we refer to on a regular basis. I don’t know how that would work if you have hot desking, I’m guessing you have all your course text books on a laptop or/

I: Yeah, well they do have cabinets and they can keep some stuff but ( . ) it’s new and I don’t think it’s easy for everyone to/

P: Culturally it must be a huge shift.

I: Yes, yes.

P: So, I mean ( . ) I can understand the logic, I mean in our school for the architects there’s only three, there’s only three permanent teaching members of staff at our school.

I: Only three?

P: Yeah ( . ) so Adam, right, I, Matthew Griffiths ( . ) and Mike Watson, I think. Don’t quite (Laughing) I think the only four full-time members of ( . ) staff who are ( . ) primarily concerned with teaching. And Adam’s just stepped up to a different role ( . ) at campus level, management level so I don’t even think he is ( . ) full-time dedicated ( . ) teacher as such. Everybody else is part-time, so I’m on a .6 contract and Rob’s on a .25 contract and that .25 to .6 is kind of normal for all of the other staff so
we’re all running our practices and (.) coming in one two three four days a week (…) so yeah behind the scenes there aren’t very many permanent members of staff. There’s lots of permanent researchers (.) and academics, who do teach, but their primary role aren’t, isn’t the teaching role. So yeah (.) so I think hot desking is probably the way we’ll end up doing someday (.) which is, yeah even as a young, even as a relatively young person it terrifies me. So I’ve never been involved in that kind of culture, and I’m guessing (…) if it’s gonna happen it’s gonna happen and we’ll just get used to it and shift the way we work. #00:25:17-3#

I: Do you have anything you would like to ask me? Did I miss anything? #00:25:26-3#

P: No, probably covered most of it I think, so hopefully that’s useful. #00:25:29-8#

I: Yeah I think so very much. #00:25:32-3#

P: Adam says it’s quite useful to see the, compared to our/ #00:25:36-3#

I: This is very different from the, from your main building. To me it, it’s not (.) it’s quite similar to (..) my studio. #00:25:43-8#

P: Yeah. #00:25:44-4#

I: Although we don’t, we can’t put one year in a room. We have so many students (..) but we do have, lots of desks. #00:25:57-1#

P: Ok. #00:25:58-0#

I: Well thank you very much. #00:25:59-2#

P: It was a pleasure. Good luck with your research. #00:26:01-2#
I: Could you tell me something about yourself? #00:00:05-0#

P: Yes sure, so I’m Casper. I’m currently in my sixth year of study here in Bath. I did my undergraduate degree here as well (.) so I’ve been here six years. I took a year out part with the undergrads so it’s my seventh year in total so it’s been a kind of (.) a bit of a long slog (.) but yes, sort of coming to the end now, sort of light at the end of the (.) tunnel. And yeah hoping to kind of stay in Bath afterwards and start practicing. #00:00:30-2#

I: What did you do, in your year off? #00:00:32-7#

P: Well I, for the undergraduates, we do a sandwich course so we, take (.) rather than a three year degree and one year out, we take six months out in the third year and six months out in the second year. So I worked for, in my first one, a very small practice with one of the old lecturers (.) and then in my second period I worked at a larger practice, South of Bath and for the master’s year I worked, my girlfriend’s studying as well so we’ve kind of set up a mini practice, under the kind of supervision of an architect who’s kind enough to sort of help out, and sign all the paperwork so we can, sort of working for ourselves really in the kind of (.) looser sense so (.) it’s a really good experience. #00:01:17-1#

I: Ok, and do you live here on campus or do you live in the city? #00:01:21-0#

P: In Bath, it’s only the first years that live on campus. So after that you’re sort of out into the kind of city. #00:01:26-1#

I: You’re really thrown out or? #00:01:27-6#

P: There’s just no space up here so it’s just they sort of provide space for, there is a very small amount of accommodation for other years sort of in town, but predominantly Bath is (.) you, you’re sort of housed your first year and then private accommodations after that. #00:01:41-9#
I: Do you like that? #00:01:43-7#

P: I think it works really well I think it’s quite a good compromise, the first years are, sort of looked after and they’re on campus (.) and they are kind of close to the facilities and (.) but then afterwards, you gain some independence (.) and get to see a bit of the city and kind of live the kind of normal, you know life rather than being kind of in halls and things. There are a couple of, private halls (..) where you can, sort of student accommodation but most, mostly in Bath it’s, just sort of private, residential kind of converted houses. #00:02:13-6#

I: So you live in an apartment, like? #00:02:15-9#

P: There’s some apartments in the city centre, but mostly it’s, Victorian terraces. To the West (.) so the campus is up here, into the West towards kind of Bristol there’s lots of Victorian era, that’s predominantly the kind of, student kind of quarter, so most of the/ #00:02:31-9#

I: So do you share it with many students? #00:02:33-5#

P: Usually, sort of between four to five in a house is kind of, is sort of typical, around here. #00:02:40-3#

I: You have enough space? You have your own desk or? #00:02:42-6#

P: Yes, sort of, some of the rooms can be (.) a little bit small. You either get the sort of, what would have been the kind of big, the main bedroom for the house which is quite generous or the kind what would have been a very small box room which is, kind of too small. So it can go from kind of one extreme to the other. But, I think for most students its fine but I think with architects or drawing boards and plans what have you I think that’s why, in Bath in particularly, all the years tend to make, kind of good use of the, kind of studio spaces. We are quite lucky with how much space we have, so. #00:03:12-1#

I: So you usually work in the studio? #00:03:13-6#

P: Typically, yeah. I normally, I sort of make a point, as I’ve kind of
gone up through the school I (.) try and kind of separate work from (.) normal life and that’s sort of an easy way of doing that. I’ve found it’s just work, you know work is done at University and then at home it’s (.) either a bit of gentle reading or getting time away from, from/

I: But you don’t, don’t do much work at home? #00:03:34-0#

P: I try, try avoid it. Some people (.) go the other way and work predominantly only at home but I think in Bath the kind of, the kind of, the usual model is to sort of do work in the studio and then kind of supplement it, with work as required. #00:03:46-8#

I: Do you also work in the weekends or late at night? #00:03:49-6#

P: I (..) tend to, prefer working in, longer hours more steadily rather than working late into the nights. So I sort of (.) my girlfriend and I we come up to Uni from about seven, half past seven in the morning and then work through until sort of between five and seven at night. But yeah, there is obviously the usual kind of people working, late into the night. Sort of, I think it just happens everywhere in architecture schools, doesn’t it really? #00:04:15-1#

I: Yeah yeah, it does. #00:04:16-6#

P: But I, I personally first try to avoid that and go for a more, slow and steady approach. #00:04:20-3#

I: So you never sort of work in the weekends? #00:04:22-1#

P: As in this year we’re doing a, a research thesis paper as well so, there is some kind of stuff, some weekend work as well. Sort of unavoidable I think. #00:04:32-8#

I: But you come here or (.) you stay at home? #00:04:35-1#

P: I usually come here as well. Just to try and keep that kind of distinction. #00:04:39-8#
I: Ok. Yeah. Do you live far from here? #00:04:42-1#

P: Not very far. It’s about twenty-five minute walk from here. I’m quite unusual because most of the students live down in town, whereas I live (Pointing) kind of that way, out, there’s like a little sort of, village on the outskirts of Bath, that’s where I kind of live, up there. But there’s busses back and forth, are pretty good. #00:04:58-4#

I: So you use, you come by bus? #00:05:00-1#

P: I usually walk but there is, there are kind of busses. #00:05:04-0#

I: Right, I see. Your studio, where you, that’s where you usually work? #00:05:10-1#

P: That’s yeah, that’s the kind of basis for the, sixth year. #00:05:12-3#

I: Could you describe it for me? #00:05:13-4#

P: Well at the moment we’re quite crowded I would say. It’s quite sort of messy. Because Bath runs the sandwich years, in the end of January the second years and the third years, will go on placement. So suddenly many more studios kind of open up. So, the years that are left (.) sort of (.) first, fourth years and fifth year and sixth year we can kind of spread out and it becomes a lot more comfortable. But for the first term, it’s been, it’s particularly kind of crowded and can get a bit sort of messy and (inc.). But the studios I think we’re quite lucky with the amount of kind of space that we have and, the quality is kind of good enough that we have a, sort of good desk and things but it’s kind of (..) old and tired enough now that (.) it’s not too precious that we can kind of, make messy models, or (.) you know sort of (..) saw things up, but there are kind of people drilling into the desks and all that kind of you know sort of usual stuff. And I think it kind of (.) sort of blind eye is turned to them, so I think that’s in a way quite a good thing. #00:06:14-7#

I: Do you like the climate, in the studio? #00:06:17-1#

P: Yeah, I think it in a sort of (..) the kind of atmosphere you mean up
I: Yeah, but also like if it’s warm enough or you get cold or you? #00:06:26-9#

P: This building is quite bad, because there’s (.) a lot of sort of concrete and metal framed windows and things, so it’s not the kind of warmest, most well insulated of buildings. It was sort of just of that era before, you know, energy uses were a really, really big concern so, it’s fine when the heating’s on, it can be a bit too stuffy but then sort of at night and the weekends it does sort of get quite cold and drafty. So that can be a bit, especially in kind of winter. #00:06:51-9#

I: And when it’s crowded like now, do you have, does noise bother you, or? #00:06:57-7#

P: It can be a problem (.) the, I don’t know if you’ve walked around the whole department but the studios are quite small. Lots of small little rooms, rather than, I mean the second years you saw are in a big (.) hall of kind of students whereas that’s, that’s only just started for this year, that’s, a kind of new idea, the addition of that space. So at kind of Bath we’re quite used to (..) small cellular spaces that all have their own doors I mean I know some other schools I’ve been to go for larger kind of open plan spaces. So I think that, typically noise isn’t too much of a problem but I would say the down side of that is that (.) particularly year groups can be quite sort of segregated that we don’t often (.) know students from other years, or you wouldn’t, necessarily stumble across kind of other projects or whatever what’s going on in the building. #00:07:39-8#

I: It’s not easy going in/ #00:07:40-9#

P: Yeah it’s not easy to kind of navigate and just kind of spot what’s going one you just have to go out of your way to either sort of/ #00:07:45-9#

I: Does it ever feel like you’re invading the others? #00:07:47-0#

P: Yeah, there’s (.) it (.) because sort of, everyone’s you know inhabiting
their building for quite a lot of time, it kind of becomes (.*) their sort of (.*) space or house really. And you do, you do kind of feel that you’re kind of trespassing (.*) so I think that can, that’s a sort of a slight problem with the building and particularly being kind of stacked up on layers is well, there are things that are quite sort of segregated.

#00:08:07-5#

I: Yeah, but you do you’re not seeing many students/ #00:09:10-5#

P: Yeah, you don’t see the kind of work, I mean, the crit rooms are very useful you know they put up a notice that’s says which crit’s going on and people, you do sort of tour around it (.*) but you generally only see, students producing work (.*) at the crit, you don’t see any of the kind of process or studio work that goes behind it and (.*) that’s kind of been a problem, that I think people have tried to address (..) during the six years that I’ve been here but, nothing is really kind of succeeded to kind of break the (.*) everyone’s very busy working on their own project and you’re sort of blinkered which I think is a bit of a shame, because it’s lots of interesting stuff going on (.*) so I think the building does kind of conspire to, to kind of encourage that. #00:08:48-0#

I: Yeah, to keep you separated? Do you do crits always in the crit rooms or do you also sometimes do present them, within your studio? #00:08:55-2#

P: For very early stage (..) if you’re presenting a brief proposal or very early stage (..) presentation they sometimes are done up in the studios. Some of the studios now are equipped with, we have a projector with a screen and things so we can do mini presentations up there, but invariably I think they try and use (.*) use the crit room for anything from kind of interim stage, sort of onwards really. So it’s (...) but again it depends on, when everyone’s here the building can be quite crowded and it’s, so sometimes (...) crits have to, kind of be within studios or spill into corridors. #00:09:27-1#

I: Because of the lack of space? #00:09:27-9#

P: Yeah. The building is quite sort of crowded really. We’ve grown, particularly since I’ve been here, sort of student numbers (..) sort of
around I think it (.) my first year is one of the first sort of hundred students per year, and it’s kind of been maintained at that whereas even some few year ago, sort of ten years ago it’ve been fifty to sixty students a year and it’s kind of really (.) kind of noticeable in terms of (.) you know some of the numbers of the students and the space that we have. #00:09:50-7#

I: Ok. What do you usually do in the studio? #00:09:53-8#

P: Well there’s (..) at the moment we’re doing sort of group work so the studios are really kind of good for group work and talking. But invariably I just sort of (.) try to treat it, I mean, as I’ve kind of told you treat it a bit like an office so just have a sort of space at the desk and try and get some sort of quiet contemplation and get on with things but (.) it is a good kind of social environment and (.) you know there’re a lot of procrastination just talking and it’s, I think (.) it’s much of a kind of social bases then a space just for work. Which I think is a really good thing, because (.) you know it’s a quite sort of hectic course and kind of having the opportunity to, just knowing you’ve got a space to, that you can go back to, because I know some of the universities (.) I looked at when I was applying, sort of hot desk so there would be kind of, just a studio space that you would go find a space to work in and then put everything in a locker and kind of come back. And that, that’s something that appealed really, the idea of having a kind of space that you know is yours, that you can sort of work you know, and leave a model out, come back to it in the morning that sort of thing, that’s a really (.) a kind of asset, a kind of benefit to the school. #00:10:58-7#

I: Ok. So do you have enough storage in the studio? #00:11:05-0#

P: I think (..) generally we have enough storage because all the desks have a locker underneath and things and, there are other lockers kind of scattered around in the corridors. Sort of big models and things can be a problem but there’s no sort of (.) model store dedicated for our kind of year use during projects so I mean as you kind of saw up in the sixth year studio, there sort of two metre square models start appearing and it suddenly becomes, you know that’s going to be eating into the workspace. But generally I think we do, we do ok for storage. I think (..) in some of
the student meetings we’ve had (. ) people have always complained about the storage, but it’s one of those issues you can never have too much storage so (. ) they will always complain about storage really. At least, so I think. I think generally we, we do ok. #00:11:49-5#

I: And, furniture, is it ok or? #00:11:51-6#

P: I think (. ) it’s starting to look a bit sort of tired and (. ) past its best. I think they’re (. ) proposing (. ) to extend, the architecture school in the next couple of years so. I imagine they’re sort of holding out for that to happen. #00:12:05-0#

I: Yeah yeah, Adam told me about, about the plans for the new building and then/ #00:12:08-9#

P: Yeah. So I think that’s hopefully gonna be, a sort of catalyst that kind of, because it’s starting to look a bit kind of tired, and just needs a lick of paint and (. ) a bit of money spending on it. #00:12:19-7#

I: So how you like it, how do you like this building? Aesthetically or? #00:12:22-7#

P: I quite like the building. I think (..) when you spend a lot of time in it you can (. ) you start to see (. ) what they were trying to do, I think (..) the idea of this sort of corridor that has this sort of kink in the middle, so that you, are a kind of comfortable distance away from people when you, you can kind of make eye contact and, the corridor is quite, you know it’s, for a sort of long and thin building, it’s quite a generous space. And I, aesthetically I quite like the building in this sort of (..) you know all of the kind of structure and all the kind of pipework is kind of exposed and you know, it just tries to educate us, make us aware of it. And I think it can be used, to, as a kind of you know things can be sort of demonstrated (. ) so I sort of guess, I’ve grown quite fond of it. I think there are flaws with it, the fact that it, that there is no social space for the students, there’s no (. ) break out space, there’s no, sort of canteen that we have, that, the sort of microwaves in corridors or we’re having these meeting in a CAD lab, because (. ) I couldn’t think of anywhere else, you know without going into another building they would actually have
a kind of space. So I think, I think the building is, is quite nice.

I: Do you miss the library? You don’t really have library in the building.

P: We don’t really have a library in the building which I think is a real shame. One of the tutors, Matthew (. ) Griffiths who’s in fourth year, fantastic (. ) chap, he’s got a sort of (. ) mini kind of library that you can kind of borrow books from outside and he also has a personal library of sort of every book that you’d sort of ever need really. And he sort of lends them out so, but I think a sort of dedicated library I think would be something, because I think the department used to have one, I think, before my time. In the sort of nineties, but I think it was centralised to the kind of main library. Which I think is a bit of a shame because, particularly architecture students, we don’t really use the library, I think we’re spoiled how we’re having the studio space. It’s a private space, it’s personal and we can leave books out where if you go to the library and it’s you know silence and if you leave your desk more than twenty minutes, it’ll be moved away or it’s, it’s kind of, it’s not a space I would ever choose to work in. I sort of go for the library to get a specific book that I know is on a specific shelf, and I bring it back here, to read it. It’s, it’s not a space that I kind of, it’s also very big and very loud, a sort of hundreds and hundreds of people in there. Of course, the studio you kind of have more, comfortable. So yeah, I definitely (. ) I kind of miss that we don’t have our own library.

I: Would you use it more, if it were in the building?

P: I think so, I think just being able to go and browse it I think would be (. ) would be a nice, feature I think. Whether we’d have time or (. ) if it be abused, I don’t know, but I think certainly it be nice to kind of browse and you know, potentially use it a bit more.

I: Ok, do you have any experience with other schools? Abroad or?

P: I’ve never (. . ) sort of studied or worked anywhere any other, any other

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universities but I have sort of visited a few. Most recently was
(.]Portsmouth which I think was quite an interesting building because (.)
the kind of corridors, there were no sorts of corridors as such with this
building. The kind of corridor space, the circulation kind of cuts through
the studios so you can circulate, I think we’re going from a sixth year
studio to speak to a lecturer and we’re kind of wandering past sort of
their separate years seeing what they’re kind of up to. It was really kind
of interesting, interesting concept. But then, my only other experience is
when I went to on the open days before, before coming to Bath really. So
that’s it sort of. Nottingham, (inc.) Newcastle, but no I have not sort of
studied there anyway. #00:15.49-2#

I: Ok, so you already told me you don’t work anywhere else except here but
is there any, besides keeping work and (.) home life separated, is there
any other reason you (.) choose to work here? Is it because of the tutors
are available or resources? #00:16:07-1#

P: I think it’s just, a sort of (.) it’s a kind of pleasant space,
dedicated to the work, and I kind of (.) seem to respond quite well too
that I guess. I mean I, you know, I’ve had, some people work up here,
because they don’t have space at home, but I have a sort of desk at home
and things, so that’s not really (.) really an issue. It is nice knowing
the tutors are (.) you know, available, if you need them, but generally
they sort of come in for lecturing or tutorial days and, the rest of the
time you don’t necessarily, necessarily see them (.) Yeah I just (.) in
previous years I have sort of worked at home and things, but I think, in
terms of, that sort of healthy work life balance I think/ #00:16:47-6#

I: Are there things you can’t do here, which you would like to?
#00:16:50-3#

P: I think in terms of (.) we’ve got quite a good workshop downstairs, they
recently moved the laser cutters, so we can use those twenty-four seven,
there sort of not really in the workshop anymore. But I think/ #00:17:03-6#

I: But the workshop is not open twenty-four seven? #00:17:05-2#

P: No, the workshop’s sort of open at nine to five with a kind of lunch
break in between. And that’s sort of woodworking drills (inc.) and the kind of usual. Some people sort of bemoan that we don’t have a 3D printer or things like that, but I’m (...) sort of (.) I’m not against technology like that but, personally, it doesn’t sort of (...) the kind of models or architecture that I’m interested in doesn’t necessarily require a 3D printer. And I think it does, things like due, you get the novelty value is used more rather than the actual kind of you know necessarily requirement and to learn architecture. But I think they’re fairly good that we get twenty-four seven access to the building and the library and things. So, that I know some schools (...) some nine till nine or whatever, I think can limit, you know you’re sort of forcing groups to either work at home or work, you know, that we do have a kind of communal space where you can exist twenty-four seven. There are a few set of rules like, we can’t spray paint and things like that. But it is generally for kind of sensible health and safety reasons, or (...) stop people spraying on carpets, because things like that, but I think, you know, we’re quite lucky. #00:18:12-2#

I: And, could you describe the items you use, the computer, working in the studio? #00:18:17-3#

P: Yeah, my sort of workspace, I’ve got my (. ) laptop, so actually I take that home with me, to kind of use it at home. I brought in a second flat screen from home, so I can kind of second screen a bit so more of that (.) efficient working (.) and (.) don’t have a printer or anything, we just use all the, department printers, we’re quite well sorted for that. There’s a locker full of books (.) cutting maps, scalpel, metal (inc.) sort of rough model making equipment (.) some roles of tracing paper and things like that, I guess that mostly takes my desk and what I use for a given/ #00:18:58-6#

I: Do many students bring in second screens? #00:19:01-3#

P: I’d say it’s a sort of strong minority, but it’s still I think out of a year of, the sixth year of twenty others there’s I think three people have brought in full desktops and then about another three or four maybe, also have brought in second screens so, it’s a minority, sort of people, they kind of move in quietly with this, you know we have a microwave and kettle which we, you can stuff up there as well. #00:19:28-0#
I: Where do you take your breaks? I mean when you go out to lunch or/ #00:19:32-4#

P: Quite a lot of people go out and buy, I tend to buy sort of lunch and then tend to come back to the studio, or bring packed lunch with me. We’ve got the Student’s Union which is just over there (Pointing) so that’s quite convenient and there is a coffee shop and sandwiches and (.) (inc.) things over there. But generally it’s a sort of get away from the department (.) I tend to go for a walk just around the lake which is a quite sort of pleasant area to the sort of South, so yeah I just go out and have a stroll out there. Yeah if you wanted the kind of social spaces generally the Student’s Union or (.) one of the bars or shops on campus. Again, just those spaces that the department don’t/ #00:20:19-8#

I: Ok, could you describe your ideal space, so what would you change in your studio? #00:20:17-5#

P: Change/ #00:20:19-1#

I: Or in the building, if you could change anything. #00:20:21-6#

P: I think it is a shame that (..) I think that the small studios is a good thing (.) but, I think a change in a way making it slightly more flexible or open up onto a larger space that we could sort of (..) that could be a sort of great sense of integration or you’d be aware of (.) what is going on or a little bit more. Again in Portsmouth there’s, the, kind of larger circulation of the building is sort of wrapped around a kind of big atrium (.) so you can kind of circulate through the atrium and kind of, the pin ups all happening in the atrium, sort of rough models and they use it for kind of workshops and things (.) rather than the kind of everything being kind of cellular. I think it’s, the cellular nature is, is a good thing (.) in terms of concentration and efficiency but just if, if there was some kind of opening out into a larger space, or you circulated through a larger space rather than, small vertical stairwells which I think kind of let the building down slightly. But in terms of the actual studio I think we do fairly well, just you know rough and ready plywood furniture. It’s kind of all you need really. #00:21:24-8#
I: But you can’t move it right? #00:21:25-8#

P: Most of it is (.) secured to the walls so you can’t really move it but/ #00:21:30-0#

I: Would you like too? #00:21:31-3#

P: We have usually a sort of typical studio which is sort of rectangular with desk either side (.) and then movable tables in the middle, I think that’s kind of a good compromise that this kind of fixed desks and then you can use the middle for model making or clearing away space or (.) separate it into individual tables so I think, I think they’re kind of, it’s a good compromise. #00:21:51-3#

I: Did you think I missed anything important or do you want to ask me anything? #00:21:55-9#

P: No, I don’t think so. Do you want to know anything else about the building or (.) are there other years that you’d like to see, I can show you some of the more typical (.) sort of fourth year studios? #00:22:07-4#

I: That would be nice. Yes, I’m mostly trying to talk to, graduating students and final year students like myself, so maybe you could introduce me to some of the others? #00:22:17-5#

P: Yeah, I’ll introduce you to some of the graduating fourth years, the undergrads. And I can show you the first year studio, because the first year studio (.) is (..) more pressed for space than anywhere else in the building, so they do have just one big room where they all work, and I think part of the problem with the kind of studio atmosphere at Bath is that in first year a lot of people are put off, working in the studio, because it’s one big crowded room, and it’s only by second or third year that you realise the studio is actually/ #00:22:44-9#

I: Nice. #00:22:45-4#

P: Are actually quite nice. So we can work here and, there will be chairs
and kind of basic things like that. So I think a lot of people that I knew certainly were kind of put off by their first year experience. Which I think is, I can see why they do it to the first years but I think it’s a bit of a shame that it does kind of spoil it, so yeah I can show you there if you’d like? #00:23:02-0#

I: That would be nice. Thank you. #00:23:05-6#
Transcript: 27-11-2012, Bath, Danielle & Lindsay

P1: (inc.) project which can take (inc.) to do so, we change them (Laughing) to do them anyway, that’s just the architecture way. (Laughing) #00:00:08-7#

I: Could you maybe tell me something about yourselves? Just like general background. #00:00:14-5#

P1: (...) Shall I go first? #00:00:18-1#

P2: Yeah yeah. #00:00:18-2#

P1: I’m (.) twenty-three, I’m from Sheffield, so I come from the North of England and (.) I come from a family of engineers and physicists, so I’m the bit of the odd ball really, I am the unusual one. I do a lot of skiing, lot of orchestral music (.) but (inc.) skiing trips so we do a lot of that so it’s better I think (.) I had a gap year (.) because of architecture is a long (.) takes a sort of long time to (inc.) break now whilst I can planning, on having another one after I graduate from this course I don’t want to go straight into masters. Don’t know really what I want to do for masters or (.) where I want to proceed from here. But I’m not that bothered. Just sort of see what happens. Yeah, that’s kind of, all I really do is architecture (Laughing) at the moment. There it is, occasionally I do some other stuff but mainly architecture. I did architecture because I, I had to choose basically between, I wanted to do either physics, maths music or architecture and architecture, I choose architecture because it kind of (.) it was the thing that had the most was the best balance between all the things I wanted, everything I wanted to do. So it kind of fits, in the middle. Sometimes I think I made the wrong decision (.) is really hard, all I do is work. Sometimes I really like it, I bet if at the end of the day I really didn’t like it I wouldn’t still be here so, yeah I quite like it really. #00:01:52-6#

I: Do you live on campus or? #00:01:55-2#

P1: No we live, we both live in (inc.) Park which is (.) sort of big student area. So then you see only first years live on campus. #00:02:03-6#
P2: Yes, (inc.) #00:02:05-9#

P1: And there’s no/ #00:02:07-1#

P2: (inc.) else. #00:02:07-7#

P1: Yeah it depends on which person you ask. Sometimes it can take (inc.) and sometimes it can take fifty minutes. Just depends kind of on the traffic and the bus (..) there’s busses every ten minutes and it’s quite easy (inc.) minutes #00:02:20.6#

I: Do you work mostly in the studio? #00:02:24-5#

P1: I do, but, personally. #00:02:27-0#

P2: During the day, I work in the studio (.) but in the evening I prefer to, go home, particularly our studio can get (.) noisy. We’ve a lot of groups, in the studio, in the evening it can get really, sort of noisy and some of the groups, so they’re not necessarily working and I just find it difficult to if we got loads of stuff to do essentially, it can be a bit (.) distracting. So I prefer to go home (.) when I’m when I can just be by myself in quiet and concentrate and get things done but, during the day or in the morning it is quite nice, because we get in early (Door squeaking) no other people in there so (Door slamming shut) it’s quiet/ #00:03:00-0#

I: Do you have a space in your own, where you live? Where you can work? #00:03:04-4#

P1: So, I’ve got a desk in my room. #00:03:06-1#

P2: Just my room, but I’ve got quite a big room so I can spread my stuff out so/ #00:03:10-0#

I: But you’ve got a desk? Or do you just do it on the floor or? #00:03:13-8#

P2: Actually I kind of sit on my bed because mainly because really it’s
like laptop work, or I would use the desk if it were kind of (. ) stuff on
tracing paper and/ #00:03:20-9#

P1: Yes I often work in bed because it’s warm and my house is cold so/
#00:03:24-9#

P2: I think it’s comfy, that’s why I always like/ #00:03:27-0#

P1: Yeah, ( . . ) I tend to work in the studio most of the time because
otherwise I don’t know how to sleep properly. Because I tend to, sort of I
can’t distract myself from work, so I can do (inc.) #00:03:39-4#

I: It gets too close doesn’t it? No separation? #00:03:41-2#

P1: Yeah, I tend to work here ( . ) and then when I go home I (inc.) laptop
( . ) (inc.) constantly, I don’t spend a lot of time at home so. #00:03:50-1#

I: Could you describe the studio to me? #00:03:53-4#

P1: Loud. #00:03:54-7#

I: Loud? #00:03:55-8#

P1: (Laughing) Very loud. And it’s also I don’t hate the light (inc.) but
it’s just because you know the light is really kind of glary, the/
#00:04:04-3#

P2: Yeah, there’s something harsh in it really, in the evening you know the
lights are, really, you know, artificial and it’s quite harsh and it’s/
#00:04:10-9#

P1: Yeah. ( . . ) I quite like our studio. It tends to be affirmed by
everyone ( . . ) though, (inc.) it gets a bit crowded ( . . ) it’s very white.
#00:04:23-6#

I: How many students are in your studio? #00:04:26-7#

P2: I would say/ #00:04:28-0#
P1: About (..) fifteen, fifteen. Yeah fifteen. #00:04:32-5#

P2: That’s quite busy. #00:04:33-2#

P1: Some, a lot, some of the studios aren’t as full, because all the groups pick their own studio and there were two groups in ours and then another moved in (inc.) (...) it’s busy, noisy, it’s crowded and it’s mucky/ #00:04:47-7#

P2: Yeah. #00:04:48-4#

P1: Never clean.#00:04:49-0#

P2: Messy. #00:04:49-3#

I: It’s not clean? (.) Because the sign says it will be cleaned every week. #00:04:55-2#

P2: Yeah, but it’s not. The floor is really dusty, so we’ve sweeping the floor ourselves, to try, because everything kind of gets //covered in a layer of (inc.) dust// #00:05:03-0#

P1: //\ The bottom like the bottom of my jeans they’re usually covered in, yeah, see, covered in, scruff from the studio. (..) but I quite like it, because it means that if I’m doing, I do like the model making, so if I’m model making, I can kind of make a mess and it’s (.) not like (.) it’s not slighting anybody. #00:05:23-5#

I: It’s ok? #00:05:24-1#

P1: Yeah. It’s quite ok. (..) We had a massive tidy up after (inc.) because we’ve (inc.) (Laughing) #00:05:34-0#

P2: In the bin, in the bin, in the bin. #00:05:36-9#

I: And do you like the furniture? #00:05:38-4#
P1: Yes and no. Like we quite like it, we wish we had lockable cupboards. Like cupboards with a lock. #00:05:47-9#

P2: Yeah storage is, is a, is a huge problem and we’ve had a lot of stuff like .) because we haven’t got, cupboards, like lockable cupboards to put our stuff away we’re leaving stuff out and coming back and it’s gone missing and things like that. Which is a little bit. #00:06:03-4#

P1: Yeah it’s irritating // (inc.) // #00:06:08-1#

P2: //keep finding it// and keep borrowing stuff, so yeah #00:06:08-9#

P1: Yeah, and definitely #00:06:09-8#

P2: But my // (inc.) // #00:06:10-2#

P1: // (inc.) // People use my desk when we’re not there and leave a mess, so that’s annoying. #00:06:13-0#

P2: Yeah, that’s quite annoying actually. #00:06:16-0#

I: People sometimes come in and use your desk? #00:06:17-9#

P1: It’s usually the groups in our studio #00:06:20-3#

P2: Yeah. #00:06:20-4#

(inc., talking at the same time)

P2: We go home in the evening, and they might move and work on our desk, but then sometimes they leave all their stuff everywhere so, when you come in the morning I have to tidy up someone else’s mess. So I guess it’s not, probably not segregated enough, there’s/ #00:06:34-7#

P1: Yeah, everyones individual space. #00:06:37-7#

P2: Individual private spaces. #00:06:38-3#
P1: There isn’t always enough pinup, like we’ve got I don’t know if you saw it like this pin up space on the walls but if your desk is in the middle you don’t have any space to pin up which is can be really annoying. I mean I was in the middle last year, and we had, we had this big grey screens that went right down in the middle of the room and it made it feel like two rooms and it was really annoying, but otherwise we had no space to pin anything up. And it was, we kind of needed it there so/ #00:07:02-9#

I: You really like to have space to pin things up? #00:07:05-8#

P1: Yeah. (.) I even stuff my to-do list, concept diagrams and you know sort of stuff to do remind myself to do it’s all up I quite often have a photo of home/ #00:07:17-9#

I: Just to keep it on your mind? #00:07:18-8#

P1: Yeah. #00:07:19-4#

P2: Yeah. (…) And because the studios are quite bad, so when you put some colour and stuff on the walls it makes it a bit more friendly. #00:07:27-6#

P1: Yeah.#00:07:28-2#

I: Because you don’t like the aesthetics? #00:07:29-6#

P1: I think it kind of has to be white, I think (…) otherwise it just could (.) partly because it’s lighter and it’s quite nice to have a lot of light. We still have the lights on during the day because even though we have all the huge roof lights there isn’t enough light. (…) And partly because, you kind of you need a blank canvas, you need to be able to, it’s quite nice to be able to personalise it and be able to sort of put stuff up and like put drawings up and maybe you have to pull out pin up for crit we print it off beforehand and just pin it all to the wall, and just sort of kept it there to keep it straight. And we’ve got a couple of nice rooms (inc.) still a lot on the wall because we look at them and think “oh that’s nice” (Laughing). #00:08:22-0#

I: You said storage is a problem? Do you have lockers on/ #00:08:26-5#
P1: There on, I think there isn’t, some people have them but you have to get here before the start of term to get one because there aren’t enough. #00:08:35-4#

I: There are not enough lockers? For all the students? #00:08:38-1#

P1: No, there’s I think about fifty between, every, between everybody, and that’s not just us, that’s like all the years, it’s about fifty. So you have to get here really early to, get in time to get one. #00:08:50-2#

I: So you don’t have a locker? #00:08:51-8#

P1: A friend does, I don’t have one. ##

P2: So we have like drawings under the desk and then like one cupboard between like three groups. #00:09:01-3#

P1: Yeah. Which is, which is fine at the moment because we’re working in teams, but if we work, work //individually (inc.)/\ #00:09:10-3#

P2: //Individually yeah (inc.)/\ (inc.) #00:09:11-5#

P1: But yeah, and things like, the models that we’ve just done for the crit we have to keep until the end of the year, and there is no extra room to put them. So they just live on our desks which means there isn’t enough desk #00:09:25-3#

I: So you don’t have enough desk space? #00:09:27-3#

P1: Not at the moment because the models are in the way and we can’t put the models anywhere else. So they just sort of (inc.) And then they get broken because they’re out and we have to sit and repair them (.) it’s just bad. So storage, storage I’d say, is a big, big issue. #00:09:45-5#

I: Do you like the fact that you can get in twenty four hours a day? #00:09:50-5#
P1: Yes. #00:09:51-2#

I: Do you use it? #00:09:51-9#

P1: I do yeah. I use it quite a lot. I’ve been here until three in the morning, last week every night. And then I actually get the first bus about say half past seven. But that’s around the crit, only when things are really hectic and/ #00:10-09-2#

P2: Yeah, but even when it’s not crit, it’s quite nice to just be able to go in and out, so you know that if you left something in the studio you wanted to go, for the weekend and pick it up, you can get it, so it’s quite good. #00:10:22-4#

(inc., all talking at the same time)

P2: Yeah, or like, if you were doing something in the evening on campus you could just leave your stuff in the studio, and go to that and then you can pick it up on the way back, so you know that it’s fine. #00:10:33-5#

P1: Yeah it becomes like a second home. Like things, stuff like rulers and stuff goes //mostly// but I’ve never heard of anybody’s computer or anything (inc.) you know you can leave (.) expensive stuff around, but it’s just the kind of little things that go missing (inc.) I’ve left my camera there and my laptop. If you go to a lecture you can just leave it there and come back a little bit, I’ve never heard of anything going missing. It’s quite nice to be able to just #00:11:03-3#

P2: //Yeah//

I: Do you have any experience with other schools, abroad or? #00:11:05-4#

P1: No, just (inc.) do. Some people went last year but we both, we both stayed here. #00:11:10-7#

I: Okay. If you could change anything, what would you change? #00:11:15-8#

P1: (...) More storage space. #00:11:20-7#
P1: That’s really and /
P2: And less people per room /
P1: Yeah, bigger like, maybe not bigger rooms but more of them.
P2: Yeah more rooms so people could be more spread out, I think, because you don’t want too many people in a room, because that’s when it gets like (.) people will get not enough space or it gets noisy or like people in our studio like to talk really loud and when you try to work it’s distracting.
I: Do you have to work with headphones on?
P1: I work with headphones on, //yes// most of the time.
P2: //Yeah.// Partly because you have different music tastes than us.
P1: I’m, I’m a quite distractible person anyway, I do get, I get quite kind of sidetracked, so it’s kind of (inc.) helps me think and focus, but, and it doesn’t always work.
I: Where do you go and take a break? Do you do it in the studio or?
P1: In the studio.
P2: In the studio. //We have like (. ) we have no rooms for coffee breaks and stuff/ 
P1: // (inc.) no nice place to take a break though, it’d be nice to have a//Yeah we have group coffee break, but we tend to go fetch it and come back. There isn’t really anywhere else to go.
I: There's no space in the/ #00:12:36-0#

P1: It'd be nice to have a room to chill out. #00:12:38-6#

P2: Yeah, or like to keep, prepare for like crit, like when there's so many people in the studio and you want to practice what you have to say, so yeah too busy #00:12:50-5#

I: But maybe not quiet enough? #00:12:52-6#

P2: Yeah it's not really, there's not really a space where you can just go, to sit in, so we ended up going to the coffee shop (.) which is noisy as well. So maybe that would be useful. #00:13:05-7#

P1: Yeah, most of it (inc.) discuss (inc.) and I like because we’re working in groups, there is quite a lot of discussion (inc.) fine, but like, a kind of (inc.) know what’s, and, it’s going with that now, it’s really annoying. #00:13:27-3#

P2: I guess some of the other groups, there was another group, it was concerned about, there was another group that was concerned about people like copying their ideas, so I think they wanted a, somewhere where they can go to have discussions without other people overhearing them. #00:13:43-6#

P1: Some people are relatively quite possessive (inc.) quite precious about their ideas, and they’re quite like (..) like aware of anyone else listening. I mean I guess we're not particularly like that group, we’re quite, open. Take it as a compliment if someone nicks your idea. Means it’s good. #00:14:07-1#

I: What do you usually do in the studio? Do you just use the computer or? #00:14:10-9#

P1: Model make. I do quite a lot of the model making in our group. But usually computer, as well mainly more computer for this project so that’s mainly computer work. Sometimes sketching, drawing, particularly early in
the project it’s really more sort of hand sketches and drawings. But yeah, a sort of combination. #00:14:37-4#

I: You don’t have library in this building, do you miss it? #00:14:41-2#

P2: I think because it’s never been there. #00:14:45-9#

I: You don’t know what it’s like. #00:14:47-2#

P1: Yeah and it’s because it’s not that far. Sometimes it can be quite nice so go out of the studio and go to the library and get a bit of fresh air and just have fun when doing something else. So, I wouldn’t say that it is a problem. #00:15:01-2#

I: Do you go often? #00:15:04-7#

P1: Not usually. #00:15:07-0#

P2: Probably not as often as we should. (Laughing) #00:15:09-5#

P1: The books we’ve got tend to be a little bit outdated. I tend, I just go more during the beginning of a project, because I’m looking for precedents and that sort of thing, but looking at specific buildings, whereas at the end of a project you just sort of drown everything out, but sort of once you kind of get your idea going so (inc.) we don’t go as often as we should. #00:15:45-7#

I: Are there things you can’t do in this building, in the studio that you would like to? Stuff that you want to use, but you can’t. #00:15:55-3#

P1: We can’t spray paint. #00:15:56-1#

P2: We haven’t had an issue with that, but other groups did, because they really needed to spray paint stuff, but they couldn’t find a space to do it. #00:16:06-5#

P1: Yeah, but it’s really we’re not even allowed to do it outside/ #00:16:10-8#
(inc., talking at the same time)

P2: They couldn’t find anywhere, so they had to take it home or do it anyway. #00:16:18-3#

P1: Yeah that’s kind of really, there’s ban on spray paint in the studios, anywhere not in the building. It would be nice to have a space where you could do that. But just like one space where that was okay. #00:16:34-7#

I: Yes because it even isn’t okay in the model workshop? #00:16:39-0#

P1: No, you can’t do it anywhere in the building. I think it’s probably to do with eco reasons it’s part of the because the gases and stuff in the spray paint, the department feel that very environmentally harmful, so we can’t do that. #00:16:51-7#

I: So, but if you do paint your models, you just paint them with normal paint or? #00:16:56-8#

P1: I’ve never actually painted a model. I tend to like white models. #00:17:00-3#

P2: We paint mainly with ink. #00:17:02-3#

P1: (inc.) we have started with ink this year because it was free but I don’t tend to go, I don’t like, the realistic models so I tend to go for white models and then/ #00:17:15-9#

I: Do you like contact with other students? Do you, is there a lot of interaction between different rooms or/ #00:17:31-1#

(inc., talking at the same time)

P2: No because they have/ #00:17:33-4#

P1: It’s more because we/ #00:17:34-6#

P2: It’s because we (..) get to know other people, you might go and visit
to specifically see a certain person that you know, just, you can’t wander around. #00:17:45-6#

(inc., talking at the same time)

P1: (inc.) is two doors south of us (inc.) and she also works with people that I used to work with, so I will quite often go and see them, and see how they’re doing. But I go specifically to see them, if they’re not there I go back/ #00:18:00-4#

I: Okay, you don’t wander around? #00:18:03-3#

P1: Not really. #00:18:04-7#

P2: People will talk right within the studio that they’re in with people, but then (..) you probably tend to, you probably end up in a studio (.) with people that you kind of know anyway. So that’s/ #00:18:17-3#

P1: It’s very kind of year specific, there’s not a lot of cross pollination going on between years, so a lot of like (..) the third year students are to themselves and the kind of fourth years and (inc.) second years, particularly with the second years, they’re in another building, like a mile away and the first years are over there in the building next door so we don’t see any of them. But you haven’t, there isn’t really much mixing between the years (inc.) #00:18:41-5#

I: Do you find that like (.) disappointing or would you like more interaction? #00:18:49-1#

P1: I quite like, it, I don’t, it’s fine because you, it’s fine because you’re kind of, all of the fifth and sixth years (inc.) but in the masters course it’s different. #00:18:58-0#

P2: I guess if you’re in a lower year (inc.), in a lower year it would be nice, for help and stuff. #00:19:05-0#

P1: Yeah. And like quite often things like the laser cutter the guy who does the laser cutter and the workshop trying (inc.), show them how to use
them or go and find somebody in older years, quite often quite often we
don’t have time to show it to them, (inc.) they feel that they can just say
‘Can you show me how to do this?’. So it’s kind of a little bit like (…) difficult sometimes. It would be nice, I think if I think looking back it
would have been nice when we were in the earlier years to see more of what
the other years were doing. But, it’s not such a problem (…) we’re so
busy. #00:19:46-1#

I: Did you think I missed anything important? Or would you like to ask me
some questions? #00:19:52-0#

P1: We need more printers. #00:19:57-7#

I: You’ve got quite little printers. #00:20:00-4#

P1: We’ve got two plotters for the whole six years, one of them always
prints in green. I can’t understand why but it is always green. It’s kind
of (inc.) really, so nobody uses that one so/ #00:20:15-8#

I: You’ve got one printer for the whole year. #00:20:18-4#

P2: We could really use printing plotters. The, there’s the plotter, but it
might me a cost issue (inc.). #00:20:30-3#

I: Where do you get your materials? #00:20:32-4#

P2: Student union shop or town. (inc.) town is quite good. And Homebase
(…) and there’s a jewellery shop that sells bits of wire and stuff, we
kind of (…) (inc., talking at the same time) or the balsa wood and stuff
come froms which the (inc.) SU shop. #00:20:53-4#

I: Okay, but there’s not one place you go to? #00:20:55-2#

P2: No (inc., talking at the same time) does have quite a lot of stuff We
tend to go to the SU shop, because it’s got cardboard, balsa (.) also
tracing paper, pens, glue that’s about all kinds of, they’re quite well set
up, they know what we want usually (inc.)/ #00:21:15-5#
P1: So we tend to go there. Free cardboard, they they all the cardboard boxed for stuff, they collect and put outside ready to go in the bin and they never make it to the bin because all (inc.) architecture students come along. (Laughing) #00:21:30-3#

I: That’s nice. #00:21:31-6#

P1: It works quite well, they’re quite used to that ... And the other thing I don’t like is the corridor the corridor isn’t good, they get narrower and wider and it’s lots of rooms tucked around a corner, I mean never found one, even now I still can’t quite find my way. #00:21:55-6#

P2: Oh yeah, it’s quite confusing, I think, if you a guest coming to visit the building so, you might get lost (inc., talking at the same time) students, critics and stuff, but probably inc.) that’s why (inc.) (Laughing) #00:22:08-3#

P1: The crit room is a bit rubbish, so. So, like when, the big room, there’s more than one, you can’t hear like, one crit space and like sometimes because the acoustics aren’t great and there’s never enough pin up space (.) and we have lectures in there sometimes, but because it’s a flat floor, you can never see it properly. Unless the guy is really tall. #00:22:39-4#

I: Do you also have lectures other lecture halls outside? #00:22:43-4#

P1: Yeah, there is, (inc.) I don’t think any architecture lecture rooms over here. We just use the crit room and it’s not very good. Like there isn’t enough //space// #00:22:59-9#

P2: //Actually there is// our department never uses them, other departments use them. #00:23:04-5#

P1: Yeah, it might be too much, we’ve got one, it’s actually our history lecture on friday (.) but it’s a kind of (inc.) obviously, the whole school, and so it’s a little bit like (.) it’s gonna be really busy. We actually mean to get that, there’s not a crit, they’ll put it in the crit room and it’s a bit sucky because you know you wouldn’t be able to see.
P1: Yes, that would be brilliant. #00:23:43-5#

P2: Because we have like a fridge in our studio and then/ #00:23:50-1#

P1: Yeah that would be cool, (inc. talking at the same time) like I’ve brought in a kettle. We have some stuff, but it would be nice to like to have a little bit kitchen space. #00:24:04-1#

I: To prepare some food? #00:24:06-0#

P1: Because we’re here so often, it’s like, I (inc.) at the end of the day, didn’t have time, last week due to the crit, I didn’t eat healthy for a whole week and just ate hear and so you spend a lot of time here and it’s kind of annoying that we’re always living on fast food. It’s not good when you’re stressed (inc.) anyways. I think it’s annoying. If we use a fridge in our studio then somebody leaves there milk in there and it gets sour and/ (Laughing) #00:24:36-3#

I: (inc.) #00:24:40-4#

P2: We do, we clear out even though/ #00:24:42-4#

P1: Every now and then Lindsay and I go on (inc.) yeah (...) I’ll say ‘Lindsay I can’t deal with this anymore’ (inc.) #00:24:55-7#

(Laughing)

P1: Yeah, I can’t think of anything else really. Sometimes it feels like (.) the architecture school’s a bit isolated from the rest of the uni (.) but I think that’s because the architects just live here and don’t really/ #00:25:06-5#

I: You don’t get out much or? #00:25:08-1#
P1: (Laughing) It’s a bit sad really. I think it’s a workload thing (...) yeah, yeah it’s not bad really, it gets better as you go through the years actually, you get better space. Yeah, fourth years have got the best spot, the best studios and then, the first years have really got the gore end of the deal. They’ve got like they just get two big rooms and it’s just constantly noisy but they all live on campus, so they always work at home because we all live in town, it’s kind of, we need the best studios. Then second years have got an old lecture theatre (.) and third year is on this floor. #00:25:51-3#

I: Because it would be too hard to transport all the stuff? #00:25:53-9#

P1: Yeah, I, I, all my, a lot of my drawing stuff is up here, all my model making stuff is up here, I’ve got food up here, kettle, mug and bowls. #00:26:04-3#

(Laughing)

I: Everything you need? Just not, just not a bed? #00:26:08-8#

(Laughing)

P1: I did once bring a sleeping bag in, but that was because I was going out of town and everyone was like “You brought a sleeping bag, that is extreme” and I was like “No I’m going to someones house, I need the sleeping bag”. It be nice, to be able to like, have a little room, just a little bit more cozy with the light/ #00:26:33-1#

P2: It’s a bit, it’s not very warm. #00:26-34-9#

P1: It’s not. (...) It gets really noisy, in our studio because the of the noise from outside that’s the extractor fans from the workshop, it sounds like down there there’s like somebody with a motor bike. It’s really noisy. I can’t think of anything else now. (inc.) I don’t want to spend too long, staring out the window, not working. #00:27:01-04#

I: No, because you’re all facing the walls right? #00:27:05-4#
P2: Well I’m sat by the window, so the window is like there, and it’s quite small. #00:27:12-7#

P1: I get distracted, Oh she wants to take photographs, that would be really good because I’m taking photographs of our model now using natural light I mean, outside you can’t control it, but it be really nice to have, I’m doing it in the studio, because there’s just not anywhere else to do it. It be really nice to have a room that have like nice and clean walls. So you don’t have to Photoshop it all out. And, kind of the way you can like put blinds down, make it all dark and use a spotlight, or you could use natural light, maybe be nice to have somewhere to properly take photo’s. Because well lit photo’s always better and you can’t, you can’t get any in the studio. But the models are too big and bulky you know to take anywhere really. So, yes (inc.) #00:28:05-9#

I: Thank you #00:28:11-2#

(Laughing)

I: Yeah I brought something, I don’t know if you know it, it’s stroopwafels. #00:28:24-7#

Together: Oh thank you. #00:28:25-6#

I: (inc.) #00:28:27-0#

P1: Thank you. #00:28:27-6#

P2: Thanks. #00:28:29-4#

I: Can, can I take some picture of your workspace in the studio? #00:28:36-8#

P1: Yes of course. #00:28:37-6#

I: That would be really great. #00:28:38-7#
P: So what I feel about studio, that I mean, do you think space wise? Or? #0:00:07-0#

I: Yes, space wise or things you like, things you don’t like. #00:00:10-3#

P: Well (...) to begin with I thought it was a bit messy, because I’ve been in the studio before and, I know what it used to be like, but people are very much, like they can do whatever they want. They (...) kind of redecorate all the time, and (...) and sometimes it can get really messy (...) but then you’re still like so much in charge of the space that you can, arrange your own cleanups and, and do it how you like it. So it’s, it’s an open discussion like, I kind of like that. Because that’s, because it also makes you feel free to think about what you want from the studio. And, particularly the studio that I’m in at the moment it’s quite spacious (...) and I like that there are like common storage and like the shelf we’ve got above. They’re kind of, it’s it’s nice that we’ve got some (...) some space that is like common but storage and (...) I’m particularly happy about my spot in the studio because I’m in the corner, which makes (...) makes like, like a good personal space but it also easier to have storage and it’s easy to have like (. ) things hanging on the walls (...) and it’s good with the window, so, I think I’m in kind of lucky with where I am. #00:01:47-8#

I: But did you get early in the studio, to, to get a spot in the corner or? #00:01:52-7#

P: No, I knew the guy who sat there before. He actually used to be my flatmate when, when Magnus was staying in Copenhagen for half a year and, so he was there, I was living with this other guy who is sitting in the corner (laughing) so I kind of knew when he was moving out so I could move in. So I was/ #00:02:16-7#

I: So all the cabinets are there and make it all yours and you put them in? #00:02:22-8#

P: Exactly, yeah you kind of create your own, your own little home (. ) got
the things that you like work around, I (.) I like to have a space because
I’ve got a lot of wood, and, normally I work with a lot of, in, in physical
things, and it’s been a bit weird (.) last year it was just stored away,
because I, we weren’t really using it, we were just making posters and (.)
that was just completely weird to have so much stuff that used to be active
just next to you (.) still there but couldn’t really use it. So I think
it’s nice that it’s out and I can (.) actually see it and use it and give
it away. It gives me like (.) last semester I was sitting you know at smart
cities where we were yesterday, in the big space, there’s like these
shelves underneath the windows and the tables go straight up to there, and
then underneath all of my, like on the floor, my little cabinets were
stored and all of the, all of the wood and my tools and that was just like
passive stored underneath that shelf, that just feels very weird when
you’ve got a lot of stuff around you that’s (.) not active, you know what I
mean? #00:03:45-9#

I: You’re not using? #00:03:48-1#

P: Yeah I think it really depends on like what kind of space, really
depends how, what type of work you do. So if you, are only doing computer
stuff, it’s, nice to have a lot of (.) pin up space but if you’re doing
more physical things it’s good to have like space as in volume (inc.) you
know pinup space is always nice. You know what I mean? #00:04:22-2#

I: Yeah, you mean it’s nice to keep things on your mind or surround
yourself with things? #00:04:27-9#

P: Yeah exactly, it’s like space you’ve got around you in your studio is
(.) it’s, it’s a part of you it’s of how you think, it’s an extension of
your brain almost, and (.) I think that’s why it’s also very very nice to
have that private space where you can kind of, you don’t have to clear it
everyday so you can keep some of your memory there. So it’s like a, it’s
like a memory, for you, like it is, an extended memory #00:05:00-6#

I: You can dump it, like/ #00:05:02-3#

P: Yeah exactly. When, when you dump these things or write it down, make
something and you can just look at it and then bring it back then, it makes
it, it frees up space for your thinking (..) that you don’t have to, yeah rearrange. You may keep it there and (.) so no problem. (Laughing) #00:05:25-2#

I: And the window, do you like that because of the light or the view? #00:05:29-9#

P: The light. #00:05:31-7#

I: The light? #00:05:32-6#

P: The light, yeah. This is used, like a big road (..) it’s not really, it’s not really that nice (.) but it’s (.) the light it’s is brilliant. And I guess/ #00:05:51-1#

I: Does it inspire you or make you feel better? Or are there tasks that you need a lot of, a lot of light? #00:06:00-5#

P: I guess when you’re drawing (..) it’s, like when you’re doing analog drawings it’s really nice to have good light. But when you’re doing computer stuff, it can be too sharp. So, sitting next to a window, where you are able to control that, it’s really nice because then you can be like in between, we’re human beings that need light and (.) I think it would be depressing not to have it, but to be right next to the window or being in control of it so if you feel, like that the light is too sharp or something, you can, you don’t have to ask somebody if they wouldn’t mind to doing something completely do it. I think that kind of control is, is (.) what is really good about being right next to the window because you can get like some of those places or other places but it would still be nice to have a like, like a rooflight they’ve got in the, up in Archive it’s (..) it’s really nice, because it’s (.) it’s diffused light (..) so you get like a lot of light in the space and not necessarily, directed at you. #00:07:25-6#

I: It doesn’t, it doesn’t bother you when watching on a screen and doesn’t shine on your face? #00:07:30-7#

P: Yes. So I think that, that way of, actually controlling light in the
studio is quite important. So it’s not because, I’m (..) overly excited about the fact that there are windows in our studio, it’s, it’s more about the fact that I’m controlling it, because I’m next to it. But, to be honest I would rather have it like being a more diffused thing in the space, but we’ve got, we’ve got (laughing). #00:08:04-9#

I: But you would say that the best spot in the studio is in a corner? #00:08:10-5#

P: Yeah. That’s only because we haven’t got like any other like spaces in between where we’re sitting. #00:08:20-4#

I: A little bit on the walls, between the windows? #00:08:23-0#

P: Yeah, but, if you are, in, we’ve got those four spaces, they’ve got the window and you’ve got two tables and then, then this spot (Pointing at a spot in the sketch she just made) like furthest away from the wall and the corner into the corridor, that’s (..) more people passing by and you’re not in control of your light situation as much and you don’t have like, you can use the space (.) like, up to the corridor for storage, but you can’t really, use the space like this, behind you or (..) pin up anywhere. #00:09:09-8#

I: So this would be the worst one and this would be the best one (Pointing at the sketch)? #00:09:13-2#

P: Yeah. #00:09:13-8#

I: And these are the in between, because here you have that you have in that space? #00:07:17-2#

P: Yes that’s the corner, and this is the window, then/ #00:09:21-2#

I: Here you would have more lighting control and here you would have more pin up space? #00:09:25-0#

P: Yes. Yeah, it’s always a compromise, I have been sitting in (.) both like (.) this kind of situation, where I’ve got a window, and I’ve got
some, a little bit of pin up space, and just been able to store around my

I have been sitting in this kind of spot (.) the wall, and this kind of situation, but (..) that was actually okay because it was a compromise, that I had the wall, and I just had to deal with the fact that people are passing by, but, this is really the sweet spot (Laughing) (Pointing to the corner space on the sketch) in the corner. I’ve had that a couple of times, but it’s actually, it’s actually quite funny because last semester I was (.) I ended up sitting like, this with a, at a window with like a little bit of pin up space and, I’ve actually, to get to that spot (Pointing at the sketch) I moved from (.) this corner down here, where I actually had a corner space, so all the tables were like this and windows so I did have quite a sweet spot, and (.) but, at, because we are so like (.) people sit where they sit, there was like really heavy Norwegian guys sitting, just in front of me and really, really overly excited Australian girls sitting right there, so that created like a lot of (...) maybe disturbing (inc.) Katie was sitting in this other one, so I decided to move over to the others. It was, it meant more to me to be next to her and know that you had like a, somebody who would work in the same way as you right in front of you that was having a secure situation to be, like whenever you looked up you knew that you could ask a question and it would be like (.) a useful answer that you’ll get/ #00:11:41-1#

I: Instead of laughing or jokes? #00:11:45-1#

P: It’s just like when you know each other it’s, it’s, it’s very easy to sit in that way. So that actually that (..) that kind of social environment meant more to me than having the corner space, because this was very disturbing. #00:12:04-3#

I: Because they were so happy and chatty and loud, like distracting? #00:12:09-4#

P: Yeah. But, I guess they were still there like I just move a couple of tables away but is was just like, the fact that when I sit and look up you want to have something, that you can actually relate to in a way, I don’t know. Might be a little bit strange but that’s just, oh and there was this, these two Chinese girls, moving in between this space here (Pointing at the sketch) and the space that I took up so I actually exchanged space with
those two girls because they were using two different desks but they, they wanted to sit at the same desk. #00:12:52-6#

I: They wanted to be close to each other? #00:12:55-2#

P: Yes exactly. #00:12:56-0#

I: So they were happy that you moved? #00:12:58-9#

P: So I just asked them, “Well would you like to, take my spot and then I could, move to that spot over there and I could sit together with Katie” and they were just like “Okay” and then when we moved they just kept on sitting at that same table (Laughing). Because, I guess it’s a cultural thing. They just really wanted to be close to each other like really close. I think it was just like really close (inc.) I don’t know. #00:13:28-2#

I: I don’t know, they also make I heard your tutor yesterday say that one of the Asian girls made really tiny models in the beginning and she made this model and it’s really big for her and I remember some Asian people in my studio in my past and the also made these tiny tiny models. Tiny tiny drawings that you couldn’t see almost. #00:13:48-2#

P: I don’t know if its, it could be interesting to see how (. ) their workspaces are because, maybe it’s something they just kind of pick up on the way. #00:13:59-6#

I: Yeah, I think they’re smaller. #00:14:04-2#

P: You think, because, they’re physically smaller? (Laughing) I don’t know. I’m kind of small. You’ve got like/ #00:14:11-8#

I: No but I mean the, the, the, just the desk and the space that they get is smaller, I don’t know. #00:14:24-8#

P: (inc.) cultural thing, a cultural thing I think. #00:14:26-5#

I: If they’re people walking by, your desk, that’s a distraction? You would say. #00:14:27-9#
P: Yeah if you’re by a door it could be. It really depends on how much, how active people are, are sitting at their desk and working or (inc.) hysterically but if it’s a lot of stuff going on all the time and (.) it might be a little bit distracting but (..) it’s not, it’s not that any of these spaces are like bad, to sit in, it’s just that you, some, some places feel better than others, but it’s not like it’s a super big problem that, people are walking by. I guess it also depends on, how tight the studio is, how dense but it wasn’t really a problem when I was sitting here, because it was quite a wide space, you, it was really a/ #00:15:27-2#

I: Not people passing, like, very close to your desk? #00:15:31-6#

P: Yes, yeah just yeah, that was okay. But it is fun to think about how (.) what it actually means. It didn’t mean that much in first year actually. In first year I was sitting at a, I was sitting at a desk (.) like this (Pointing at the sketch) or no I was at the window in first year as well (...) I’ve actually never been in a place like this (Pointing at the sketch). #00:16:07-1#

I: Never in the worst spot? #00:16:10-0#

P: No (Laughing) It’s quite lucky for me I guess. I guess I, I guess I like to take control over where I sit so I, just always make sure, to be in a good space/ #00:16:30-3#

I: To be early enough? #00:16:31-4#

P: Yeah. Maybe it would be fun to ask somebody who is actually sitting in that kind of space to feel what it’s like. #00:16:40-8#

I: Yes, that would be nice. #00:16:43-2#

P: And why they’re sitting there. #00:16:44-5#

I: But, at the studio you’re now, is that like the best studio you have been in or are there other places that you feel were better? Or is there no real difference? #00:17:00-1#
P: In a way they’ve all got their charms. It’s very spacious in our studio now but it’s also (...) it’s a very old floor and I’ve got dust allergies, and that means I can get tired and I’ve been in another studio where they just have renovated it and they had this like completely new floor and actually it made quite a difference. But that was very tight so that had like other things that were not that nice. #00:17:45-8#

I: Like the number of students? #00:17:46-6#

P: Just space was, it was like a rooftop studio. #00:17:53-9#

I: So in the attic? #00:17:54-2#

P: Yeah and, so, it had like leaning walls and in that sense it was tight (...) so I guess there are always like (...) things against and things that are really good but it’s, this is the best studio. I think it is, yeah. It was actually I think if I was sitting in one of the small space, in (.) the studio I was at last year, the one we visited yesterday, the smart cities/ #00:18:48-7#

I: Of the Bartlett? #00:18:49-4#

P: Yeah, if I was in the smaller space there, it was a lot of corners and it’s like very contained, I think, and the light is quite good in there, because it’s so white and bright and (.) I think (.) that would be more ideal. And of course the most ideal space would be up in, I think that’s the attic space with the roof light studio above the archive, but it’s never gonna happen. #00:19:17-6#

I: No it’s not? #00:19:18-6#

P: (Laughing) But from where I’ve been, the spaces I have been sitting in, I think I like the space that I’ve got now the most. #00:19:34-8#

I: Is there anything you would like to change? #00:19:40-0#

P: Of course I would like to have all of my best friends that are in other studios right now in the studio sitting next to me but that’s not (.)

8/29
because that’s actually quite important about the working environment as well, that you’ve got some good discussion partners, very close to you. So I think that’s the only thing I would change. Bring some of those back and place them where they belong. (inc.) But I have been sitting with like quite close friends a long time. But they are all doing different stuff now, so it’s () different situation. It’s funny how important that can actually be. Especially when you’re sitting like static, in a space. #00:21:31-8#

I: Do you miss that you don’t have the opportunity to (inc.) much, move around, sit somewhere else in the studio, when you want to? #00:20:39-2#

P: No. I, to be honest I couldn’t imagine that, because () that would mean that I think it gives some kind of () it feels safe you know like you’re getting into a spot and you know how it is and what the day is gonna be like, it’s close and it’s not really any surprises in terms of there’s a new idiot sitting next to you just shouting. So you kind of know what situation you’re getting into so that’s, it’s very easy in that sense to get into a spott and work there. I would imagine that if, we were moving around all the time, and we didn’t know who was gonna get in or who was gonna sit next to us or in front of us, I think that would be () that would be a thing you would think about before you get into the studio () because then I would rather work at home, to be honest. But I’ve never tried it so it’s it’s just what I imagine that (). If I was in the studio () and there was, and I could like pick randomly from all over the school who I wanted to sit with, I, I rather would have my own space. #00:33:18-3#

I: You work often from home or mostly in the studio? #00:22:26-8#

P: Mostly in the studio. That’s because it’s where you work a lot and models and physical things here it’s, last semester I worked more at home but, I tend to work more on the school when we’re in like studios that do a few physical kind of, because you can keep it there and it’s like if you don’t go to the studio or it’s like missing half of your brain. #00:22:53-0#

I: You miss your memory? #00:22:53-7#
P: Yes, you miss like all of the (. ) stuff that you’ve got there, it’s not there to remind you of things and it’s, it’s half your brain, you leave behind. And that’s also good in the sense that when you get home you can’t actually do the same kind of work so you actually do relax when you get home, in a different way, if you (. ) could do the same kind of work. #00:23:24-7#

I: But like last semester you did work at home? #00:23:26-3#

P: Yes. That was kind of stressful and (inc.) because, my working situation was less permanent so carried it around because it was all on my computer and (. ) that was kind of hard for me, to control, because I’m used to that situation where I’ve got my half my memory at this spot where, so I have to get there to work. But if you can carry it around all the time and, and actually you feel obliged to work all the time. It can be very stressful, if you’re not used to that situation. So I, I actually ended up being ill with stress with Christmas, because it was just too much. Because it was there all the time. #00:24:15-2#

I: You could work anywhere? #00:24:15-9#

P: I could work anywhere, and everyone expected you to work as much as you could, and because you could work everywhere you had to work like twenty four seven and, and probably more than that. It’s, that was just too much, because it was all in your head and all in your computer and, actually it’s very, it’s very/ #00:24:42-8#

I: It’s too much to keep all in here. #00:24:45-3#

P: Yeah it’s good to, it’s good to have space to get it out and have a, have a working situation that you know when I’m here I’m working (...) yeah I think that’s (..) it’s very good for like keeping a good working atmosphere and not take it too much home. I don’t know, I think it also depends on like what your, like, what your normal work environment is like, like what you are used to, because I’ve been used to, this situation and therefore it’s very stressful for me to be able to work all the time. But I guess it (inc.) a lot of people are used to that computer kind of (..) architecture world so, they might have got it in better control than I’ve
I: But your workshop and your studios are open like twenty four seven?

P: Yes. #00:25:55-3#

I: So, theoretically you could (..) work twenty four seven even/

P: Yes and I’ve done that before. #00:26:03-6#

I: You’ve done that? #00:26:04-8#

P: Yes. I have been like, I have had like days here in school where I just
like, where I’ve been here for two days in a row almost. #00:26:16-3#

I: You didn’t go home? #00:26:18-0#

P: Not going home and without sleeping because I could do it but, then when
you’re done doing that you’re, when you get to a point that you can
actually go home and, and then you can’t it before you can drag yourself
down here again. (Laughing) So I think that’s (…) in that way it’s
okay(...) because you can take yourself away from it but (...) but when
it’s, when it’s actually (..) busy/ #00:26:47-4#

I: So you don’t feel forced to be in the studio all the time, just because
it’s possible? #00:26:54-7#

P: No. No, I feel as if it’s a good, good possibility of like (..) be here
when you’ve got your mind on it like when you’ve got good ideas and, and
kind of get into working mode. You don’t have to like give it up at a
certain point. And (10) I don’t find it that stressful to be honest,
because you can, because you’re in control in a different way. That’s how I
am brought up architectural wise. #00:27:38-9#

I: But you choose last semester to work at home? What made you choose to
work at home, instead of in the studio? #00:27:46-8#
P: First part of the, first part of the (...) semester that was, because of where I was sitting. Like it was too much like (...) so much energy going around/ #00:28:02-5#

I: But energy, like people/ #00:28:04-3#

P: Yeah. #00:28:05-0#

I: Being noisy, loud or? #00:28:06-9#

P: Yes. People that didn’t really actually have the same energy level as I had, like they didn’t have the same kind of (...) way of working. #00:28:17-8#

I: They were not really working, but maybe more? #00:28:20-7#

P: Yeah/ #00:28:21-9#

I: Or fooling around or? #00:28:23-0#

P: Yeah, yeah, doing like a bit of everything at the same time, it was confusing for me. So, I worked more at home but (10) I started being in the studio more when I was sitting with Katie. #00:28:40-9#

I: Do you live far from here? #00:28:46-7#

P: No, it’s just, what is it? Less than two kilometers, it’s just up the hill. #00:28:54-1#

I: So you just walk down or you get here on bike? #00:28:58-1#

P: Get on my bike. It’s nice and easy (Laughing). It’s very good in the morning because it’s downhill, so you just get on your bike on the top of the hill and then two minutes later you are at the school. And then you get some proper exercise on your way home. (Laughing) #00:29:15-8#

I: You live together with your boyfriend? #00:29:20-6#
P: Yes. So we’ve got a little discussion club at home. (Laughing) #00:29:25-7#

I: But when you work at home, do have a desk and or do you just do it on the dining table? #00:29:40-8#

P: Yes we have a desk. We actually used to have a desk each (...) but this semester we have chosen to just like have one desk and then, but that’s because Magnus is doing his thesis so he should be here even more (...) and it’s not like, it’s not like we’re working, that much at home, but it’s like (...) whether you’re doing architecture or whatever kind of hobby thing that you’re doing or like other side projects, we used to do a lot of side projects. It’s good to have a desk at home so that the working, that’s the memory of that kind of work (10) but at the moment it’s just my desk at home. Because he’s fulltime doing his (...) thing. Yes your desk is your physical, physical memory so it’s like whether you’re doing (...) active stuff at home or like side projects that’s the memory of that, so that when you get home like that’s it. So you kind of plug into that and then and you take yourself away from it and go to work here, you plug yourself into that kind of work. It’s nice, that’s nice thing about desks. (Laughing)#00:31:08-5#

I: But you would say that your desk is like, a good size? #00:31:12-8#

P: Yeah, I think so. #00:31:16-3#

I: Because the, the final year students they get two desks. Is that because they usually need/ That’s even better? #00:31:25-1#

P: That’s even better but/ #00:31:26-2#

I: But when would you use that or is there any time that you feel that you would like to #00:31:24-9#

P: Making models and to have more things lying out. #00:31:37-3#

I: Just to have more memories? #00:31:39-2#
P: Yeah, exactly, yes it’s easier to have like also that (..) when you’ve got two desks I guess it means that you can, you can do something active, physical at one of the desks and then you can have like, clean sheet at the other desk. Because it means that you (.) get into some more kind of dirty business and then you can actually still do (.) like (inc.) work on, something more clean and (..) I guess that’s normally how people use it (10) It’s quite common that at the end of the semester it’s full of models and that kind of work on one desk and the more like computer and posters and things are going on at the other table. #00:32:34-6#

I: But if you’ve just got one desk then your desk is/ #00:32:38-1#

P: Then, you’ll have to shift it around, like you’ll have to take (.) your computer away when you’re working on your models and you have take your models away and store them somewhere when, when you’re not working on them. And that of course creates less space around you. And it means you have to move things around a bit more (..) but it’s still (..) (inc.) it’s good to have two, two desks in the sense that you’ve got these two kind of ways of working here like physically and digitally (..) I guess that’s what people use it for #00:33:26-9#

I: But do you make, you do the woodworking and the metalworking in the workshop and then you take it back to the studio to work on and do you work/ #00:33:36-4#

P: Yes sometimes you take it upstairs to the (inc.) workshop and work on details there and then you might actually sometimes actually leave it there just (inc.) and, but then you would take it back to the studio and you’ll do photo’s and you might do some more work on it like (inc) some way and (..) so, yes you do work in the workshop, but (..) same thing could also happen at your desk. #00:34:11-0#

I: Yeah you cut it downstairs and you assemble it in the studio or? #00:34:14-6#

P: Yeah. #00:34:15-4#
I: Or if you would do a cardboard model you would just do it at the desk? #00:34:17-7#

P: Yeah (5) exactly. #00:34:26-3#

I: Yesterday I saw that most people left the studio at twelve o’clock, to have some lunch here or grab a bite, but coffee you all make yourself in the studio? #00:34:37-8#

P: Yeah normally yeah. Most people do (..) I like to make my own coffee, because this (holding a cup of canteen coffee) is not the best coffee in the world, but it is nice to go down to have this kind of coffee anyways because it’s (.) because you take yourself away from the studio space and take yourself away from the workspace (..) so it’s a different kind of coffee (Laughing) in that sense. #00:25:06-3#

I: Coffee in the studio would be more, about the coffee and the coffee here would be more about taking a break? #00:35:15-7#

P: Yeah, and talking to somebody, it’s more about conversation actually the coffee you drink here. If you go for coffee here you don’t go for coffee for the sake of drinking a cup of coffee. You’re here to, to talk and socialize (..) and some go get to collect a cup of coffee because they’re too busy to make their own or they don’t have the equipment or (..) they’re just sick of instant coffee (Laughing) and, but a lot of people have got their own like (..) coffee making device (..) I guess it’s cheaper #00:35:58-4#

I: But is the place to take a break or? #00:36:02-2#

P: Yeah, this is the place if you meet up with people from other studios that you’re not really, going for a visit in the workspace you can arrange to have a cup of coffee here. I’m actually Thursday, I’ve got a coffee date at Thursday with like one of my, one of my friends from last semester, but she is not at school at the moment she’s at this (.) photo school, photography school and, so she’s coming by here to visit because it’s, we’re doing it like during the afternoon it’s in my work time, so it’s nice to do it as a break to work to go here, and have a coffee and talk
I: Do you usually only come here at lunch or often in the afternoon maybe?

P: Really depends on the day, depends on what’s happening how focused you are, if you are stuck in your work like me and Katie sometimes went here if we’re just stuck, yeah (A female students walks up to our table and asks Karin something in Danish, and Karin answers in Danish, a short dialogue in Danish follows). She’s asking about, the laser cutter because there is a apparently a problem with it so (laughing).

I: You’re the person to talk to?

P: I don’t know. I think some people just assume that I know.

I: (Laughing)

P: It’s a little bit strange, but it is how it is.

I: (Laughing) You don’t have any lounging space in the studio.

P: No.

I: People don’t really (..) well you just take a break at your desk or?

P: Yeah, basically that is our lounge, this is our lounge space and the library is, but we don't have lounge space like that. If people really want to relax even more than this (..) they would go to small cafés or just down here, the city is quite close (..) so it’s not really that big a problem to get to a space like that.

I: You don’t need it in the studio?

P: No because it’s facilitated by the city in that sense/

I: Yeah.
P: So, it’s not really needed.

I: No you don’t miss it. It would be distracting maybe?

P: Yeah maybe it would yeah. I guess (..) or maybe we’re just, would be overcrowded and having a space that is, that is relaxed without like maybe have somebody control it, in, in the library it’s kind of a controlled environment because people, don’t leave mess there because it’s in the library it’s kind of got a certain atmosphere to it

I: Supervision and/

P: Yeah but if you just had a lounge space I could imagine that if people would just leave you know their coffee cups and sit there and have a bit of lazy lunch, it would be kind of messy in the end and, in that sense it’s nicer to go to a café because then people behave again, somebody cleans up and (Laughing), so I think having that’s like (...) kind of supervision, supervised spaces that doesn’t remind you of the, like a youth club something that’s (.) kind of good for making people treat spaces nice (...) I don’t know, I haven’t been to any universities where, where they got spaces like that, but/

I: Have you been to other universities?

P: No.

I: No? Just here?

P: Just visited friends at universities but that’s it.

I: At architecture schools or just?

P: Architecture schools and normal universities, yeah.

I: Where there any that stuck out? That you like or?

P: (Long silence) I think the Bartlett is too crowded.
I: In London? #00:41:09-2#

P: Yeah. #00:41:09-9#

I: It’s quite small rooms right? #00:41:12-7#

P: Yeah, and they don’t all have desks and it’s just it’s very worn out (...). So I think yeah that’s just too worn out and messy and, I guess that’s because it’s so dense. It’s less dense here so it’s the kind of mess that we create is probably even more than they do, but because we’ve got the space for it, it’s okay because so you can actually see what’s in the mess. That’s a problem about having a mess, if you don’t, if you can’t really see what’s in it it’s not helpful. But if you can see what’s there it’s, it can be but (.). really helpful. (...) I think that’s stuck out as being too dense. It’s kind, it’s kind of the same feel for making things, but just in too, it’s just too dense. #00:42:13-1#

I: Too many students in too little room? #00:42:15-7#

P: Yeah. I like, I like the outcome, the outcome of the school, but (...) the way it’s getting there, there is I think easier here to like, because we’ve got space for it. So it’s, I guess it’s how they nurture it, they nurture it by having (.). maybe more, big profile teachers and stuff and we maybe do it more by having space to actually be able to make. #00:42:45.0#

I: (inc.) people with status or fame, famous people? #00:42:48-7#

P: I think there are. They might look like some teachers that are better at, at putting like thoughts into their students minds and in that sense it’s like make work evolve (.). whereas if you give people space to experiment, and they actually put it into the hands it might not be as important to have focus like, supervision in the sense that they should put thoughts into your head because it just evolves you can’t really help it because it’s there and (...) but I guess a lot of them also work partly at home, because it’s so messy #00:43:32-8#

I: Yeah so crowded #00:43:34-2#
P: Yeah, yeah #00:43:36-7#

I: But most of your studios are not so crowded, it’s like the one with the guys from, from, from doing the studio with Bartlett, just the seven, you’ve been there with twenty right? #00:43:46-5#

P: Yes, and that was, that was definitely more crowded, but (...) they don’t really work in the same way that, I like to do physical things and (inc.) so in that way it was just a lot of people and a lot of computers, but (...) so it’s more like socially crowded (...) because now it’s probably totally open space but that’s because the teacher have chased all the students away (Laughing) so that’s a consequence of the, the cultural clash I guess (Laughing). #00:44:41-2#

I: Maybe also the social density and then the teacher not being #00:44:47-2#

P: It’s like too much, too many stressful noise going around because it was so (...) so obvious that people were pushed to their limits and, but sitting there all the time so close that was just contagious. (Laughing) I guess #00:45:07-7#

I: You have a task light on your desk, everybody does I think, like a lamp? #00:45:13-9#

P: Yeah. #00:45:14-5#

I: Do you use that often? #00:45:16-5#

P: Yes. Yeah, we use that like. all the time. Normally when there’s like there, if there’s not enough light you use it like in the afternoon when it gets a bit dark you use it. It’s quite important it’s like three things that you get, or four things that you get from the school. You get a chair, you get a table and you get that lamp and then you get a little bin, and that’s, that’s the basics of your workspace. Like the basic layout (inc.) are those things and then there’s like the fridge and a boiler and that’s like, that’s the #00:45:58-5#
I: The water kettle is that the? #00:45:59-9#

P: That’s the, what you get from the school, if you. And of course some pin up space wherever there is space for it. That’s what they provide and then people fill in the gaps. #00:46:13.9#

I: But it’s allowed, it’s? #00:46:16-6#

P: Yeah, you’ll see it when we go to the bachelors that (..) they’ve got like (.) they haven’t got that many personal things and, as we do maybe, and so kind of evolves during your education and/ #00:46:35-7#

I: That you grow into it? #00:46:36-8#

P: Yeah, so you get like more personal spaces and your work gets more personal and, it’s just, it evolves (..) yeah. Oh and then there’s the lockers of course so you’ve got some space where you can, lock things away, because we have had like, some really bad experience with thieves. #00:47:01-6#

I: Yes? #00:47:02-9#

P: Yes. #00:47:03-9#

I: Because you’ve got the key on the door and (..) and people still get in or is it? #00:47:10-0#

P: Sometimes (.) it can be hard to tell who’s just friends visiting. #00:47:16-3#

I: And who is just pretending to be? #00:47:19-1#

P: Yes. So (.) I guess it’s, it’s getting better now they’ve got more secure system on the doors and in the bachelors but it has been a problem that the building just on the opposite side of the street, where I chased a guy out of the school one night, and he was like looking in, having a flashlight looking into the windows, trying out testing the doors and I
asked him what he was up to and then he was just like I’m looking for the exit, well right it’s right there, go and he went out and I, I kind of ran after him and he went into the building just on the opposite side of the street and I could see that the light went on in a certain apartment just across the street of the first year studios that’s got most problems, but we can’t really like get to the guy because it’s, but it’s kind of obvious something is going on in that house that is actually it’s kind of surveillance of the first years/ #00:48:26-0#

I: But is it also, are their studios bigger with more people so that there’s less, that you don’t know everyone? #00:48:32-6#

P: Yeah, they are kind of big yeah and they’re first year so they know each other that well. I guess it’s easier to get to them. #00:48:38-8#

I: Yeah because they don’t recognise if you’re stranger or? #00:48:42-0#

P: So you kind of you grow into your workspace in a sense that you know who’s (..) coming and who’s there and you know, a bit about everyone, besides from the internet and the students you know who their friends are and who’s coming and going but in first year it’s more like it’s more random, I guess. You’ll see. #00:49:06-9#

I: But the bachelor students are all on the other side of the street? #00:49:12-2#

P: Yes. They’re in this like (.) the school is built up from a series of different buildings that had other purposes during time, so they’re actually, the first years are sitting in a, in a little primary school, like one of the first primary schools in Aarhus, like modern primary schools and (..) and then there are some (.) other really old buildings but where, there’s actually yeah all of the bachelors I guess sit in, in that primary school. And then we’ve got some other old building that belongs to Cultural Heritage and, and some of the studios that are, also the candidate but other than that it’s that old primary school. It’s kind of fun, they are looking for other buildings but in a way it’s, it’s also fun that there are so many different spaces because you kind of (..) you (.) go through this like different sets of studios during your time in the school and
(...), some of it are better than others of course but it’s also like new and you relate that period of time to like certain space and it’s not always it seems you kind of feel like you’ve evolved in there #00:50:48-6#

I: But you don’t, can’t be stuck in the same place every/ #00:50:52-3#

P: Yeah, it is like, it is a bit of a journey because to move, it’s like moving house. You move into a different period of time, and it’s like it’s (inc.) fun that they are different in that sense but you still like, the interior of your home is still the same because you move your desk with you, we’ve got this thing that is actually called like a desk, a lamp and a chair and a bin. #00:51:19-4#

I: You move actually your? #00:51:20-5#

P: You get a different set of that but it’s still the same (...) in a way, so it’s like you’ve got that and then you’ve got your (.) pile of stuff, like your cabinets and those kind of things that (.) just grow. So you end up #00:51:37-4#

I: Bigger and bigger? #00:51:38-4#

P: Yes, you end up moving like your interior from house to house and, but still having the same kind of feeling but in a different time and different space. I think that’s kind of fun. #00:51:51-2#

I: About the desk, it’s already there in the studio when you get in like when move or? Are they taken out and then you get them again or? #00:52:00-2#

P: During summer they have, like a major clean up every year, where (.) we, have to take our stuff out and put it into certain storage rooms like some of the seminar rooms are kept as storage, like over the summer. #00:52:16-9#

I: When the school is closed? #00:52:18-1#

P: Yeah, in the (...) then, the janitors just take (.) everything like they
throw out everything with no mercy, and (...) yeah then the desks and the, are just put like into a corner and then if there’s not enough you have to like, they they kind of do a count, but if there’s not enough you know that there’s a certain space they’ve got like others where you can pick up and then you kind of, you start out in a, clear space and then you look at the fire escape plan and how many people are in the studio and then you start negotiating (.) and the ones who get there first that are the ones that probably start the process by putting in their desk and kind of, but trying to think of how many people are, how many, so it’s (.) it’s kind of a natural process of (...) just happens every year people know it so it’s just about starting (Laughing). #00:53:26-4#

I: Yeah, so just filling out that empty space again. #00:53:30-2#

P: Yes. #00:53:31-0#

I: But then, in the middle of the year, then you just, then all the desk are in place, all the stuff and then you move again or do you stay here for the whole year? #00:53:40-7#

P: It’s a whole year, yeah. #00:43:42-6#

I: So the the M:A:D studio is also yearlong or? #00:53:46-1#

P: Yeah normally, and then there are of course people getting back from internships and people that just have been unhappy with the studios, the semester before they, they can move around so there’s/ #00:53:57-4#

I: You can switch studios maybe if you? #00:53:59-7#

P: Yeah if you’re really unhappy or if you had a haven’t got your project, I didn’t get my project last semester so (.) so I had to change (..) so I did that. So that’s why I’m new in the studio at the moment, but then of course it’s also the international students that sometimes come like/ #00:54:23-1#

I: Only for the half of the year? #00:54:24-9#
P: (inc.) of the semester, yeah. So it’s always a bit of change but it’s this like, there’s no big clean up inbetween and it’s still the same kind of situation so you just like fill in the gaps like I knew the guy who was sitting here before so I could take his/ #00:54:38-1#

I: You could take his spot but all the others were already, well some people might already be sitting there for a semester? #00:54:45-2#

P: Yeah, and some just took over the spots of the ones that just have gone into internships and those kind of things (...) so it’s filling in the gaps when it’s spring time change, but after summer it’s more like it’s clean sheet. Yeah. Kind of that almost everything I know about, kind of living at the school I think (Laughing) but it is like, when you describe it it feels like living at the school because it, it is almost like moving your own interior around, it’s like moving house and (.) it’s got the same kind of (.) feel to it, as if you were moving house or/ #00:55:30-7#

I: You put everything in a box and you/ #00:55:33-0#

P: Yeah, and it is your belongings so in that sense you, because you’ve got belongings here in that way (.) and you’ve got your own space it’s like it’s kind of similar to (..) the feeling of having a home, because that’s what a home is, like you’ve got your things there and you’ve got your daily rhythm there and (....) you know what to expect from the space, when you get in because you own it (.) so it is does kind of feel like home #00:56:06-0#

I: Do you ever feel sad about leaving then, a home behind? #00:56:09-9#

P: Yes. (Laughing) It can be quite sad. Because you’re always moving in with new people and, like I used to move around a lot with some of my friends but some of them are finished now because we’re mixed up with different years, so that’s kind of different. It’s like moving in with new housemates (Laughing) but I sit next to a girl now that I know from before, and the guy sitting (..) just in front of you, of where you’re now sitting, he used to be, he used to be in M:At:D with me a year ago so I know him pretty well. So we’re kind of a little group, that know each other a bit, and then I know a lot of the, final year students. Actually I know all of them but one (Laughing) really well. So that was, that was like moving into
I: Family feel? #00:57:15-1#

P: Being away and then moving back to your old house, but with new housemates. #00:57:21-2#

I: People have changed things and/ #00:57:22-9#

P: Yeah, yeah, it’s really weird getting in the first morning and leaving my bike where I left it for like, I’ve been in that studio for one and a half year, so it was really weird to leave my bike in the same spot and go in the door because it was so like, going back. (Laughing) It’s good being back because it’s changed, but (.) still a little bit nice because it’s so familiar. #00:57:49-8#

I: But you can choose any studio you like? Like of the different studios there are? Even in the Bachelors or? #00:57:58-5#

P: No in the Bachelors it’s, they, they follow each other from first year and then follow the year because there’s no like internships and things dividing people in, maybe people that like shift, so they start out as, first years and then they are put into, I can’t remember if there’s two or three different units (..) and then in second and third year, they’ve got a set of different units as well but so, it’s second and third year are sitting together this year. It’s changed quite a lot because the structure of the school has been changed along quite a bit the last few years. But they are in different units with different (.) themes and (..) it’s a little bit strange because it’s a test but they haven’t really chosen the studio so they haven’t chosen a theme so some are in like in some more practical studios and some are in more abstract studies. #00:59:06-1#

I: And they just get assigned to them and they? #00:59:08-5#

P: Just got assigned to it, and (..) a lot of people are feeling very weird about that. #00:59:13-0#

I: You don’t know what you’re gonna get? #00:59:15-8#
P: No, but I think they are changing that, because that was just a test. Changed quite a lot during the past couple of years. So they are like, because there’s, in, when you get to your (.) seventh or eighth semester you are (inc.) you can go into internships or you go abroad and study abroad on exchange programs and that means that (..) and people take leave as well, so that means that people get shifted like in terms of who they, in what year they are in, and how far they are. So people are very mixed socially in the candidate and in, in the bachelors it’s more like you’re there with the people you started out with and (…) so that’s (.) a different social situation. (10) But I think people are here quite a lot, in general. In my opinion maybe not as much right now because we’ve just started off but people are here quite a lot. #01:00:28-5#

I: Working in the studio? #01:00:30-8#

P: Yeah. #01:00:31-8#

I: What would you say is the most important thing why they are in the studio? Is that/ #01:00:37-1#

P: It’s because they’ve got their stuff here. That’s, that’s I think basically what it is they’ve got their stuff here and, because you get so used to sitting (.) next to each other and discussing things it’s important to have (.) those people to discuss things with. You come here to, to/ #01:00:57-1#

I: Exchange ideas or? #01:00:58-7#

P: Exchange ideas and talk about things and (..) a lot of people are not that fortunate to have, like (..) discussion partner at home so they will just be sitting there with their own stuff/ #01:01:11-9#

I: And be isolated? #01:01:13-3#

P: Be isolated and only have their heads and their computers and (..) that is just, that’s only a very limited part of it, of this, it’s so important for us to have that physical memory around of our stuff and (…) and yeah
of the people. So I guess that’s why we work here. So, today you’re visiting Jen, I’m gonna try and set that up after lunch (.) and, were there any other, like she’s sitting (.) in the top studio, right. #01:01:57-8#

I: With the roofflight? #01:01:58-6#

P: Yes. I’m gonna call it roof light studio. I’m gonna try and arrange a few tutors this afternoon and (.) were there any other (5) other people that we’ve visited yesterday that you just/ #01:02:24-1#

I: Maybe someone who’s been here longer than like the international students have only been here for a few weeks, that they/ #01:02:32-2#

P: Yeah. #01:02:33-0#

I: I talked to the German guy but he didn’t know that much, he was like “Oh it’s all new and it’s okay and” #01:02:38-2#

P: Okay. Who’s been here long? You should talk to some of the people in studio M:A:D like the thesis students, so I guess they’ve, they’re all, they’re all Danes and they have all been here for like the whole education, and they would be good to talk to and I already warned them that you might come and talk to them. #01:03:00-3#

I: Okay (Laughing). So that’s why they not here? #01:03:03-7#

P: (Laughing) Ja, they, they normally get in a bit late they try, I’ve heared them talking about like being really proud when they get in around half past, nine it’s like “Yes! I did it, I’m coming in earlier and earlier”. (Laughing) They should be here later, yes. #01:03:23-6#

I: That would be really nice, or maybe, some staff or/ #01:03:27-6#

P: Yeah, yeah. #01:03:29-4#

I: If possible. #01:03:29-9#

P: Katrine agreed to, to talk to you as well (…) the others seem very
busy with something, so maybe they haven’t really got back to me. (inc.) could be interesting? Maybe we should actually (..) my colleague Anne she is third year. #01:04:02-4#

I: So she’s in the Bachelor right? #01:04:05-5#

P: She’s in the Bachelor (..) and in my opinion interesting (…) to see if her tutor is available. This, these two days and, and talk to her so you have got like both the opinion of (.) the student and the tutor. Yes I don’t know what, there seems like all the tutors are really busy, I’ve tried to ask like a lot of different ones but (.). Claudio was kind of busy as well, the one who is running this studio (..) but Katrine is, is alright, she’s the (..) the lady from our studio and I know she’s got, she’s been in the school for a long time. So she’s got opinions about how (inc.) (10) And, who else? Oh you should talk to Kasper as well, they guy at the workshop. The ideal thing would be (inc.) but he has a guest right now. He’s actually, the guy talking with the guy from exhibition yesterday. He is, he used to be my teacher, but he’s running the candidate now and he’s the one who’s (.) who is very focused on getting all of the facilities, in making space for us because he used to run this machine course making (inc.) it was all about making the kind of, I guess he is the source of all of the, like or at least todays culture of making things at the school. So, it’s too bad if he’s so busy. #01:06:07-1#

I: (Laughing). #01:06:08-4#

P: Don’t get what people are so busy with right now. Maybe (…) I’ll see if I can get hold of (inc.) and (inc.) the two young guys because they just came from, working through all their education into going back and teaching in/ #01:06:35-4#

I: That would be really nice. #01:06:37-0#

P: So that would be interesting. Or alternative to that would be Annas. It’s really fun these are a couple and Annas is, it’s Sarah the girl with the dark curly hair up in our studio, that’s her boyfriend. And they actually met up in studio M:A:D these two guys and (inc.) and (inc.) have been together since first year also happened like in the studio and me and
Magnus happened within the studio (Laughing). It’s always like in the studio here, because people are here so much (Laughing). Well it’s (10) I think you should start out with, you should start out with these guys and then (..) see if there are (..) any of these guys (inc.) or any other people that are available. #01:07:52-2#

I: Yeah but it would keep me busy, if we could talk to some of these (.) people that would be, quite okay. #01:07:59-5#

P: So if I could arrange to start out with Jen after lunch? #01:08:06-6#

I: Yeah sure. #01:08:07-2#

P: Maybe we should have a quick look at the Bachelors (..) and then I could work a bit this afternoon (Laughing). #01:08:16-3#

I: Yes (laughing). #01:08:16-9#

P: That would be good. #01:08:17-3#

I: I’m taking you off work. #01:08:19-6#

P: That’s okay. It’s also good to think about this for myself. It’s always good to, to discuss other kinds of projects (Laughing) make you aware, and yeah, lets take a tour of the Bachelors? #01:08:38-0#

I: Yeah sure. Can I go to the toilet first? #01:08:39-8#

P: Yes (Laughing). #01:08:40-7#

I: (Laughing). #01:08:41-7#
Interview transcript: 12-02-2013, Aarhus, Jen

I: No you don’t work at home at all? #00:00:03-2#

P: No I’ve never worked at home. Because I’m trying to (...) I try to keep, keep it on a, I think it’s a ment/ physical (...) yeah, thing that, I don’t know I just want, I want when I come home I just wanna (...) feel that I’m off, and I don’t have to think of school and that’s my free time and then when I’m at the school, then I know that I have to work so it’s more of a psychological/ #00:00:32-4#

I: Yeah as a separation? #00:00:33-9#

P: Yeah and I’ve done that since, first year actually, and, and right now I mean a lot of time right, at the last couple of days trying to take things with me home to read but I’ve never I, it’s really hard for me because it’s just (inc.) that thing. #00:00:50-2#

I:When you’re home you’re home it’s free/ #00:00:51-9#

P: Yeah, and I just can’t then I’d rather come at school maybe early from eight o’clock in the morning just to read, and, so, but it is yeah I mean, I don’t know, I’m, I’m not I think a lot of people stay home and I think that’s, a big problem. Because it’s very very important that you know that you come at the studio and, because it’s a part of the student environment to, to talk and to share ideas and see what everyone is doing to get inspired, because also as an architect you never, sit in your own little corner and work only by yourself, you always communicate or collaborate or talk to other people, so and that’s I, I mean for me it’s a part of, being creative and getting ideas and, and also when I’m frustrated or I can or have a block you know, I and I can’t work then it’s really (...) so much easier to let it just you know sit for a while and go to a friend or see what they’re or what else, what everyone else is doing. So I think that’s also some, people need to be at the studio I think to kind of (...) give that to one another because you know I can learn from them and they can learn from me and that goes both ways, so, yeah. But unfortunately not everyone is doing that. #00:02:16-8#
I: They don’t all feel that way? #00:02:18-8#

P: No. I think I don’t know I, I really don’t understand it but I think it has something to do with that it’s just some people feel more safe by being at home and/ #00:02:28-1#

I: Are they afraid that other people will steal their ideas or? #00:02:31-5#

P: I think (. ) maybe, but that’s maybe something, that’s a very naive or childish way to think because we, I mean because if you’re first year and you don’t know how things work then maybe you’re afraid of that but, you know people come here to be creative and to be original and you’re not, it’s not something that you’re interested in trying to develop your own interest and your own way of thinking or show okay how what am I inspired in and what can I (.) how can I show that in my work, and I don’t, so if, if you not, it’s just a contradiction towards yourself if you think, but it could be, it could be that people are afraid that other people will steal their ideas or, but in, you know, that’s, that’s a part of architecture, you take a little bit from others, take a little bit from there and make it you own, I mean and that is architecture, redesigning stuff I mean, if you ask me, so, yeah. I think, yeah, but I think, it also has something to do with the stress (...) a lot of people maybe feel that if they’re at the school they need to (.) I don’t know, to (.) how do you call it, to make something/ #00:03:44-9#

I: To perform? #00:03:45-7#

P: To perform, yeah and I think that’s a big pressure, because, some some of the people that I know that are a lot at home are of those sensitive people that feel (. ) the pressure immediately and if they’re maybe at the studio and they can’t work and then see everyone else around them working/ #00:04:03-2#

I: Working, they get stressed because/ #00:04:04-7#

P: Yeah exactly, but that again it’s just it’s so hard to go (..) down the wrong path if you’re staying at home and working. The few times that I’ve done
it and that has been around holidays or Christmas where I had to be home and I brought my work with me home and actually, even though I’ve worked a lot, producing a lot when I came to the studio it was you know, I could maybe have seen, I could maybe see that I was about to take the wrong path or I’ve been working for (inc.) much on one small (inc.)/ #00:04:39-1#

I: It was not your best work? #00:04:39-9#

P: Yeah exactly, and it’s I think it’s very difficult to keep the, an overview when you work at home, because then you maybe tend to go into a small bubble and you don’t have anyone, any inputs from outside coming and saying hey what are you doing and even here I mean our teachers are really good at just showing up, just random just to have a chat and you can always ask your questions you know, be, if someone is making a model you might come and throw some comments on it just randomly and that can be stuck you know, giving you some new ideas so, yeah, they/ #00:05:17-2#

I: So you really like the studio here? #00:05:19-9#

P: Yeah. I really do. And I think that (..) has a lot of good opportunity and I don’t think that (..) people I think we’re very privileged to have our own stuff (inc.) just mentioned (.).) yeah and I think (..) I think it’s just a pity or it’s a shame that people don’t take more advantage of that (..) because, you know we are very privileged we can just we have, I mean I have all my personal stuff here and maybe sometimes it becomes too much because you feel that it’s (Laughing) you don’t (inc.) be a life or your second home or that’s, that is how it is and in periods of time where you have deadlines coming up, project needs to be done, you’re basically staying here from morning to midnight, past midnight sometimes so, yeah and I don’t know how healthy that is but, I think it, you also need to be very (..) disciplined yourself and often say okay this is where I draw the line and (..) I, I go home before twelve, I, I’m, I mean I’ve never done an all nighter for example and I know a lot of people have done that, but that’s where I draw the line because I, I can’t, I can’t think (..) after twelve then I just go stare on/ #00:06:43-3#

I: Yeah I know I think it’s a, it’s a cultural thing, that, it happens
everywhere in architecture schools all over the world and people feel the need that they must work all night. #00:06:54-9#

P: Yeah. #00:06:55-8#

I: Well I’ve tried to work quite late into the night but, I just make bad decisions. #00:07:02-2#

P: Exactly. #00:07:02-8#

I: I do bad work and, and then I can’t stop thinking about it and I can’t, or I sleep and I dream about drawing on the computer/ #00:07:09-0#

P: (Laughing). #00:07:09-3#

I: But the drawing never gets finished because you’re sleeping so it’s, it’s just horrible you wake up very tired and so I decided it was not for me. #00:07:16-9#

P: Yeah. #00:07:17-6#

I: It doesn’t work. #00:07:18-5#

P: And plus, I mean the few times I’ve stayed up until three or four and then I had to go leave because I started making bad decision or making mistakes, then (..) the next morning, when I come back around maybe nine, ten then I could definitely see with different eyes and then something that maybe took me (. ) two or three hours to do, I can maybe do it within thirty minutes, or you know and so it’s, it’s also the progress it’s you’re very slow and you can’t think I don’t know anyone, who can think with a clear mind (.) in the middle of the night, and up to a deadline. I don’t, you know and I think, that the, if people, they think that, something that they, because it’s very not natural, it’s/ #00:08:07-2#

I: Yeah they usually also come in late into the studio and then just stay until late. #00:08:11-8#
P: Yeah so/ #00:08:13-0#

I: Shifting the schedule. #00:08:13-9#

P: It’s just an (.). yeah I don’t know it’s just, it’s also depends on what you want to do after your school because if you want to go out and apply for a job at an architecture firm you know it just, I don’t know if it’s a normal firm like, a few I know that some firms in London you can still stay long and work long but in a normal firm you come in the morning and then you leave in the late, in the evening or and you are, you know. And then you have, eight or nine or ten hours and that is the time where you’re meant to produce and you have to do your work so you just might as well incorporate that, learn to be/ #00:08:51-9#

I: (Laughing) To be productive, within those hours. #00:08:56-6#

P: Yeah, because otherwise, it, it’s just you know it’s, you might as well, that can also be maybe your way to (..) I don’t know to (..) make yourself (.). try to be, yeah come in the morning and start working and then yeah. #00:09:12-3#

I: Yeah, getting used to the rhythm. #00:09:14-9#

P: Yeah that could be a way to do it, so yeah. #00:09:19-1#

I: But, as I’ve heard from the other students you’re in like the best studio the school has. #00:09:25-0#

P: Yeah. #00:09:25-4#

I: Spatially. #00:09:26-5#

P: Yeah, I it’s really nice, it’s, I think it’s because (.). it’s new, it’s pretty new the building and then (.). well yeah the light there’s a lot of, it’s very open and it’s/ #00:09:41-7#
I: Well what do you like about the light, is it just the amount of it or? #00:09:46-0#

P: I think, yeah the amount of the light but also that you can (.) I don’t know you have a very good view not looking into a facade or to a brick wall you do have some, you know when I sit here and you look that way it just tends to be more open, so it’s the, it’s very open and/ #00:10:05-6#

I: You can see, far enough, it’s interesting enough. #00:10:08-1#

P: So that that’s just I don’t know. Because often if you sit and type and write something and you look around just (..) yeah I don’t know what it does but (.) it really helps. And also in the late night, I don’t know it’s just very, it’s very cosy and warm and, and also the space definitely is not too big because I’ve tried, I don’t know if you know where, at the, have you visited (inc.)? The big open space. It’s pretty old, with beautiful round windows. #00:10:42-1#

I: Yes (.) I went into the buildings across the street, and then different ones and/ #00:10:47.9#

P: And then there is one where you’ve got stairs and they open up to this really big, big/ #00:10:53-2#

I: Yeah there’s a big, big studio with a/ #00:10:55-8#

P: Yeah and the windows are like/ #00:10:57-8#

I: And there’s two chandeliers hanging. #00:10:59-5#

P: Yeah that’s where I used to sit before, and it’s just (.) the (.) acoustics is really bad and a lot of people is someone is making noise or some always, I mean it’s a beautiful place because it’s big and you have the chandeliers and it’s an old space but here it’s just more intimate. It reminds more of a real studio or maybe a real office. So you, I don’t know I tend to I mean I haven’t had problems with concentrating/ #00:11:29-0#
I: Here? #00:11:29-5#

P: Here at all, even if there are a lot people talking I can still (...) and it’s really good because it’s close to the mock up and the, workshop area so it’s just down the stairs, and there and then we have the printer shop down under and then basically, the canteen is over there so (Pointing) it’s really/
#00:11:50-3#

I: Convenient? #00:11:51-9#

P: Yeah, and it’s ten minutes from my home. #00:11:54-7#

I: (Laughing). #00:11:55-7#

P: I live right there (Pointing). It couldn’t be more convenient. #00:11:58-1#

I: So you come by bike here everyday? #00:11:59-9#

P: Yeah, I do so, it takes, it takes seven minutes to bike just down the hill, so it’s, it’s really nice. #00:12:10-0#

I: But is there anything you would change, in this studio maybe, if you could? If you would want to. #00:12:19-8#

P: I don’t know I mean I can see that people use these things (Pointing to thin sheets of wood) to kind of try to close up a bit or maybe make some more, intimate space but (...) it doesn’t really work I mean, because then you just (.) yeah I don’t know. #00:12:39-5#

I: Maybe because they want pinup space? Or to/ #00:12:43-7#

P: Yeah have their own little/ #00:12:46-0#

I: Because you don’t, because it is so, when you have so big windows you, really don’t have that much pin up space. Maybe other studios maybe have a
little bit more. #00:12:55-5#

P: So maybe if you could, somehow have this pin up space close to your desk, that could be nice and then maybe they can also work as a kind of (.) shelter or something, you can close kind of a curtain maybe you can just (.) but then again since it’s so small it, if you, if one would do that it would be very very compact be very/ #00:13:19-6#

I: Closed off? #00:13:20-8#

P: So yeah, then you won’t, you won’t have this open space which is (.) nice it’s well I don’t know I, I don’t, I don’t actually know what to I mean this is I was I sat here last semester as well so (..) and I don’t know I think it’s really, it works pretty well. Then we had in the room right in there, I don’t know if it’s a mess right now, but it’s kind of a (..) this place where you can work and spray so we’ve kind of of a (.) fan or what do you call it, sucks all the chemicals and we also have a refrigerator in there and so (.) I think it’s really good. I mean if all the studios where like this it/ #00:14:01-8#

I: It would be perfect? #00:14:03-5#

(A girl comes and asks if she can use any of the scraps of wood and cardboard lying on the table behind us. Jen asks someone else in the studio about it and then tells the girls it’s probably okay to use them, that they’re scraps from students who finished last semester)

I: So but these tables, are they for modeling or are they people’s desks? #00:14:42-9#

P: No this is model, just well/ #00:14:45-3#

I: There could be people there but/ #00:14:47-3#

P: (inc.) yeah, but there could be people but right now we just have them as model or (.) tables that we use for models (..) and I actually do right now, I
have two tables so I can use that as my own so I have definitely plenty of
space, I’m not complaining at all (Laughing). #00:15:09-5#

I: Yeah, that’s because you’re graduating? #00:15:11-2#

P: Yeah. #00:15:11-7#

I: That you’ve got two tables? #00:15:13-2#

P: Yeah, but that is an unwritten rule because it doesn’t mean, I think
something that all the people that graduated kind of invented. That I need two
tables, one making models and one to sit at. And so it’s kind of just (..)
yeah just/ #00:15:29-6#

I: There’s enough room so/ #00:15:31-4#

P: Yeah, it’s def/ it’s, it’s funny because it’s so different, I mean some of
the studios, are in really bad conditions, and then other studios like this
one is so good so, it really is (.) well doesn’t, compare to other schools
maybe it’s not bad at all but/ #00:15:49-1#

I: (Laughing) But what would you say is the worst studio to be in?
#00:15:51-8#

P: Oh, that’s hard. I would definitely say maybe (...) there is a studio at
the second year students where they sit, there is a place that’s called the
Høje Rum, I think Karin might have maybe showed it to you, where there’s, you
just go down the stairs and it’s just a, a small room but it’s very very high,
to the, to the ceiling. #00:16:20-0#

I: I didn’t see it I think. #00:16:22-1#

P: The thing is very, I don’t know it’s, and then you sit down and you have
the windows up (..) so you don’t really have that view or you can have that
look through the windows and, and see the view. You don’t really (.) even
though there are windows you feel that you’re kind of down in/ #00:16:40-7#
I: In the basement? #00:16:41-1#

P: Yeah. That was, I used to sit there and then I changed, I remember I wasn’t, it wasn’t good at all. But otherwise than that I don’t I think (.). I think it’s, something personal I think because I’ve also heard that (.). I know some people (...) I don’t know I’ve heard that some places that I, I thought was okay I’ve heard that a lot of people have been complaining about it, about those type of studios. Particularly (inc.) and I used to sit there for (.). one and a half year. And it was only after that (.). third semester that I did, that I finally had, had enough of that studio, but before I was really excited about going there and sit there, although people were (.). talking about that was really bad. So I think also it’s a personal/ #00:17:34-0#

I: What were they complaining about then? #00:17:34-4#

P: I think it’s just because it’s too big and you don’t have quiet, just not, you don’t have ja/ #00:17:41-0#

I: It’s not intimate enough or? #00:17:42-1#

P: Yeah. #00:17:42-9#

I: You can’t concentrate? #00:17:43-7#

P: Yeah, it’s too, yeah, it’s too (.). it’s too loud. And, and, yeah too many people and the acoustics were really bad and cold also, because this is an old building. So yeah, I think it’s if you have small, a studio that’s smaller than this one then I think sometimes I don’t know then maybe it’s a bit of a problem because it becomes too intimate (.). so I don’t know. #00:18:14-7#

I: Yeah I also saw some small ones of graduating students, with only two or three students in a small room, quite light and, but you would think that would be too small? #00:18:24-9#
P: I wouldn’t prefer that, because I need to have (.) people around me but I think it depends on again how you are, for some people can concentrate if there are a lot of people talking and I’m one of those people that, I think it, it stimulates me, that kind of environment I like to be in, to be creative and/ #00:18:44-0#

I: You like the contact with/ #00:18:45-9#

P: Yeah/ #00:18:46-5#

I: With the students. #00:18:47-5#

P: Yeah, exactly so I think it’s a very, ja and that way is I think very personal (..) yeah. Yeah, so, you can choose to also as a graduate student you can (.) I think if I wanted to, I could (..) probably talk to my teacher if I could sit somewhere more quiet if I wanted to. To sit in one of those rooms, where you only have two or three people sitting, but I’m not, interested in that, so yeah. #00:19:18-6#

I: So that the other people sitting here, you don’t all have the same tutors? Or doing the same studio? #00:19:25-2#

P: Yeah it is the same studio, we all have the same, there are two teachers that are doing this studio (.) and one of them is, ja my teacher and it’s the same, well this is the studio where I did my bachelor and this is the studio that I did my ninth semester, my last semester so it’s just (.) ja I’ve kind of (.) always been in this studio and been here and I think, I think that’s pretty normal, that maybe you, choose a studio and then you kind of follow that. #00:19:56-9#

I: You just keep coming back to it? #00:19:59-6#

P: Yeah. #00:20:00-5#

I: So you keep the same teachers over the years? #00:20:03-7#
P: Yeah, I mean if you keep coming to the same studio then (...) you’ll have the same teacher and then some people prefer that (...) there are also studio M:A:D which is the same people that have been continuously (...) choosing that studio and you always have new people coming in and trying it out and they either stay or they leave or the people that stay stick with it (...) kind of you know (...) I mean I, I personally I knew when I did my bachelor, I knew that that was, that this was the studio that I wanted (...) to do my (...) final in and ja, the teachers I have I kind of followed her all the way, because I think she’s really good so I think it, it you also kind of find studios that were more/ #00:20:56-6#

I: Connect more to you personally? #00:20:59-5#

P: Yeah, and then you tend to stick with them, kind of. And then there are of course the people that don’t know anything or maybe want try a bit of everything and then they (...) ja, change or, and it’s also the skill, that you know, you work in the same (...) in the same building, building scale I don’t know if you, so it’s not major urbanism or that scale or and that also has something to with it, I think it depends on kind of what direction you want to go. So, yeah/ #00:21:38-3#

I: So when you are like choosing the same studio over and over (.). each time you would choose, you would stay the whole (...) always in the same (.). room actually? Same studio or (.). they move around a bit? #00:21:57-2#

P: I think, I’m actually ja I well I don’t know I think I like this studio, but if I should (...) imagine that (.). I would (.). have stayed here (.). for all my semesters at the school that I’d be maybe a bit sad (Laughing) because I think it’s really good to (.). it’s really good to, to just change, it does something, I don’t know what, what is is but I think it’s good to sometimes just change environment (.). and yeah, so I think I’m (...) I’m happy with that I’ve tried (.). certain things out and I also (.). I’m mostly been in this studio but I have, tried another studio (.). that kind of similar to this one (.). and I’m really happy for that I think it’s really great to try (.). something out before you settle down, I think it can also be too (...) I don’t know/ #00:22:53-5#
I: Too focused //and too narrow minded?// #00:22:56-6#

P: //Yeah// yeah I, you know it’s a part of you know I think you develop if you try different things out and see different (.) hanging around, being around different people maybe thinking a totally different way than you do (.) and I also think sometimes it’s good to just change studios, just to (...) that’s also something that does something psychological, maybe if you have been at a studio and you have a tough semester or something I could, I could easily imagine it would be nice to just, pack everything and then move to a different studio and sit somewhere else and/ #00:23:30-9#

I: Leave it all behind you? #00:23:32-2#

P: Yeah, maybe it’s like moving, I don’t know. When people move, I mean it’s you know everyone knows that from moving (.) apartment it’s kind of a new chapter (.) that starts, and it’s not like the other one was bad or where you know, it was a part of the development, so I wouldn’t choose to sit here the whole time, but I’m happy that I’m kind of finish it here, or finish here because it is one of the best (.) studios at the school. Yeah, but maybe I wouldn’t have known that if I would have/ #00:24:06-0#

I: Yeah you wouldn’t appreciate it/ #00:24:07-6#

P: Yeah. #00:24:08-2#

I: If you hadn’t experienced other spaces. #00:24:09-6#

P: Yeah, yeah, definitely, yeah. #00:24:11-5#

I: Did you ever go abroad or to other schools? Or have you always been here? #00:24:17-0#

P: Oh I’ve always been here. I did an internship in London. But, I don’t know I think I’ve been a bit scared of the thought of studying abroad, maybe because I kind of (.) knew that (..) the way it, what we had or what we have
here it’s (.) very unique in that way and (...) and I don’t know, I think I’ve just I have my friends and my family and it’s just really nice and safe and (...) I think when it comes to studying (...) I couldn’t imagine studying somewhere else (...) I don’t, I mean to go and do an internship that’s different because that’s kind of a (. ) a thing you do one time, you take that semester out and then you go out and, and that’s also why I did the internship (. ) outside Denmark, but then when it comes to, it’s kind of school is always, I’ve always seen it as my base and I have never really wanted to (...) I don’t know, I just wanted to keep that safe, and you know as a, as a way where I kind of that was safe and I knew the way that things were done and, and I think there is enough of (...) I don’t know (...) challenge, challenging or a challenge in the everyday you can always tell yourself to do better or put pressure on yourself I don’t need think you need to also go abroad and, maybe have, some cultural, I, well, we were actually seven weeks in China last semester (...) and that was really hard because at the same time we had the cultural (.) #00:26:00-3#

I: Shock. #00:26:01-3#

P: Shock and that in, and then, and then the facilities are not (...) are not there and maybe they are there more poor than here, so I, I don’t know, it’s just too many things (. ) and in, with my experience because I’ve done that in my first year, I went to, a month in Mexico as well and it’s just too much at, going on at the same time, and that it, that equals not that much production or you can’t be that productive, when it comes to, maybe developing yourself on a, on a educational level. It tends to kind of interfere with that, I think. #00:26:45-9#

I: It’s much more absorbing and #00:26:47-4#

P: Yeah //so you learn to be// #00:26:49-7#

I: //you’re being overwhelmed// then ja/ #00:26:51-5#

P: That’s how I see it. I mean a lot of people might, will, probably disagree (Laughing) but well, so I, I don’t know it’s just never really (...) I don’t
know, yeah (inc.) yeah it hasn’t really been me to go out and (..) study in a different school, yeah (..) I think it has also something to do with where you wanna stay, or live or (..) ja I couldn’t I just I think I just wanna (..) live here and be, I like Denmark. (Laughing) #00:27:34-2#

I: (Laughing). Have you always lived in Aarhus? Or did you come here for studies? #00:27:38-6#

P: I lived, I’ve, yeah, I, I came here for studies, when I was (...) well that’s many years ago, when I was twenty and I’m twenty-eight now so I’ve lived here for eight years, and then before that I lived where my parents lived which is on the west coast, not too far from the (..) from the beach, so yeah it’s like two, I guess but it’s only two and a half hours away from here so, and I go home maybe once a month once every second month so, yeah I think it depends on how you are as a person, I just want to have my (...) I have my own, own little circle of yeah friends and family and my brother also goes to the school. #00:28:29-1#

I: Okay. #00:28:29.8#

P: So he’s, right now he’s in Copenhagen, on (..) kind of taking a semester out trying to just doing something else, but, but yeah so he used to live here and he’s coming back actually in the summer so yeah it’s just very (...) yeah I don’t know how you call it, safe? (Laughing) #00:28:55-3#

I: So you live by yourself here in the city? #00:28:59-1#

P: Yeah (..) the girl that lives, right next to me is my, also a really good friend of mine who’s also at the school (..) so, I think it becomes likes that I think Aarhus is a student town so I think that you’re studies is taking up a lot of your time, and then the bit of people that you study with are the people that (..) you (..) that you hang, hang out with and, so all my friends and people that I, you know my whole everyday life kind of circles around the school and the same places where everyone goes, you know it’s just/ #00:29:44-0#
I: You all go to the same bars or? #00:29:47-3#

P: Yeah, but it’s just very nice because when you go out and you know you have all your friends, you know all the people there, so in that way it’s just (.) I think when I want, when I’m done studying then it’s different life and then it’s more about a job related maybe a bigger city, and then it’s different but as a student I think it’s really good to just have that student environment (.) and ja, so, so ja I live by myself but she lives right next door so when we share the bathroom, so we have same kind of apartments just opposite from each other, and then I have another friend that’s living right across from me/ #00:30:29-9#

I: But you have the whole apartment or are you sharing the kitchen and the bathroom? #00:30:34-0#

P: No I have my own apartment, but I share the bedroom, or the bathrooms which is outside. Not the bedroom but the bathroom. #00:30:41-5#

I: It’s, it’s separate from all apartments, it’s just/ #00:30:44-7#

P: Yeah, that’s, because I think, the you know before in Aarhus the (inc.) they didn’t have enough space to have the toilet so they always tend to put the toilet out in the hallway or in the old old days you’d have it down in the backyards, go, have to go outside so actually a lot of apartments don’t have (..) yeah even that you have to share it, you have to go down to the hallway and then there’s the bathroom or you have, or you have, have it in a very very small room because they put it in (..) yeah so, so we share that, but otherwise I have my own, own apartment. Yeah, which is also very nice (Laughing). #00:31:31-7#

I: Yeah I can imagine. #00:31:35-7#

P: I think that was very different from other cities, I don’t, when I lived in London we were living with four people in the same, we had kind of like a flat, and then we were living four people in there, so I had my own room and it was really nice, but compared to I mean its was more expensive and here I
have my own apartment with, I sleep in an open loft and have, and have my own kitchen, so it is and I pay have maybe actually half of what I payed in London where I only have my own small room with maybe ten square meters (.) so, yeah I think a lot of things, students are maybe very privileged when it comes to (.) ja being/ #00:32:24-8#

I: Accommodation you mean, as a student? And it’s free here. #00:32:27-4#

P: Yeah, yeah, that’s true yes you’re getting payed (Laughing) to go to school. In a way. (Laughing) #00:33:33-1#

I: (Laughing) That is, that is really nice. #00:33:36-3#

P: That is/ #00:33:37-7#

I: Too bad I’m almost finished so/ #00:33:40-0#

P:(Laughing) Yeah. #00:33:42-7#

I: When you take a break, do you go to the canteen downstairs? #00:33:49-0#

P: Yeah. I go there for lunch often (..) and then, I don’t know around three o’clock is, people normally go there and have coffee and, yeah, normally I also take a break around three but it really depends. In periods where I don’t have, when I’m not that busy I do it a lot and also it a socializing it’s nice to, see people and sit around and hang around and talk, but then sometimes when I’m really busy that I’m not even getting down, maybe, maybe just to get some food and then I’ll eat it here and continue to work. Because often you know you just (.) if you go down to the canteen you know you can’t make it, under ten minutes. #00:33:33-5#

I: It can’t be quick. #00:33:35-3#

P: No, no you know that you meet people and then you tend to stop up and so (..) yeah but I never do that (.) yeah. #00:33:47-8#
I: It’s really nice, up here, people talking, you can still (.) like concentrate or (.) work/ #00:34:06-4#

P: Yeah and I think because there are not that many people (....) you know really a long work day then I think it would be totally okay to say (inc.) if someone would say ‘Sorry can you, you know, talk a little lower’ or people be a bit more quiet I think it would be okay. Maybe it be more difficult if you have fifty people in here then so, so I think, I think it’s perfect that the size of it, it’s definitely (..) I don’t think we should have been more and I think, what, not, I mean I think it’s really good when everyone is here I think if we were less than this than it would also be too quiet. And, and, and then maybe (.) I don’t know. I think it’s also important that you don’t feel isolated, that you feel that you have people around you so (..) and some of the people I’ve known them since, first year, the ones that are sitting down there (.) so that’s also really nice. #00:35:09-9#

I: When you have a review, do you do it like, not here in the studio? #00:35:18-4#

P: No. #00:35:18-6#

I: One of the seminar rooms? #00:35:20-3#

P: Yeah and that’s also really good I think, that’s also psychological thing that (.) you work here and this is your base, this is just safe. #00:35:29-3#

I: Here it is safe and then you go out //and (inc.)// #00:35:21-1#

P: // (inc.)// but that’s like you know, you know when you have to take an exam and right you would go to a different room, the only things that happens here is that you have a tutor coming, she sits down and/ #00:35:44-9#

I: Next to you/ #00:35:45-1#

P: Next to you and then you can, ja, talk and have a dialogue or pin ups and critiques, are in a different and that changes all the time so you are in
different location, depends on what studios are or ja, rooms are available or are not booked, so that’s also nice to (...) yeah. So in that way I think the school is really, it’s small but not too small you still have, have this you have your studio and then you can go around different studios and visit friends and then you have (.) the other buildings where you go whenever you have critiques and pin ups and then you have the big, or the auditorium over there where you have (.) the more international lectures and people coming from outside giving a big lecture (.) and, yeah and exhibitions and stuff like that, that’s also over there. So then you have the mockup so that yeah, the library, the canteen, that’s it. (Laughing). That’s the school. #00:36:48-1#

I: You go often to the library? #00:36:49-8#

P: No, I, actually right now I do, but otherwise than that no. And my friend Kirsty, sitting right here is also doing, doing a final, she’s actually sitting a lot over there to read, and that’s again a different thing she (.) can focus and concentrate a lot over there, because it’s quiet and she, but (.) it’s just too, it tends to become too quiet for me so, and I need to that’s another thing that I kind of force myself to sit here, come in the morning and even though maybe you know I just, I just handed in my paper in, my program and so in that way I can maybe (.) I could have just stayed at home and (.) done some research on my computer just hanging around my apartment but, I’m trying really to get a (.) to just have a normal day, to just get to, to that, so I can so and I’m doing it just to make it easier for myself and I think it’s really hard if you tend to not get up in the morning or (.) or you don’t, I think it’s very important to have a rhythm (.) so, yeah. #00:38:00-1#

I: Are there any things you can’t do here, that you would like to do? #00:38:03-8#

P: (Long pause) Sleep? (Laughing). #00:38:10-1#

I: (Laughing) Would you like to sleep in here? #00:38:11-5#

P: It would be nice to take a nap. (Laughing) No I don’t know, it would be nice to have my own, well if I lived right across the street it would be
because I used to my first year I was living with my boyfriend at that time and then we would live just across the street from the school, and sometimes if I was really busy and, you know, everyone knows that when you’re very, when you’re stressed and you have to do, ja you have this pressure on you from the school then you, I don’t know sometimes I did go home and, just to take a nap and then I’d come back and work even longer. That was actually nice, just to do that for a period of time (.) so it be nice to have a bed sometimes, to just (.) but/ #00:38:56-6#

I: (Laughing). #00:38:58-4#

P: Then I could just go home. (Laughing) I think it’s better anyway, so (.). yeah. #00:39:04-5#

I: Yeah you don’t miss anything really? #00:39:06-8#

P: No, because we have a refrigerator and we have a, where we can make our own coffee, it is kind of since it’s private we can just (.). you know people have the tendency to take things from home and private and just (..) kind of (.). how do you say it, in/ #00:39:25-0#

I: Make it more personal? #00:39:28-9#

P: Yeah, yeah so (..) no, there’s not really anything I miss (...) in that way. Or maybe a TV? (Laughing) No. #00:39:40-9#

I: (inc.) On my computer. #00:39:43-3#

P: So I think yeah. (Long pause) I’m excited about when, because we’ve been talking about that we are (..) heading towards Spring now so the sun (..) come, this is east south so we’re gonna, we’re gonna eventually sit here for long hours, so we will see how that will go when it becomes too hot, to be in here. #00:40:13-2#

I: You’ve got blinds on that side? #00:40:15-9#
P: Yeah. #00:40:16-0#

I: But you don’t got blinds on this side? #00:40:17-9#

P: No. #00:40:18-3#

I: And that is the south side? #00:40:19-9#

P: Yeah. #00:40:20-6#

I: So that would be a problem in the summer. #00:40:22-8#

P: So that’s the only that’s talked about today it can become really hot but then, we have a door there and a door there and the windows and then we can just open it to have (...) yeah/ #00:40:32-4#

I: The air flowing in. #00:40:34-1#

P: Yeah, so that’s the only thing that I haven’t tried to sit here during the summer, I’ve just heard that it becomes really hot. So, maybe you could come back then, and then I can tell you. (Laughing). #00:40:46-2#

I: (Laughing) Yeah, yeah. #00:40:48-9#

The conversation from here on switches to details about me and my project, which are not really relevant to the research so I have omitted this last part.
Interview transcript: 13-02-2013, Aarhus, Ingeborg

P: Maybe we should go out there (Walking to the room just outside the studio) just he’s finalizing his, thesis now just these days (inc.) Oh but I can just sit on this little stool here. But over the course of our year (inc.) we’ve kind of changed (. ) studios depending on where we are and, and also, depending on how far you are in your studies, the spaces we work in get smaller and smaller. Because that’s when (. ) I don’t know if that is very conscious of the teachers but it probably has to do, with the lack, of the fact that at the beginning of the studies we’re selected as a class of a 150, 160 students something like this (. ) so, so now we are actually only four working in the same room and, and even though we have the connection to the other studio like those doors, we most of the time have the doors closed, we ( . ) we have kind of our own (...) discussions and, and group work even though we work on different projects. So, so I find it a really (. ) good way of working, the smaller these units get and I mean this (. ) desks, I have my small corner that I can also like sit a little bit further back and read so you’re kind of enclosed in your own little space. Yeah, I don’t know, now I’m just telling you/ #00:01:36-1#

I: No it’s okay, this is nice to hear. #00:01:38-5#

P: Yeah? #00:01:39-5#

I: Yeah, really interesting. #00:01:41-5#

P: But is there anything in particular, you like (. ) wonder about (. ) or haven’t registered or? #00:01:50-6#

I: I don’t know, there’s just so much to see/ #00:01:52-2#

P: Because I was also thinking that maybe since, because I’m going to (. ) my main case is actually gonna be my, group of five students (. ) working together. I’m gonna do something like one to one experiments, a little interaction, we somehow work and I put up stuff in our studio to see how, we react. That seems my approach is not to begin with this studio thing but the microsociety so how we interact as students with, a small space. But I’m also going to the school in Copenhagen and the school in Trondheim in
Norway, so if you’re interested I could also sent you my findings from these schools/ #00:02:35-3#

I: That would be really nice, maybe I could sent you my stuff/ #00:02:39-0#

P: And I’m also doing some comparative cases on, architectural offices to see how (.) these are different from (..) from how we work as students and then how see it is when you // (inc.)// exactly, but still within the same, group of (. the same, the same subject. #00:03:04-4#

I: //school versus// Yeah I’m also comparing it because the student workspace, it’s a workspace and there’s not really much written or research being done on student workspaces, but there is a lot of research being done about regular workspaces, so how that relates to. So I’m trying to combine the two. #00:03:21-6#

P: But, but what is gonna be your like final outcome of your project? #00:03:26-3#

I: It’s gonna be a thesis, so yeah like a printed document about my experiences and what I’ve seen and what people told me (..) about the three schools and comparing them how it works (inc.) differences what maybe what students like, what they don’t like, which should be, I hope to get some guidelines, to say that (..) what would you really need in a studio or what would you need as a student of architecture to learn architecture. #00:03:58-0#

P: But are you gonna draw a studio or? #00:04:01-4#

I: Ah well and then, the other thing because I’m doing architecture at Delft, I’m also gonna design a small architecture school, because we always need to make a building, yeah, so that will be the end result so I think is a step (. to getting there. #00:04:16-5#

P: Yes, because we’re also doing this written part, it’s actually no limits to how big it can become so I’m gonna make a, the thesis written thesis but I’m also gonna make this mapped out (. this how do you say it (. cartotheque of (. like, the findings that I have in these different spaces
also relating to really small things that are necessary for us and how, how you move perhaps if you have this table or things like this so there gonna be these two like published and then, and then also drawing but I. I’m maybe gonna draw more of principles instead of a school, of itself because the school here is actually looking for new workspace. So they are (.) there’s gonna be (.) probably within the next couple of years so, it probably takes longer but (.) but in the near future there’s gonna be a new school, so it’s/ 

I: Like a new building you mean? 

P: Yeah, yeah, I’m not sure whether because now the school is spread over seventeen buildings, so (.) in a way I think it’s nice, because then we have (.) the (inc.) kind of feeling that it’s a small town and everything but, but it’s also quite annoying because when you’re in, when you’re new it’s extremely difficult to like, //navigate// around the school. And it’s also (.) very much time spent on just transporting yourself from A to B, because everything is not distributed in a logical way. And also the fact that we have this massive road, like intervening between the (…) main facilities and a lot of the buildings. So I think they’re gonna have a new school but whether they are gonna reuse an old building somewhere else in the town or they are gonna build a completely new school. I would (.) maybe guess that they would use another building, because I don’t think that they’ve enough //money // or yeah funds to (.) to build a completely new school. But then some, my project is maybe more to develop principles that they can kind of use in the development of a new school. 

I: //Find your way?? //Funds??// Yeah, yeah that’s also what I’m trying to do//(inc.)// I have to do a building because, yeah so I have to make some kind of design, so I’m already slowly working on it because/ 

P: //But you’re// When did you start? The thesis? 

I: In September. 

P: Okay. 

I: Graduating takes the whole academic year, so I’m supposed to be finished
in June, but normally we, the thesis I’m doing, this is because I’m in a (. ) more unique studio where people do their own thing and do some more research than we usually do. So, normally the design of a building just takes up the whole year and you do some research but it’s not really (. ) a thesis thesis. But now I just, I still have to do that design, but also the research, so it’s kind of (. ) a little bit tight on (. ) time so. #00:07:23-3#

P: So you spend most of your time in that previous semester on research? #00:07:28-0#

I: Yeah. Research, reading being, trying, to get to here, talk to people, visiting England and, and, and just looking around at my own school and (. ) developing ideas and slowly starting the design, and now I should be mostly focusing on the design and (. ) writing my thesis. I maybe think I will be finished in November, because it’s, yeah it’s a lot of work. #00:07:54-9#

P: But do you have the possibility to extend your/ #00:07:57-4#

I: Yeah I do, especially in our studio, because we take some extra work on and then, we ?it would be sad to have a not so good design at the end, because you didn’t take that much time to design so/ #00:08:12-7#

P: Yeah because we only have five months for our whole (. ) thesis so, I’m going sitting now today planning my study trip (. ) and I’m trying to get as like as much (. ) info and (. .) registration time in as humanly possible within like as short amount of time possible because I was first, I, I’m gonna stay for a while then maybe take a couple of days extra and, but now I’m just, like, no I don’t have time I just have to like be as efficient as possible during my days of traveling and then, and also ( . . . ) since we have such a short amount of time, it’s gonna be difficult to, like the more I do study cases the more information I have and the I have to like (. ) work on all the information. #00:09:06-5#

I: And process it all, yeah I know. Yeah it’s/ #00:09:09-3#

P: Which you probably/ #00:09:10-7#
I: It, it takes time, it takes more time than (.) than you, want or that you thought. When I first started out doing this project I wanted to travel like “Oh it would be nice” and then I thought no it’s gonna take too much time and, but then my, my mentors they stimulated me to, “it would be good if you travel” so again I started, but then preparations and trying to get in contact with the right people, and planning it and it can’t be in a holiday because the students are not there so, then I think “oh when am I gonna go” and well, yes it’s really nice, but it takes more time. #00:09:47-2#

P: Which, which studios have you visited here? #00:09:51-1#

I: I think I visited, well not most, but I’ve seen quite a few. Some downstairs here or, and some buildings on this side and then most of the buildings on that side. So Cultural Heritage and those buildings and it was really nice to see all those different ones. #00:10:08-2#

P: Did you, did you see also like the (.) like the bachelor year studios? #00:10:12-9#

I: Like the really big ones? Yes, I saw the difference. Those are the ones that remind me most of (.) what we have at Delft. Those larger studios, but I also saw the very small ones where there’s only two or three people. #00:10:24-3#

P: Yeah, yeah exactly. #00:10:25-7#

I: But, what, like you’ve been in/ #00:10:27-9#

P: I’ve been in more or less all, kinds of studios and I, really prefer this kind, because here (..) just like physically I think it’s really nice that you’re like (..) you’re in a corner or that you’re like covered, just at both the back and the sides so you have space to put up stuff (.) but also that you (.) I mean, naturally the more people there are the more noise there’s gonna be so, that the general (..) noise level even though people don’t speak very loud it’s like there’s always this hum. And then in here there’s like if I mean (..) if there’s only four people then it’s us that are talking to each other or working and then it’s completely quiet.
And also, the good thing with this studio now is the complete mess here, since we’re just like switching (..) users, because it’s just like one and a half weeks ago that we’ve moved in and then the other ones are still kind of moving out yeah, so so see this space is also (..) for us a privilege, because we have (..) as I said we’re working together five people (..) that where, our teacher he’s encouraging us to have meetings just as students, so we’re having weekly meetings where we talk about our project and kind of tutor each other, so we have both this space to tutor each other and we have, model working space in, like how do you say it (..) direct connection to the studio, which is not (..) that normal, but (..) some of these smaller studios they/ #00:12:09-2#

I: Yeah they have some larger spaces/ #00:12:10-7#

P: Yeah. And that is, that is really nice I think, and also the fact that we have (..) we’re closed all the time so it, you have, this is only, this is a studio with only (..) thesis students. A lot of the other studios in, in this school, now room I mean studio because we have the, the rest of the studio are sitting downstairs, but the academic, the other academic studios in the school they (..) often mix thesis and other candidate students (.) and (..) I find that (.) I at least, already feel (.) two weeks into the semester that (.) you’re working much more focused and you’re much more alert to disturbance, because you want to like //(.). work// while you’re in school, and a lot of the other younger students are (..) yeah I you know how it is, you’re talking a little bit and (.) so it’s, it’s very good in this studio that there is actually the division between the thesis and the/ #00:13:24-3#

I: //Work?// Okay so, the people downstairs are not thesis, they’re not doing a thesis? #00:13:27-4#

P: No, no. #00:13:27-7#

I: They’re in the same studio but/ #00:13:29-2#

P: Exactly. And since we’re anyway not participating in any of the lectures and well because the thesis semester then you’re freed (.) of all the rest of the stuff, you only have, teacher discussions, so any (..) lectures you
want to go to, you can. You have to arrange yourself or. So in this way I think the division is quite good, but there’s, I, I prefer the smaller studios (..) definitely. Because you have much more (..) like personal space. #00:14:03-1#

I: (inc.) better concentration? #00:14:06-9#

P: Yeah yeah, much more room for concentration. #00:14:09-1#

I: But it is quite unique like this big space that, like there’s more students in the studio, would then there be students here in this space as well or is this always/ #00:14:21-0#

P: Well, I’m actually not sure because there are these, that’s also why, this school is actually not ideal for being a school because there are so many (..) rooms that, are actually nice rooms, but you can’t really use them as studios because of fire regulations and things like this, so/ #00:14:39-1#

I: (inc.) #00:14:42-8#

P: Oh yeah, these here, it would be possible to have (.) but this is not possible to use for students and that is probably because there’s too (.) little light. So there’s all these like, light regulations (...) fire regulations and things like this that, does that there’s a lot of these spaces that you can’t really use for studio space. #00:15:07-7#

I: But the advantage is you free for/ #00:15:12-4#

P: Yeah, of course, of course. But, but some of them are just (..) in between spaces that, that are also too small too, use for something else, but this one is, is of course nice and in this way you can really use it and, and also the fact that we have (..) a private bathroom, see there? #00:15:35-0#

I: Ah yeah. #00:15:35-9#

P: And, and which is only for our studio Since this is locked. Those small
facilities like that really improves the studio I think. I don’t know if there’s anything more that I can (.).

I: //Is there// anything you would want to change or? #00:15:56-4#

P: With this studio? #00:15:57-6#

I: Yes. What would be more, even more ideal? #00:16:02-5#

P: (Long pause) I think (...) I think actually that some like set divisions within the room could be nice. Like because (.) even though our room is so small, it could have, I have put up like this shelf, but that is just for me so that is like something that I put there to improve my space, so that I have this little enclosed corner. And I think (...) for me this really improves the space. Then again there are these like, some people like to sit open and some people don’t, so, in this studio I think it may be more of a light and like a (..) possibility to (.) air out? And, and better also (...) what’s it called (...) artificial light conditions. So it’s in, and actually I’m, I’m (..) using also this space as as (...) a good example of how it can be, can be done, because I think I find it actually really pleasant to be here. And it’s the first time in the school where I actually felt “hmm, I, I actually like (.) sitting in this room”, because I think it, it’s (..) good with (..) just four people. So having a possibility to link to the other studio, but still be able to close the door in between us. #00:17:44-4#

I: But then about the light, the artificial light and the natural light, is it just the, is it not enough or? #00:17:51-0#

P: It’s, the artificial light is (.) poor, light quality/ #00:17:57.7#

I: The colour is wrong? #00:17:59-2#

P: Yeah, yeah exactly. And, for the, for the natural light it’s only these windows so on one side. So and they have this, at school they have this regulations so that, to save light (.) if (..) if the light from the outside is high enough (..) the power shuts of. But to save energy and the, but the, but the border between (.) what is enough and (.) what is too
little, is very low. Or it’s like, what they consider enough is really low, so when they shut, and we can’t turn them on, we can’t turn the electric light on and then it can become really dark and also with having only one sided light conditions, it’s (. ) for me it’s, not a big problem because I sit right next to/ #00:18:51-5#

I: The window. #00:18:52-2#

P: The window, but for the people in the other end of the room (. ) it’s quite ( . . ) too dark I think. #00:18:59-2#

I: But you can still use the task lights to get some light? #00:19:02.9#

P: Yeah yeah yeah, of course we can, but I think like, for this studio in particular I think like ( . . ) maybe what I find most ( . . ) improvable is the lighting conditions, yeah. #00:19:18-9#

I: Yeah, I’ve noticed that in the other studios that sometimes // (inc. ) and then// like but it’s dark, and then it’s light and they pop on or/ #00:19:29-3#

P: //Yeah it will be// Yeah. It’s both related to movement and light condition. But now you can see like this end of the room is actually quite dark, even though this light is on. It’s, it’s quite poor conditions. And I think also maybe like what would be nice in this room is to have, like a little space where you could work on models and, in addition to your own table. But we have this out there so (. ) it is not necessary, but if you put this room in another building where they don’t have this workspace // then I think it would be really //nice to have, so in this (. ) particular setting it’s not a, big problem but in a lot of the other small rooms I’ve, I often found that you’re really limited whereas how much workspace you have for model. But I will probably, also, during my research on this particular studio figure out that (. ) I’m ( inc. ) other // ( . ) // issues yeah. #00:20:38-1#

I: // (inc. ) have the connection// // issues// Yeah I see that some people have brought, the (. ) legs from IKEA and you can/ #00:20:42-8#
P: Yeah yeah that is of course, that is of course but that is (...) I would say, almost more or less everyone in our year, have these (.) now because, after being so many years in school you just give up at some point because these tables are really really low. #00:21:01-0#

I: Yes yes, I’ve noticed, I measured them. #00:21:03-6#

P: So, they’re really low and the sitting, the chairs are also not (.) particularly good so (...) but then again I think there’s like this general understanding in school, this is what they provide and then (..) people (.) are free to bring their own stuff if, if you want that and there’s also room for that, that, people can bring their own stuff in. Which is, a good thing but in a way I think, it’s also kind of that the school’s (..) maybe would be nice to at least have the possibility for people with, with problems with backs or stuff like this to have, to have an option that you can change that the school provides. #00:21:49-3#

I: Yeah Karin told me that it’s possible and if you have some problems you can go and/ #00:21:54-2#

P: Yeah, you can get support, but then you apply for it outside the school. So the school itself doesn’t provide it. But, but they do have, the only time I’ve seen they’ve actually (.) provided something particular for a student is we had a pregnant girl in the class and they cut out like, so it’s in here, so you can see it, she had space for her stomach. And that is the only time, I’ve actually seen they (..) like adjusted the, adjusted the furniture, just/ #00:22:26-7#

I: Yeah, yeah so you’ve only got these (.) small windows and/ #00:22:36-7#

P: Yeah yeah. #00:22:37-3#

I: And the only storage provided by the school is these/ #00:22:41-7#

P: Yeah, exactly and these lockers out here. (inc.) but this is just, just stuff that are, kind of circulating so, whenever someone stops school, then it goes on to the next/ #00:22:54-8#
I: Yes. #00:22:56-4#

P: Students. But, but having some, also for think, I think like it’s (inc.) I had people visiting (. ) and being (. ) quite, surprised like that are not doing architecture at all, that are quite surprised at how (. ) like disgusting the studios are, and this one is again, quite like proper which probably relates to that we just moved in. But, but I think it would also quite nice for (. ) like the visual identity for the school to have some kind of like, that they provide so you can see you uniformity around the school that you actually kind of still have a feeling of being in a, school and a school identity to (. ) because, design wise this school does not put a lot of effort in, in the school of being nice. It’s, it’s what is cheap and it’s and that’s also, I mean it’s also kind of, it’s fine for me, I don’t (. ) care that much about it which also, it also gives us room to, you don’t feel that bad if you spill or if you, but ( . . ) but I think like a little improvement in (. ) in, the surroundings (. ) could maybe, do that the students had, made an effort to keep it/ #00:24:27-8#

I: Clean. #00:24:29-1#

P: Nicer, yes. And then have like these kinds of spaces that, could/ #00:24:32-3#

I: Get messy or? #00:24:33-6#

P: Yeah, could be, messy. #00:24:35-1#

I: Yeah I can imagine, because there’s, there seems to be ( . . ) not enough storage for, so everything just piles up. #00:24:46-9#

P: Yeah, there’s stuff everywhere, yeah. #00:24:48-6#

I: So maybe if there was something then/ #00:24:52-5#

P: And this is nice, this that cleaned up now in this space even though, but yeah (. ) space, storage and larger storage, that is, is probably (. ) difficult, because we only have these (Pointing at the slats hanging from the ceiling), and, and, again here we have pretty much space since we’re
only four sharing it but in these bigger studios it could be/ #00:25:17-3#

I: Just as much but you/ #00:25:19-0#

P: Eleven, twelve, fifteen people sharing the same amount of storage, and then everyone’s stuff gets messed up and then (.). I would say also something that is, could be improved within this studio is (..) the need for, for hangings. For places to hang your stuff up. Because we only have it, on our side, I also have a board behind me, but on this side they, they just have to tape, or to stuff (.) into the wall. Which again I like, that damages the school so I think these minor improvements could actually keep the, quite easy improvements actually, keep the school in (..) a lot better condition than /'(inc.) yeah//' #00:25:36-5#

I: So they get damaged or/ #00:25:40-1#

P: Yeah exactly. But since, since we’re just four we have one pile each and then, you can easier like keep it organized yourself. And (...) I would say also something that is, could be improved within this studio is (..) the need for, for hangings. For places to hang your stuff up. Because we only have it, on our side, I also have a board behind me, but on this side they, they just have to tape, or to stuff (.) into the wall. Which again I like, that damages the school so I think these minor improvements could actually keep the, quite easy improvements actually, keep the school in (..) a lot better condition than /'(inc.) yeah//' #00:25:36-5#

I: //Yeah not so worn out.// #00:26:38-2#

P: But I also have the (...) the feeling that now since they are, kind of, publicly looking for a new space, they also don’t want/ #00:26:50-1#

I: Want to do anything about the spaces now? #00:26:52-0#

P: No, no. So therefore they (...) they just let it (.) continue the way it is. #00:26:59-1#

I: Yeah it was similar in Bath, there they’ve been wanting a new school for years and (...) renovations that sort of thing have been put off, so it looks pretty worn down. #00:27:07-9#

P: They just repair what is completely necessary. #00:27:10-4#

I: Yeah (...) and they’re, well, they’re busy now, getting all their
approvals and everything, and then hopefully, in like a few months time, then there will, someone will be selected for the design but then it will take a couple of years to get the design build (.) and everything, and in the meantime just the building the quality just goes downhill. #00:27:38-3#

P: Yeah, exactly. Is there anything else you want to ask about? (inc.) #00:27:47-4#

I: What would be your worst studio, you’ve been in? #00:27:48-9#

P: That would be the big the/ #00:27:50-3#

I: The one with the chandeliers maybe the/ #00:27:53-6#

P: Yeah, I haven’t been sitting, haven’t (..) been sitting there, but yes, that is really, that is like has the reputation that it’s, that it’s the worst studio. Because both like, it’s almost impossible to air out (.) and the, it’s also impossible to stay, like shut out the light and it’s also (Laughing) quite, even though it’s like big windows, it’s quite dark, because it’s such a huge room and it’s, because of the height, to the/ #00:28:24-9#

I: The ceiling? #00:28:26-2#

P: To the ceiling, the acoustics are extremely bad so it’s always very, very noisy in there. And (..) but that’s the reputation being one of the worst studios, but there’s also one (.) I don’t know if you’ve been there but if you like continue along here (.) in the old (.) it used to be, actually an old school, for a primary school/ #00:28:48-5#

I: Yeah. #00:28:49-1#

P: There’s one studio that lies, slightly below/ #00:28:52-4#

I: Yeah you’re looking in like a fishbowl/ #00:28:56-0#

P: You’re looking down on it yeah, that is, probably the worst that I’ve been in myself. Because then you’re always being looked into and (...)

13/18
lighting conditions is also really bad, because it’s only on one side that there’s actually, good windows. On the other side they’re quite small and it’s just like a part of the building. And so it’s so deep so all the way into the (inc.) it’s really dark (.) and it’s so huge that there, I think there can be fifty, sixty students/ #00:29:24-8#

I: Did you ever go to another school? #00:29:29-9#

P: No. I didn’t, architecture school I actually had a, a place to go to Delft, but then, I was offered to, to extend my employment where I did my internship. So I worked there for one and a half years, before I returned to school (..) and, yeah I don’t know, at the moment I just, felt more tempted to stay in this, in the office than, than go back to school. And then, my chance was kind of (..) done, in a way, so so, I’ve only been to this school but you can say that’s like more kinds of typologies of studios in here so. I have experienced quite a lot of different ones. Did you only go to Delft? #00:30:21-8#

I: Yeah yeah, yeah, yeah. I, I thought about moving somewhere else, moving somewhere else but yeah family, friends and I’ve got a job it just all kept me tied down to Delft and, and we had a, we started out in the former building that burned down in 2008 and then I did do some courses, minor, in another university, but that was not architecture related that was completely different and then I came back to the new building where I’m now and I’ve been there ever since, and yeah, it was too much hassle for me to, really (.) to, go, like/ #00:31:05-2#

P: (Talking to a guy who comes out of the studio into the space we’re in) You have been sitting in (some studio name in Danish) have you? Can you give a short description of how it is? He’s been sitting in this big room with the chandeliers. #00:31:14-6#

G: Messy. And loud. But it really depends on, I’ve been sitting there for three semesters (...) it really depends on how many there are and (.) what kind of studios there are. So it’s, it can be really good, but the place can be awful. #00:31:33-0#

I: Yeah, it’s probably good when there’s not so many people. #00:31:35-8#
P: Is it maybe also better when, it’s not one of the most experimental studios? #00:31:41-6#

G: Yeah. #00:31:42-7#

P: Because it gets really messy. #00:31:44-6#

G: They tend to mess a bit more, but/ #00:31:47-4#

I: Yeah. #00:31:48-6#

G: (Laughing) Yeah, but it’s okay, it’s not the best place in school. #00:31:54-9#

I: What would you say is the best place? #00:31:57-5#

G: I think this is quite good and also (..) above the (.) print shop/ #00:31:03-2#

P: Yeah. #00:32:04-0#

I: With the rooflight? #00:32:05-8#

G: Yeah. #00:32:06-7#

P: Yeah. Yeah that is really a nice one. #00:32:09-0#

G: But also, Heritage. #00:32:13-2#

P: Cultural Heritage, did you go there or? #00:31:15-4#

I: Yeah/ #00:32:16-0#

P: Where they all have these small rooms/ #00:32:17-7#

I: Yes, with just a few people/ #00:32:19-3#
P: Yeah. #00:32:20-0#

G: Yeah. They are quite good. #00:32:22-7#

I: But you don’t miss the contact with the other students? #00:32:27-9#

P: No because, no because I think one of the things that is in this school is that we’ve all been, in unified courses in, in the starting years. So you know a lot of people in all, in more or less all studios (.) and, and also being used to going to this school whether like where the studios are spread out completely over this amount of buildings. I think we’re just used to visiting each other. And I always go like meeting (.) go downstairs or go to another studio, and then we have the cafeteria where you can see other students, so/ #00:33:03-7#

G: And the workshop. #00:33:06-1#

P: Yeah and the workshops and library, so (.) I don’t really feel that I miss the other students, but you could say maybe that there’s not really (.) a place to meet and hang out, which is not studio or not related to some kind of function, there’s no/ #00:33:24-0#

G: The library and the canteen, and/ #00:33:25-8#

P: Yeah but that’s also related to eating or, I don’t go to the library just to hang out (..) because I know, when I was in the university in Oslo, I was studying something else before I started architecture, and then, then they have these just like halls, that you, that is also, with chairs, some couches, that you, you go, with the only intention of meeting other students. And that in a way, I think , is really lacking a bit here. #00:33:59-3#

G: But some students have brought sofas/ #00:34:04-2#

P: Yeah but that is, I wouldn’t, if there’s a sofa that I know of in another studio I wouldn’t go out there to, just to hang out (Laughing), because, you visit but it’s also kind of, you’re (.) related to your own studio so that is (.) you feel that you’re visiting when you’re in another
studio. #00:34:23-9#

G: Yeah yeah, that’s true. #00:34:25-6#

P: But yeah (.) and we, since we have this codes, it’s also like (...) you have to know someone in the studio to get in, because it’s impossible to remember all of these. #00:34:40-7#

G: That’s quite good. That it’s/ #00:34:43-0#

P: Yeah yeah yeah/ #00:34:43-7#

I: That not everybody can just walk in and/ #00:34:45-9#

P: Yeah exactly. #00:34:47-7#

G: That’s a benefit. #00:24:48-5#

P: Yeah, it’s a big benefit. #00:34:50-0#

G: I have to work. #00:34:53-5#

P: Yeah yeah. #00:34:3-9#

I: Thank you. #00:34:55-0#

P: Anything else? #00:34:57-5#

I: No I don’t know. #00:34:58-7#

P: No? #00:34:59-1#

I: Thank you very much. #00:34:59-7#

P: It’s so nice to just, also talk a little bit about (..) the thing I’m gonna work on, myself. #00:35:07-4#

I: Yeah, I’m really curious about your project. #00:35:11-3#
P: Yeah? But maybe we should just exchange e-mailaddresses and then I can, like, because now I’ve just written a (...) like a, paper of intention which is like eight pages describing what I’m gonna work with, but I, I can kind of summarize that into, in English and then send it to you so you know, actually what my, concrete approach is. And then I will send you stuff that I collect from the other/ #00:35:40-4#

I: That will be nice, I can send you some pictures of mine/ #00:35:42-7#

P: That would be really nice. #00:35:43-9#

I: Yeah? #00:35:44-6#

P: Yeah. #00:35:45-8#

I: Thank you. #00:35:48-6#
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P: I’ve been here for the longest time. (Laughing). #00:00:05-2#

I: Okay, so you know quite a bit about the school? #00:00:07-8#

P: Yeah, yes, yes. #00:00:08-7#

I: And you’ve always taught this studio? #00:00:12-1#

P: No. This studio is quite new, it started in the autumn of 2011, because there was a new structure in the school. Before that, now we have studios, before that we had institutes, and I was for some years in the institute for design. But before that we had another structure (.) and that was (..) departments, like studios. And I used to be in the studio called furniture and interior design. #00:00:48-9#

I: Why so many changes? #00:00:53-0#

P: When you, when you get a new dean they all, they always want to make a new structure. #00:00:59-5#

I: Make their mark? #00:01:01-8#

P: A new school and a new structure. They have success with the structures, with the changing but not a new school. Not yet. #00:01:11-5#

I: Why is that? Is that no money or? #00:01:14-4#

P: It’s, I’m saying it for fun but it has been like that (.) the last three or four (..) deans we have had all wanted to build a new school. You know we’re placed in all these old buildings (..) then the (.) that has some charm but also, maybe you could have new possibilities if you collect everything. #00:01:41-3#

I: So not everybody is spread out? #00:01:43-9#
P: Yeah. #00:01:44-9#

I: How do you feel about that? #00:01:46-8#

P: I don’t know. I’ve been, a student here myself, it has always been like that, I was sitting here also. I was sitting on the same place where Karin is sitting, when I was a student. So, it’s, somehow I like the old space and (.) that yeah, in the centre of the town (..) but of course you could have (..) maybe, know each other better if the school was concentrated in one building where you have a lot of common facilities. Like we have now but spread all over. It’s what, I think that’s also what why (.) the dean wants to change it. #00:02:35-4#

I: To bring everyone together? #00:02:37-5#

P: Yeah. #00:02:38-2#

I: Is there (.) I mean the canteen seems to be the heart of the school here/ #00:02:44-8#

P: Yes. #00:02:45-2#

I: Like everybody meets up there? #00:02:46-8#

P: But you know also the wood workshop is the heart of the school, and the printing space and stuff like that, but then (...) you’re not there, so many people at a time, so if this was, a kind of a big new school you have had all these common facilities, this is in the centre, because you would meet everyday and/ #00:03:09-5#

I: You would like that more? #00:03:12-7#

P: No. No/ #00:03:13-6#

I: You don’t feel the need? #00:03:16-0#
P: (Laughing) No I don’t know, I can see a lot of (...) good stuff in it, but also (...) I like, like it is. #00:03:24-2#

I: With all the separate studios? #00:03:27-3#

P: Yeah. But that would be, I think that wouldn’t change that you have different studios where people can specialize in (...) master. #00:03:36-4#

I: Do you have, like a building you prefer? A favourite building? A favourite studio? #00:03:44-2#

P: Yes of course, it’s here. #00:03:46-1#

I: (Laughing) It’s here? #00:03:47-4#

P: No, yeah but I mean that, that, I that to be honest I think, it’s, it’s a very nice space this one, yeah I yes I see (inc.) light on boths sides, it’s in the centre right next to everything. It’s one of the (. ) best studios I think, as a, as a context/ #00:04:06-3#

I: Location wise? #00:04:07-7#

P: Yes. #00:04:08-3#

I: Yes, and your office if also right next to the studio. #00:04:11-5#

P: Yes. We have changed that because I think it’s, it’s very nice that you (. ) can just go in and out. #00:04:17-8#

I: But that, that didn’t used to be like that? #00:04:20-4#

P: No, sometimes your studio and your office can be placed very far from the studio and some teachers prefer that. #00:04:27-9#

I: So the students don’t always walk in? #00:04:30-8#
P: No no, the teachers come here. #00:04:33-7#

I: And, do you mostly teach the students individually? Like (inc.) in groups? #00:04:42-3#

P: That’s different, but I think the (...) the (...) how should I say it’s, it’s the heart of this education that you teach individually, on the table. But then you can have like we had maybe critics or pin ups and stuff where you (.) everybody is listening. We also have worked with groups, for example in, when you get to the semester project like people, maybe work in the same area, some will work with buildings, some will be interior, some will be light or stuff like that but then you can group them, we can handle supervising in groups, maybe six, five students and one, two teachers and then you use each other as you know, for, discussing with others and they have the same problems and (.) yeah. We do that sometimes. #00:05:54-0#

I: Okay. But are you here, do you come in everyday or do you, do you make appointments with students? #00:06:01-2#

P: I, we do both. I’m (...) all of us are not here full time. I’m here about two fifths in this studio and I have some research and I teach, in bachelor level also some courses, and the two other teachers are here two, only two fifths time also. Lars, because he has his own studio, practice and (inc.) is here, not in this studio but she’s doing this studio one fifths and then she’s doing other things in the school. So, we decided to sit here, and do (.) also work other kind of work and work in and out, but Lars is more (.) saying I’m here this day and then he will arrange with students. So, but I used to be most of the time if I’m not away like I was last week for a couple of days, for furniture fair or whatever. #00:07:08-8#

I: So the students work on small, small projects or (.) different projects during the course? #00:07:17-2#

P: Yes, we have, to take the whole study plan we have in the beginning we have three short workshops, this one with furniture, the next one is growing into
space, it’s an outdoor space where you work with (. ) a spatial construction and furnishings and the next one will work with more (. ) planning (...) of the school buildings. It’s a collaboration, this one it’s part of a competition and the next one is collaboration with the, Aarhus (...) department for nature and environment and they, they take care of all the common spaces (. ) and then (...) the last one is one with a company that works with, furniture for school, and all kind of, institutions, but it’s not that, exactly furniture project it’s more about how, how the future schools should look. As teaching space, for different purposes (. ) and then we go to (. ) we have Easter holiday I think, then we go to we start off the semester assignment that is the longest period and we work with the (. ) unusual dwellings. That means, small unusual housing (. . ) and in this part you can choose to concentrate more on the building or the space or the furniture, so/ #00:09:07-1#

I: It depends? #00:09:07-8#

P: Yeah, it depends what people are but the same as in all projects, we concentrate in making and detailing, know about materials and detailing. #00:09:19-8#

I: Yeah the students make lots of models or mock ups? #00:09:22-7#

P: Yeah, yes, and prototypes. #00:09:25-5#

I: Yes, you’ve got lots of facilities also, to make those. #00:09:29-6#

P: Yes. We have very very good workshop facilities and we’ve got a lot of new machines. That’s a good thing about the new (. . ) structure and the new, team on the school being a team because they all want that. #00:09:46-3#

I: Have there been like negative changes or? #00:09:51-0#

P: I don’t know. I think some will say that (...) I enjoy that you have the smaller units like the studios, better than, the institutes, because the institutes, very often you had to (...) for example in design, you know design can be many things, and if you to both work with strategic design, service
design (..) product design, furniture design, interior and architecture then I mean you know very little about a lot but not so much about anything. So I enjoy that, now we can concentrate on a specific phase. #00:10:38-7#

I: Do you have experience with other schools? Or you always have been here? #00:10:46-9#

P: I have been here (.) and then I’ve been, I guess then, in some, in Copenhagen for final year students projects and (..) also lectures here and some abroad, some in Dublin and in other schools in Denmark. Not for a long time, just you know for lectures or (.) for critiques and stuff like that, but/ #00:11:13-4#

I: Is, is teaching there very different? Or is it quite similar? #00:11:17-5#

P: I think it’s quite unique, what you see here that everybody has their own (. ) table and that they work together as a big family in the space, and I think that is really (. ) very good quality,.I know that many places you don’t have your own space like this. #00:11:37-1#

I: Yes, you would say it’s better, for learning? #00:11:41-1#

P: Yes I think it is. I think, you know in the university you can come and listen to a lecture and sit down with some students who you happen to know maybe do work with them, but you haven’t got a working space like here and same, so this is very much that you learn (. ) through doing the projects. #00:12:07-5#

I: Through making, from each other? #00:12:10-4#

P: Yes, but also like you sit here and you work on your projects here and you speak to your fellow students and different teachers and see, that’s very good. Instead of, you know just having lectures and go home, be alone, it’s like that many places. How is it where you come from? #00:12:29-9#

I: We have a studio space, but we don’t have our own desks. So there are
tables and chairs and you can sit there, but at the end of the day you have clean up everything and take it home or put it in, in a locker or cupboards. It’s, it seems now, just recently our school has started thinking about providing desks or assigning desks to students, but I think that won’t be really different, because the furniture is quite new so they won’t change that, so, we have tables that you can’t cut, or make models on the tables (.). they’re too nice, maybe, we’ve got special model tables for that but it’s, it’s quite fixed, it’s not flexible as here. #00:13:16-1#

P: I think it is really a working space and you can see how people are working, many methods and modelling on the computer, hand sketching. #00:13:27-3#

I: I think it’s easier to switch between different, activities if you can have everything in one place easier. #00:13:37-2#

P: Yeah, and I think it’s, it’s nice you, you learn a lot by switching, if you have a problem and you can’t solve it by sketching maybe you can solve it in a model or in the computer, you can change all the time. It’s a nice way of working. #00:13:53-4#

I: Yeah and students can pin things up on the wall, keeping them in, visual (inc.) so you can see, you can see those very nice. That’s something we don’t have. We don’t really have pin up space or, it’s sometimes hard to switch if you/ #00:14:14-0#

P: What do you do then? When you have critiques? You all listen to each other? #00:14:23-4#

I: Yes, we do have individual tutorials, just, talking to your tutor and it depends, if it’s like a bachelor studio or (.). at the beginning of a masters course where everybody works on the same area or projects then people do analysis or some group work together. And the teacher will talk to everyone at the same time. And sometimes work will be discussed with everybody looking at it, but mostly he will talk individually to a student. #00:14:55-2#
I: (Laughing) Yes. They don’t know what to do. Yes I remember from my first year that (...) there were quite so many students, and not so much time, so everybody was (.) scrambling to get some time with the tutors or sometimes you didn’t get any time, because there were too many and not enough time. #00:15:53-8#

P: I don’t know how they, I think they do here but it’s, they have a big team of teachers, they have now all changed the new structure, there are three units in the first year and you have three in second and three in third but (inc.) second and third are put together (inc.) in one, but the team of teachers, but they do the same project, but then they can do a little difference it’s they have some (.) how is it called, courses where you can choose (...) between the row of courses and then they have professional (inc.) and I had one in december and I’m going to have one again in May and that’s about doing one to one architecture furniture stuff. And the students, I think it’s both second and third year that can choose but I’m not sure I think it’s only (...) third year I will have. It was also last time, it’s changing it’s/ #00:17:19-2#

I: Yeah, systems are always changing. Yeah we already had like three changes to the, to the program and the structure of the school keeps changing. #00:17:29-6#

P: But it would, earlier, you could (inc.) course with an (inc.) but that was maybe for one week and a couple of days and (...) earlier you had you have two bachelor years as a bachelor or a part of a whole, in first year it was (...) maybe four units, second year were two units, and third year you could be a part of an institute and, and, and, and, and and kind of specialized (inc.) institute. But now we, everybody, it’s also in third year a part of the common
bachelor part, and then they can choose to specialize a little. So, some think it’s not so good as it was before but others think it’s okay, I don’t know. I think it’s okay. #00:18:32-5#

I: The changes are not that big? #00:18:34-2#

P: No, I don’t think so, it’s just when you design something you think it’s nice, when that, when the institutes started a lot of people were/ #00:18:44-5#

I: Unhappy about it? #00:18:45-9#

P: Then it gets custom and then they wouldn’t change, they are against it. Then after a couple of years it’s okay again. That’s the way it is. I think so. Otherwise it’s not nice to be here, if you are always unhappy. (Laughing) #00:19:04-5#

I: Are there any things that, that you would like to do, to teach the students that you can’t do in this space? #00:19:13-3#

P: I think a lot has changed in a positive way, because for example the workshops are much, much better. Earlier you only had the wood workshop and (inc.) we only had machines, but now we had a laser cutter, we have a (inc.) for plastic, getting a big (...) it’s called, a water jet that we cut all kind of materials and we will get a new 3d machine both for small models and for big ones, and that, the casting area has been developed, it’s a lot of good stuff going on. And that I appreciate, because it corresponds with my way of teaching. #00:20:07-9#

I: Yes, actually make things. #00:20:10-0#

P: Yes, yes. I think you learn a lot about that. You can’t design, furniture in a computer, you can’t really (. ) think about proportions and dimensions and (...) qualities of different materials, texture and stuff like that. So this is, it’s very good to have, to be able to feel it. And to get the experience about construction by doing it. #00:20:45-6#
I: Like constructing it yourself? #00:20:47-6#

P: Yes. I think that’s good. #00:20:51-2#

I: I think it’s really nice. I can see a lot of wood in the studio. #00:20:56-8#

P: (Laughing) Yes. It’s a lot of wood here. #00:20:59-8#

I: Also lots of chairs on the/ #00:21:03-0#

P: Yes that’s a small assignment of one week where all the students make basically in four millimeters plywood, and they have to assemble it without any screws/ #00:21:16-9#

I: And glue or anything? #00:21:18-6#

P: And/ #00:21:21-6#

(The male student sitting in front of us joins in on the conversation)

G: Just watch at the end of the semester. The place is, at the end of the semester, it’s specially this one. #00:21:30-5#

P: Yes. #00:21:30-7#

G: More materials, more models everywhere, piling up. #00:21:33-8#

P: Yes it is. #00:21:34-8#

I: Would you, is there, would you like more storage? To store them? #00:21:39-3#

P: Yes. #00:21:40-6#
I: Yes? #00:21:40-9#

P: Yes that be nice, but then/ #00:21:41-9#

G: Storage (inc.) on the table. #00:21:43-2#

P: But then if (inc) someone (inc.) up here, we can look, this project was from (. ) the first semester and it was here for a festival week, and you can see it was constructed but they were doing, and we like to do projects like that that you can realize (. ) and this was, realized last year and we had made new proposal for, addings that will be done this year and we will do the same for next year. It’s an agreement for three years. And, and you know what we did in this (. ) autumn semester we’re going to exhibit in Italy, in Milan. So, that’s going to be a one to one too. #00:22:34-7#

I: Do all the students build that themselves? #00:22:37-4#

P: Yes. They are, already, a lot have already done, it’s in the mock up room, the big walls and a small room inside, but then they put in different materials and (inc.) on the inside (inc.) so it’s a kind of (. ) material experiment. But it demands a lot of time, to teach in that way both for the students and for the teachers because, normally it will be finished when you’ve done a drawing and the final critique, but it’s never finished here, then you have to build it and continue. It’s fun but/ #00:23:26-9#

I: It takes a lot of time. #00:23:28-4#

P: Yes. And it’s difficult because you (..) you haven’t always got the students, that you know, are here maybe four months a semester and then they go to internships or they go to (. ) another, studio or another (..) in practice, no that’s internship , you know, exchange or they (..) make their final project (. ) so yeah, you have them (. ) one semester maybe, but then there out, then they come back and then they do the final project. #00:24:13-1#

I: It’s a short time? #00:24:15-8#
P: Yes. It is. But it’s, I think it’s working and it’s good to have all the possibilities. But, you have, you know, like earlier we had the students for six semesters, and we had them third, fourth and fifth year for example you know in the institute or when I was a student you had (.) the two year common and the three year (...) as a master, it was different at that time when you would have your fellow students and teachers for a much longer time. And today it’s much more common to, to go to internship and exchange. And that’s a bit a lot has this is changed things a lot more. #00:25:10-8#

I: Yeah you don’t stay in the same studio for a long time? #00:25:14-8#

P: Some does and some don’t. It’s different now. #00:25:20-3#

I: You don’t miss it, that, that they’re not there the whole time? Or would you like to/ #00:25:26-9#

P: I think it’s very, it, if, if you’re (...) a clever student, I think it doesn’t matter. It might be difficult for some that needs maybe, more guidance. But then some will take an extra semester or make a pause or stuff whatever. It’s difficult, to say. #00:25:55-1#

I: But you are happy with the way it is now? #00:25:59-1#

P: More or less. I think so. #00:26:03-5#

I: Everybody seems happy here. #00:26:06-1#

P: Yeah, I hope so. #00:26:08-8#

I: Well, thank you. #00:26:16-5#

P: Yes. #00:26:17-3#

From here on the conversation is about the gift and my own faculty building, irrelevant to the research so I have omitted this last part.
Transcript: 20-11-2012, Delft, Mark

I: Zou je me kunnen vertellen waar je het meeste werkt? Zeg maar voor je studie. #00:00:06-1#

P: Op bouwkunde. #00:00:07-4#

I: Op bouwkunde? #00:00:08-3#

P: Ja. Gewoon op de studios. #00:00:09-9#

I: Gewoon in de studio? En niet ergens anders? #00:00:13.1#

P: Ja heel af en toe thuis, als ik, als ik in de stress zit, dan, dan zit ik wel thuis te werken. Dan, dan zit ik tot vier uur, vijf uur in mijn badjas. En daarna (lachen) Maar dat is, nou hoe vaak zal dat zijn (...) acht dagen per jaar of zoiets //dergelijks.// #00:00:31-5#

I: //Okay.// #00:00:31-5#

P: //Niet vaak.// #00:00:32.5#

I: //Meer// voor het eind van het project. #00:00:34-0#

P: Ja. #00:00:34-1#

I: //Of// #00:00:35-4#

P: //Maar normaal// gesproken zit ik gewoon hier. #00:00:37-1#

I: Okay. (.) En, kun je dan een beetje beschrijven zeg maar waar je dan zit? #00:00:42-4#

P: Ja, ik zit het liefst een beetje op een rustige plek zonder mensen die, die Real Estate doen. (lachen) Maar die zitten op die architectuur school niet, dus dat scheelt. (..) Nee, ik vind het wel fijn om gewoon mensen om me heen te hebben, dus gewoon mensen uit mijn studio, om daar af en toe mee te praten en mee pauze te houden, dat is wel echt belangrijk denk ik. Dus je moet/ Ik word niet graag opgesloten in een klein lokaaltje. #00:01:08-7#

I: Okay. #00:01:09-9#

P: En ik vind het ook wel prettig als niet al te veel mensen continue langs lopen. Dus waar ik nu zit, (.) in die (.) zeg maar die half (.) afgesloten (.) ruimtes vind ik wel prettig werken. Daar werk ik het best door.
I: Je hebt geen last mensen die op de gang/ P: Nee, inderdaad. Ja.
I: En wanneer werk je normaal gesproken? Wanneer kom je naar bouwkunde? Kom je 's ochtends vroeg of kom je 's middags?
P: Nou, meestal ben ik hier wel om een uur of negen, (. ) half tien, tien uur. (...) En dan werk ik ook wel vaak gewoon door tot een uur of zes, zeven. Dus ik zit hier wel echt (. ) als ik hier ben/ maar bijna altijd de hele dag. (6) En als de faculteit tot twaalf uur open is wil ik hier ook nog wel vaak tot (lachen) twaalf uur zitten.
I: Okay, ja. Zou je, zou je dat vaker gebruiken, als het /(/. ) langer open was?/
P: //Als het zo zou zijn, ja.//
I: Ja, dus (. ) als het hier dicht gaat, dan werk je misschien soms thuis nog verder?
P: Thuis werk ik (. ) 's avond werk ik thuis bijna nooit. //Alleen// als het echt, echt heel erg nodig is, maar anders niet.
I: //Okay. Heb je wel/// Maar, maar heb je wel een plek zeg maar, heb je echt een bureau, een, een/
P: Ja, ik heb plek zat in mijn kamer, maar (. ) ja, ik (. ) dat gebeurt gewoon niet. Te veel gezelligheid thuis, nouja ander soort gezelligheid dan hier, hier zit iedereen wel gewoon te studeren (. ) en thuis (. ) heb ik toch iets te veel afleiding (. ) en vaak als ik hier gewoon de hele dag ook heb gewerkt ben ik ook gewoon moe en (. ) klaar, dus dan (. ) dan studeer ik thuis niet meer.
I: En wat doe je zoal zeg maar hier op je plek in bouwkunde? Wat voor activiteiten?
P: Nou schetsen, (. ) dus hand tekenen en achter mn (. ) laptop werken, autocat, tten, (. ) nou alle 3d programma's die ik gebruik (. ) en ook (. ) ik heb mn scriptie, (. ) afgelopen maand heb ik er aan gewerkt zoals je weet en ik ben daarmee begonnen in de bieb, maar uiteindelijk ben ik toch naar de (. ) ateliers verhuisd met al mijn spullen, want ik vond het in de bieb was...
het klimaat, het ging alle kanten op, de ene keer was het stervenskoud en de andere keer was het bloedheet (...) en in de atelier ruimtes is het klimaat wat constanter. En (...) ja, eigenlijk vind ik het in de bieb het is daar ook te druk, het is wel stil (...) maar soms te stil, want ik wil wel eens in mezelf praten en dat vind ik dan ook niet leuk maar (lachen) dus dan zelfs, als ik me, geconcentreerd moest schrijven dan doe ik dat ook, eigenlijk toch het liefst op atelier. #00:03:39-7#

I: Ja, okay. Zijn er dingen die je zou willen doen, zeg maar in de studio, waar je werkt, maar die je niet kan doen? #00:03:45-2#

P: Nou waar ik nu zit heb ik eigenlijk te weinig (.) maquette werkplek, ja die staat op de gang dat vind ik toch een beetje irritant. Ik heb die het liefst gewoon in de studio staan, dat was voorheen ook zo, maar nu is er weer een tafel bijgekomen, meer plekken enzo en (.) ik heb ook het idee dat de, wat betreft die maquette tafels staan ze een beetje lullig verdeeld, want in sommige studios werken helemaal geen mensen die die tafels nodig hebben, want als je (.) die gang verder uit loopt richting het rode trappenhuis daar zijn twee van die tafels, maar daar zitten vrije werkplekken met realasters, nou, die gebruiken die tafels helemaal niet dus die staan eigenlijk gewoon op de verkeerde plek, dus dat, dat kan wel beter, georganiseerd worden want, dat zorgt er nu ook wel een beetje voor dat ik nu niet aan ga beginnen, omdat ik nu, nu weer ergens anders heen gaan. #00:04:28-0#

I: Ja, okay. En (.) opbergruimte, heb je daar/ #00:04:33-3#

P: Ja dat/ #00:04:34-7#

I: Heb je dat genoeg of/ #00:04:35-8#

P: Nou ik leid een beetje nomadisch bestaan met, met mijn afstudeerstudio en ik kwam hier ook in de studio waar het al redelijk vol zit met, spullen, maar er is nog wel ruimte. Maar dat is niet altijd zo, dat er genoeg plek is voor, voor je maquette materiaal en maquettes etc. Nou dat wisselt eigenlijk ook heel erg. #00:04:52-6#

I: Okay. #00:04:54-1#

P: En een kluisje om de hoek is ook wel erg prettig. Dat heb ik nu ook dus dat is wel erg //prettig// #00:05:01-1#
I: //Ja? Dat gebruik je wel?// #00:05:01-6#
P: Ja daar zit als nu heel veel in. #00:05:02-6#
I: Okay, ja, kun je nog even kort de spullen beschrijven die je gebruikt meestal? #00:05:09-2#
P: Ja nou een laptop, een schetsrol (...) nouja alle pennen en potloden ik gebruik nooit stiften ik gebruik altijd kleurtjes (lachen) want met stiften kan ik niet werken. Nouja en, als ik maquettes maak, ja al, snijmes (.) lijm ik gebruik altijd dat houtlijm niet die, niet die transparante lijm, maar houtlijm, want het lijmt veel beter en wat nog meer? #00:05:35-6#
I: En zijn er dingen die je zou willen gebruiken, maar die/ #00:05:38-6#
P: Maar die er niet zijn? #00:05:39-9#
I: Die er niet zijn of die waar je geen plek voor hebt. #00:05:42-4#
P: Nee eigenlijk niet. #00:05:44-4#
I: Kun je nog even kort zeggen wat je bevat aan je werkplek of wat niet? #00:05:53-0#
P: Waar ik nu zit vind ik het wel prettig dat, dat is namelijk niet overal zo, ik zelf de verwarming kan bedienen. #00:06:00-7#
I: Echt waar? #00:06:01-7#
P: Want op sommige plekken zijn de knoppen er af gesloopt, maar bij ons kan je ze zelf bedienen dus dat is wel echt fijn. #00:06:05-4#
I: Ik ben heel jaloers. #00:06:06-4#
P: (lachen) Ja, dat is wel belangrijk en dat je gewoon een raam open kan zetten als dat nodig is en dat je zonwering naar beneden kan doen, want vooral aan deze kant heb je, ’s avonds wel de zon heel laag naar binnen schijnen en dat is echt ontzettend irritant. Want, of je nou linksom of rechtsom zit, of je zit met je kop in de zon of de zon staat op je scherm, dus, dat wil dan eigenlijk liefst zelf kunnen bedienen en hier gaat dat volgens mij niet meer op de zolder, volgens mij zit hier aan deze kant zelfs niet die zonwering, dus dat is wel prettig als je dat gewoon zelf kan regelen (...) wat is er nog meer fijn? Ja dat er hier en daar zo’n televisie scherm hangt, niet dat ik, dat ik zeg maar, constant bij elk project even
veel gebruik, maar als ie er is dan, is het wel fijn. Ja hier en daar hangt 
een krijtbord dat komt heel af en toe van pas, maar, heel erg nodig is het 

niet. En wat ook wel belangrijk is, is dat je, dat je je tekeningen goed 
kan ophangen, want dat wil op sommige plekken, willen alle muren wel eens, 
bezet zijn door andere dingen waardoor je eigenlijk nergens plek hebt om je 

spullen op te hangen, of je hebt vooral(.) ramen in een lokaaltje zitten 
en, weinig lege wanden. #00:07:16-4#

I: Ja nee, want de studio waar je nu in zit is best wel bezet door/ 
#00:07:20-1# 

P: Ja door tafels tegen alle zijkanten, een bord tegen de achterkant ja 
het, het houdt niet // over // #00:07:26-3# 

I: // Over // zeg maar nee. Als je een presentatie zou hebben daar, dan is 
dat wel lastig. #00:07:30-3# 

P: Is het lastig, ja maar wij hebben dan wel natuurlijk die dingen die aan 
het plafond hangen, of die metalen(.) strips en we hebben één zo’n rek, 
dus daar kom je nog wel mee uit de voeten, maar je heb hier en daar op deze 
verdieping zo’n klein zaaltje(.) en daar hebben de, een paar mensen hebben 
de pararell studio presentaties gehad en die moesten een groot deel van 
hun, gigantische posters tegen de ramen hangen, omdat er gewoon, geen plek 
was, nou dat is niet echt ideaal. #00:07:56-8# 

I: Nee nee, dan heb je een apart zaaltje en kan iedereen eindelijk staan, 
kan je het nog niet goed ophangen. Nee okay (...) ja/ #00:08:06-6# 

P: Oja en, ik vind ook dat de printer te ver weg staat van waar ik nu zit. 
Of ik moet helemaal naar achter, naar Explorelab of ik moet helemaal naar 
die pantry bij het rode trappenhuis, dat is, nouja het is niet een 
kilometer lopen, maar/ #00:08:19-2# 

I: Nee, maar ik kan me voorstellen/ #00:08:21-2# 

P: Dat er nog eentje in het midden zou staan, er staat er een in het midden 
bij secretariaat, maar daar word je gewoon uitgeramd als je daar naar 
binnen loopt om te printen dus/ #00:08:26-5# 

I: Ja nee dat vroeg ik me dus al af zeg maar, wij hebben inderdaad een 
printer en als die het niet doet moet je naar achter of naar beneden, 
helemaal / #00:08:33-0#
P: Maar mij betreft mag er nog wel een tussen (.) want ja/ #00:08:38-0#

I: Hoe denk je dat andere studenten (.) de studio ervaren? #00:08:43-8#

P: Nou de, er zijn een aantal studenten die hier altijd zitten, die hier gewoon werken net als ik, prettige plek om, om goed te werken en het wisselt ook per student of iemand, thuis goed werkt of thuis niet goed werkt. Nou ik werk thuis niet heel erg fantastisch, maar, medestudenten van me, die kunnen thuis prima werken, nou ja. Mij lukt dat niet, maar dat ligt waarschijnlijk aan mij persoonlijk dat ik //mij op sommige plaatsen minder kan// concentreren en hier juist wel heel goed. Dat komt omdat ik, hier zit je, ben je, je bent of aan het werk of je loopt er even vandaan en je bent, je hebt niet (.) dat als je wegluurt dat je dan vervolgens kan gaan socheren door in de GR te gaan zitten of zoiets weet je, dat gaat hier niet, want dan, dan doe je, loop je alleen en als je hier loop je alleen en ga je uiteindelijk toch weer terug. Dus dan ga je weer verder werken, dus dat is echt het verschil. #00:09:30-9#

I: //Thuis situatie meer?// Maar woon je hier ver vandaan? #00:09:33-1#

P: EduP, tien minuutjes. #00:09:34-6#

I: En dan kom je op de fiets hier naar toe? #00:09:36-3#

P: Ja. #00:09:36-4#

I: Okay. Heb je nog ervaringen met andere architectuurscholen, in het buitenland bijvoorbeeld, of? #00:09:43-4#

P: Nou ik weet in ieder geval wel dat het hier, dat het, dat ik nergens, op geen architectuur school ben geweest die beter is dan hier, want ik ben in Sao Paulo geweest (.) ik heb er niet gestudeerd hoor, maar ik er met studiereis geweest, nou daar hangen de stalachtieten aan het dak, omdat het dak lekt, daar zijn nauwelijks faciliteiten, heel weinig stopcontacten, er staat water op vloer, nouja omdat het dak lekt, en ja die, daar is gewoon helemaal niks. En in Sint Petersburg (.) heel mooi gebouw, op de begane grond met de entreehal, maar daar boven, nouja daar dondert alles bijna in elkaar en ook heel weinig stopcontacten (.) en dan toch presteren ze het om goed werk af te leveren, maar de faciliteiten daar zijn/ #00:10:21-9#

I: Slecht. #00:10:23-1#
P: Slecht. #00:10:22-4#

I: Okay, als je iets zou kunnen veranderen in de studio, je werkplek wat
zou je dan veranderen? (...) Of wat, wat is je ideale werkplek zeg maar?
#00:10:38-0#

P: Als je, ik nouja, ik weet niet of er, per sé iets, kijk er zijn
natuurlijk altijd bepaalde plekken waar het beter kan, hier en daar iets
meer opbergruimte moet zijn, of plekken waar je, beetje beter je posters
kunt ophangen, maar ook over het algemeen (...) zit het eigenlijk wel goed,
in elkaar. Ben ik wel gewoon tevreden. Dus niet echt dat ik denk zoiets
algemeens van dit kan beter, ja bij mijn studio in mijn geval, zou die
maquette tafel naar binnen moeten in plaats van op de gang en, dat
krijtbord dat mag wel weg en dat je nog wat extra ruimte hebt om spullen op
tehangen/ #00:11:14-6#

I: Maar jullie hebben geen last van geluid, zeg maar //dat// het te lawaaiig
is? #00:11:19-5#

P: //Nee.// Nee nouja je zit natuurlijk in een heel vol gebouw en, op zich
is het niet erg als je, als je wat, wat geluid om je heen hebt, ik bedoel
zolang het, het geen kabaal is //is het niet storend.// #00:11:29-8#

I: //Nee, maar het is een ander verhaal met als je hier op zolder zit met
een// hele grote //ruimte// dan zo’n kleine/ #00:11:34-0#

P: //Ja.// Ja en als ik last van heb, doe ik wel oordopjes in en dan ga ik
muziek luisteren. #00:11:37-8#

I: Doe je dat vaak? #00:11:38-5#

P: Ja. Bijna altijd. #00:11:41-5#

I: Bijna altijd. Maar ook gewoon omdat het leuk is, of omdat je er last van
hebt, zeg maar toch van het geluid? #00:11:45-7#

P: Nee ik denk dat het (...) misschien, nou twee keer per maand voor komt
dat ik oordopjes in doe, omdat ik last heb van de, van het geluid, maar
het. Meestal gewoon omdat ik muziek wil luisteren #00:12:00-0#

I: Ja, okay. Zijn er nog vragen die je mij wil stellen? Of dingen die ik
gemist heb? #00:12:04-3#
P: Komt er ook nog een restaurant in dat/ (lachen)#00:12:09-2#

I: O ja, er komt genoeg plek om te eten. #00:12:11-5#

P: (Lachen) #00:12:12-0#

I: Ja, nee, ja, pauze houden, waar doe je dat? #00:12:15-8#

P: Pauze houden, meestal bij de koffieautomaat, even met wat mensen daar staan (.) en in het Ketelhuis, af en toe in de Espressobar (.) nou er zijn genoeg zitjes hier en daar in de faculteit, maar ik zit er eigenlijk bijna nooit. #00:12:29-0#

I: Is daar een reden voor, dat je daar niet zit? #00:12:31-8#

P: Nou dat het meestal maar voor, nou hier maar voor vier personen, toch een beetje een (.) het statig, statisch gebeuren hier met die vier stoelen/ #00:12:41-4#

I: Ja je kan ze niet echt bij elkaar schuiven of/ #00:12:43-9#

P: Nee. #00:12:44-4#

I: En de bankjes in de gang staan, dan zit je zo heel laag in de loop/ #00:12:50-4#

P: Ja het zijn niet de meest fantastische zitmeubelen inderdaad en hier en daar staan ook van die stoeltjes bij zo’n pantry, maar dat is ook niet echt een, die zitten ook niet zo comfortabel. #00:12:58-9#

I: Dus meestal gewoon hangen om de koffieautomaat? #00:13:03-2#

P: Ja meestal is staan op zich ook niet erg, want je zit toch de hele dag dus af en toe staan en lopen, kan geen kwaad. #00:13:08-7#

I: Ok, dankjewel. #00:13:13-8#

P: Geen dank. #00:13:15-0#
Transcript: 21-11-2012, Delft, Paul

I: Kun je me vertellen waar je het meeste werkt? #00:00:04-4#

P: Waar ik het meeste werk? (...) In locatie? #00:00:10-6#

I: Ja //thuis// of op Bouwkunde. #00:00:13-9#

P: //De plek?// In principe werk ik toch het meest op Bouwkunde, behalve als ik me echt moet concentreren. Dan zal ik toch thuis werken. #00:00:20-7#

I: Okay, want dan heb je te veel afleiding op Bouwkunde? #00:00:23-6#

P: Te veel afleiding op Bouwkunde. #00:00:25-1#

I: En zijn het dan de mensen of is het geluid? #00:00:28-1#

P: Vooral mensen, gezelligheid (.) en als je soms grote stukken tekst moet lezen, dan kun je thuis net iets meer afsluiten, dan wat je op Bouwkunde kan. #00:00:38-5#

I: Okay, en je werkplek thuis. Kun je die een beetje beschrijven? #00:00:43-6#

P: Nouja, ik heb een grote kamer dus in mijn kamer staat een bureau en op dat bureau staat, heel veel troep. Heel veel boeken van mn afstuderen, staat een laptop staat er (..) computer staat er nog (..) televisie staat er naast, raam, kan ook nog naar buiten kijken als ik zit te werken (...) ja wat wil je nog meer weten? #00:01:10-3#

I: Nou woon je alleen, of heb je zeg maar deel je nog/ #00:01:12-5#

P: Ik woon alleen, studio. #00:01:14-4#

I: Okay, dus je hebt alles voor jezelf? #00:01:16-7#

P: Ja. #00:01:16-9#
I: Moet je ver reizen? Hier naar toe, of? #00:01:23-5#

P: Kwartiertje. #00:01:23-8#

I: Hoe kom je hier normaal naar toe? #00:01:25-0#

P: Met de trein en de fiets. Dus een kwartiertje ben ik onderweg. #00:01:29-5#

I: Okay, en wanneer werk je meestal? Qua tijdstippen? 's ochtends, 's avonds, 's nachts? #00:01:37-7#

P: De laatste tijd, werk ik vooral, merk ik dat ik beter 's avonds kan werken. Maar het zou goed zijn als ik mijn schema weer omzet en inderdaad 's ochtends vroeg begin, want je hebt veel meer aan je dag dan. #00:01:51-0#

I: Okay. Even kijken. Ja heb je nog last van de openingstijden van Bouwkunde? #00:02:00-9#

P: Af en toe zou het wel eens prettig zijn als het gebouw hier tot twaalf uur open is, en vrijdag ik kan me aan de ene kant voorstellen dat je het gebouw eerder dicht zou doen, maar (...) ik denk zelf wel dat het prettig is als je gewoon tien uur aan houdt, dat je zo echt van die laat minute, van die dingen van oja het is weekend dus ik kan niet dit en dit en dit dus ik moet allemaal dit en dit nog regelen. En tijdens de presentatie periodes, tot laat inderdaad, is heel prettig. #00:02:27-7#

I: En wat voor dingen doe je zoal op je, op je werkplek? #00:02:32-1#

P: Tekenen. Ontwerpen, lezen, schrijven, informatie opzoeken (...), Photoshoppen, Autocadten, eigenlijk alles. #00:02:50-2#

I: Wat voor spullen gebruik je daarbij, zoal? #00:02:53-6#

P: Mijn laptop, dat is het meest belangrijke. Ik zou niet zonder kunnen. Wat gebruik ik nog meer? Boeken, vooral schetsblok, dus ik heb wel aardig wat ruimte opslag nodig. #00:03:04-5#
I: En, zijn er dingen die je zou willen doen, maar die je niet kan doen? Bijvoorbeeld door belemmeringen of? #00:03:13-2#

P: Eigenlijk (.) niet, zeg ik nu (...) het is alleen (...) ja aan de ene kant je voorzieningen zijn heel erg gecentraliseerd nu, dus het zou handig zijn als je bijvoorbeeld in je afstudeer studio bepaalde voorzieningen zou hebben. Bijvoorbeeld een foam snijder of dat soort dingen. #00:03:33-6#

I: Zodat je niet helemaal naar de maquette hal (.) zou hoeven? #00:03:7-1#

P: Zou hoeven gaan, als je dat op je op je werkplek kunt doen of in de buurt van je werkplek zou dat een heel groot voordeel zijn. Je bent gewoon veel minder tijd kwijt en je kan, meer integraal gebruik maken van die methode dan. #00:03:49-3#

I: Ja, minder om voor presentaties, maar meer voor, als/ #00:03:54-0#

P: Als ontwerp tool. #00:03:55-1#

I: Even kijken. Wat bevalt je aan je werkplek? Op Bouwkunde dan. #00:04:05-6#

P: Wat bevalt me? #00:04:07-1#

I: Of wat bevalt je niet? #00:04:09-5#

P: Nou, in ieder geval van het afwerkings niveau. Het ziet er allemaal heel netjes, spik en span uit (...) dus dat bevalt me wel. Ik heb, je hebt relatief veel ruimte, zeker op hoe wij nu zitten, hebben we relatief veel ruimte. #00:04:25-8#

I: Maar dat komt ook, omdat niet iedereen hier komt zeg maar. #00:04:32-2#

P: Nee, maar als je dat, dus als je dan aan alle tafels en alle mensen, dan zou je hier nog relatief veel ruimte hebben. Wat bevalt me nog meer? (...) Het is gewoon prima, in principe is het een prima ruimte om te werken (...) afgezien van wat bevalt me minder is in het gebouw zelf, klimaat van het
gebouw, is af en toe niet heel (..) daverend. Maar ik mag niet zeuren. #00:05:03-6#

I: En waarom mag je niet zeuren? #00:05:05-6#

P: Omdat ik weet (..) dat, het klimaat in heel veel gebouwen slecht is dus wat dat betreft en we zitten hier natuurlijk heel netjes. Maar dat, dat is het enige minpunt nderdaad van het werken in dit gebouw, is het klimaat. #00:05:19-5#

I: Okay, maar zou je dan het prettiger vinden om meer invloed te hebben, over het klimaat? #00:05:24-2#

P: Als het iets normaler gestookt zou worden zou dat zou al een hele tijd, als het gewoon netjes twintig graden geworden houden, en als je zomers, als je ramen open zou kunnen zetten of je kan zonwering zelf regelen, dan zou dat een heel stuk schelen. #00:05:36-1#

I: Okay. Maar je hebt geen last van geluid of van, van studenten of? #00:05:43-7#

P: Meestal is het bij ons nu in onze afstudieer studio redelijk stil. Als je bijvoorbeeld hier boven bij de bachelors enzo zit dan is het een ander verhaal (..) maar, ik denk naar mate je verder in je studie komt dat je ook meer behoefte hebt aan een soort van rust. Dus ik denk wel dat het aardig, je zou alleen (.) dat is dat je echt dingetjes zou willen doen dan zouden er meer van dit soort zitjes waarin we nu zitten zouden door het hele gebouw moeten komen, en ook in de studio’s zelf, dat je je misschien net even terug kan trekken met een paar mensen zonder mensen die bijvoorbeeld voor of achter naast je zitten die willen werken. #00:06:18-8#

I: Okay, ja, want als je iets zou willen veranderen zeg maar in de studio, wat zou je dan/ #00:06:22-6#

P: Dan zou (.) dat het wel zijn. Misschien in elke studio of in elke grote ruimte een zitje gaan maken . Met een bank ofzo, waar je net effe (.) een keer koffie kan drinken of even, ja andere mensen niet altijd te veel afleid. #00:06:36-2#
I: Okay, want als je nu pauze houdt, waar houd je dan pauze? #00:06:39-3#

P: Het ligt er aan met wat voor, met welke mensen je pauze houdt. Als het mensen zijn die iets minder binding hebben met de mensen waarmee je werkt dan ga je meestal naar een andere ruimte. Anders wel op de studio, alleen ja het kan zijn dat je mensen daardoor stoort. #00:07:01-3#

I: Okay, heb je dan ervaring met andere scholen, in het buitenland? #00:07:06-2#

P: Nee, ja (.) of je ervaring, het is maar hoe je het bekijkt. #00:07:11-8#

I: Of dat je er geweest bent of dat je/ #00:07:13-4#

P: Ik ben er wel geweest, ik ben in verschillende, inmiddels in behoorlijk wat verschillende scholen geweest (.) en, Delft springt er qua (.) afwerkings niveau wel uit. En qua voorzieningen niveau, Delft zit gewoon redelijk netjes in elkaar. Alleen, je hebt daarmee minder vrijheid om (.) om een eigen space te maken. #00:07:36-2#

I: Okay, kun je een voorbeeld noemen waar je geweest bent? #00:07:39-6#

P: Waar zijn we allemaal geweest? We zijn naar Harvard geweest, we zijn naar MIT geweest, we zijn in Berlijn geweest. Ik ben in, Barcelona geweest, ik ben in Turkije geweest of in Istanbul, waar zijn we nog meer geweest, Londen, de AA zijn we geweest, we zijn bij (.) Bartlett zijn we geweest (...) ben ik nog meer wat vergeten? #00:08:07-4#

I: Hoe zou je het dan vergelijken zeg maar, wat zijn de dingen die je het meest opvallen daar? #00:08:12-3#

P: Eigenlijk wat me het meest opviel is dat, de situatie van die scholen meer op het oude Bouwkunde lijkt, hoe het was vroeger voor de brand. Dat het veel meer, of in ieder geval zoals, zoals wij gestart zijn. Dus dat het veel meer een, een setje afscheidingswandjes en een stel tafels was die, en dat iedereen daar mocht maken wat hij of zij wilde, en dat het veel minder gedirigeerd werd vanuit het, vanuit het ruimtelijk concept. #00:08:37-6#
I: Maarja, de meeste zijn ook veel kleiner. #00:08:41-0#

P: Meeste zijn kleiner, Delft is extreem groot. Alleen, ja, je moet een keus maken en aan de ene kant is het heel prettig als je (...) luxe materialen om je heen hebt, aan de andere kant zou je ook wel eens iets meer vrijheid willen. Of bijvoorbeeld wanden waarop je dingen kunt plaatsen, plakken of waarmee je, dat, dat denk ik nog het meeste mis, gewoon (.) personal space, dat je kan zeggen van, okay dit is van mij, hier kan ik mijn troep gerust laten staan en ik, als ik hier morgen kom pak ik het uit de kast en kan ik weer verder. En dat was ook in vergelijking met die andere scholen, daar is dat meer zo. #00:09:17-8#

I: Ja, want hier hebben wij alleen een klein kluisje/ #00:09:20-5#

P: En je moet in principe (.) moet je alles opruimen, als je weg gaat. Want je weet niet wie er volgende ochtend of wie daar een paar uur daarna komt zitten. Maar, het zou handig zijn als jij iets meer personal space zou kunnen maken. #00:09:35-9#

I: Dus als je dan je ideale, werkplek zou beschrijven? #00:09:39-5#

P: Dan, dan zou dat toch wel in de buurt van Bouwkunde komen, ik denk alleen dat, dat er meer, of dat je zou zeggen van okay je claimt gewoon met zn allen een tafel met een paar mensen, of je vergroot het aantal stellingkasten dat je heel makkelijk in en uit kan ruimen (.) of (..) of het moet gewoon minder gedoe zijn tussen de studenten onderling, dat er een soort van afspraak is dat je, gewoon die plek hebt. Of dat aan die tafel die en die mensen zitten, dus alles wat je daar op laat staan, kan gewoon heel flexibel op worden gepakt. #00:10:11-2#

I: Maar bijvoorbeeld de studio waarin we nu zitten, ExploreLab, vind je die dan precies goed qua grootte, of is die te groot, of te klein? Is //dat// hoeveel studenten er zitten? #00:10:21-6#

P: //Ik vind//, ik vind hem in principe vind ik hem prima qua afmetingen, het is alleen jammer dat er heel veel andere mensen tussen komen. #00:10:27-3#
I: Je bedoelt van mensen die er eigenlijk niet horen te zitten?
#00:10:31-0#

P: DSD, Public Building (. ) lukrake studenten die aan komen zetten. En dat kan en af en toe kijk als het er niet heel veel zijn dan valt het wel mee, alleen het wordt nu langzamerhand steeds meer en dat, wordt natuurlijk op den duur, als er meer mensen komen zitten, wordt het vervelend.
#00:10:49-7#

I: En waarom is het dan precies vervelend? #00:10:52-2#

P: Omdat, omdat minder ruimte beschikbaar is voor ons. En, zeker als je zometteen verder in je afstuderen komt, bij je P3 ofzo dan is het gewoon heel vervelend. Dan heb je stress, dan wil je verder met je ontwerp dus dan heb je absoluut geen behoefte aan dat je opeens weer moet gaan denken ‘Oh ik moet hier een plek vinden’. #00:11:12-5#

I: Dat je niet zomaar kunt aanschuiven maar dat je/ #00:11:15-7#

P: Klopt. #00:11:17-5#

I: Zijn er nog dingen die ik gemist heb? Vragen die je aan mij wil stellen?
#00:11:24-9#

P: Nee, voor zover ik weet niet (...) Nee, volgens mij niet nee.
#00:11:41-4#

I: Okay. #00:11:43-2#
Transcript: 20-11-2012, Delft, Richard

I: Zou je me misschien kort kunnen vertellen wat je precies doet binnen deze faculteit? Zeg maar je rol binnen de school? #00:00:07-4#

P: Nou dat kan ik heel kort houden, ik geef voornamelijk les. En, dat doe ik binnen het Explorelab zoals je weet en, dat doe ik één dag in de week voor de minor House of the Future en daar begeleid ik vooral het bouwen van museum modellen. #00:00:23-3#

I: Okay. #00:00:24-4#

P: En verder heb ik hier en daar nog eens een vergaderingetje, B-nieuws, opleidingscommissie, leerstoel, nou ja. #00:00:36-3#

I: Van alles. #00:00:37-0#

P: Ja. #00:00:37-4#

I: En, kun je misschien beschrijven waar je het meeste les geeft? #00:00:41-3#

P: Ik geef het meeste les in de Explorelab ruimte. #00:00:45-1#

I: Okay. #00:00:45-7#

P: Ja. #00:00:46-3#

I: Ja, waar geef je dan les? #00:00:49-6#

P: Aan tafel. #00:00:50-3#

I: Vind je dat prettig? #00:00:52-8#

P: Dat hangt er vanaf. Dat hangt van de student af (...) en ook van de fysieke situatie. Vanochtend moest ik in de zon zitten, dat vond ik heel vervelend (...) maar in principe hangt het erg van de student af. De ene student legt keurig alles op een rijtje voor me neer en dan kunnen we heel
stelselmatig, systematisch praten en andere mensen zijn veel slordiger en er zijn ook mensen die heel veel met de laptop doen en dat, ik zal daar nooit over moppenen, maar ik vind het niet zo prettig om mee te kijken op een laptop. #00:01:28-6#

I: Okay, en in de zon zitten is dan omdat je het niet zo goed ziet, of omdat je? #00:01:32-4#

P: Ja, dat is het eigenlijk, en ook om, ja voornamelijk omdat je gewoon dan, slecht ziet, ja. #00:01:37-5#

I: Maar er is dan niet een andere plek die je voorstelt? Om / #00:01:39-6#

P: Soms wel, ja ja. Als er kans is, dan stel ik een andere plek voor. Ja, het liefst heb ik gelijkmatig licht. #00:01:46-8#

I: En spullen, zeg maar, gebruik je bijzondere dingen? #00:01:51-0#

P: Zelf niet, ik heb een bril en een potlood. (lachen) #00:01:55-7#

I: Ja inderdaad dat/ #00:01:56-8#

P: En niet eens schetsrol die ik eigenlijk wel zou moeten hebben, maar (.). ja, ik heb hem, ik mis hem ook niet echt dus/ #00:02:04-1#

I: Okay. En zijn er dan nog beperkingen (.). van wat voor soort dan ook? Met lesgeven zeg maar, verder. #00:02:14-5#

P: Nou wat ik bijvoorbeeld ingewikkeld vind is als we met twee docenten zijn wat wel voor komt hè, dat ik samen met de bouwtechniek docent bij een student aanschuif, dan is het altijd, zetten we de student er tussen (lachen) of maken we een soort driehoekje, maar dan zitten we dichter, minder makkelijk bij het werk. Dus het is altijd ietsje lastiger om met meer mensen, les te geven. Dat zou een stuk makkelijker gaan als het werk, verticaal/ #00:02:40-8#

I: Hing. #00:02:42-0#
P: Hing, want dan kun je er wat makkelijker met zijn allen naar kijken en anders moet je, sorry dat kun je niet horen, maar je begrijpt het. #00:02:51-6#

I: Ja, okay, nee, ben ik iets vergeten? Heb je ook ervaring met andere plekken, zeg maar andere architectuurscholen, dus bijvoorbeeld het oude Bouwkunde gebouw of/ #00:03:02-0#

P: Tuurlijk. #00:03:02-5#

I: In het buitenland? #00:03:03-8#

P: Ook. Oude Bouwkunde (..) ik geef (.) liever les in dit gebouw, ik weet niet waarom, dat vind ik heel moeilijk uit te leggen (.) op het oude Bouwkunde zaten we wel heel vaak met meerdere groepen op een zaal en dan was het altijd het akoestische probleem, dus, als in de ene groep een presentatie bezig was en de andere assistenties dan had je gewoon een akoestisch conflict. En, ik heb ook nog de tijd meegemaakt dat er rookt werd op zaal, dat vond ik niet erg, maar voor een heleboel mensen was dat niet prettig natuurlijk. Ik ben dus heel blij dat dat niet meer mag. En wat ik in het oude gebouw niet zo prettig vond is dat je, je staat in de lift, je stapt ergens uit en je komt in een ruimte die eigenlijk hetzelfde is, op iedere verdieping. Dus, ik vond de differentiatie in ruimte heel beperkt. Dus, persoonlijk vind ik het leuk, als ik al van ruimte moet wisselen dat ik op heel erg verschillende plekken terecht kom, want dat varieert mijn dag en daardoor blijf ik ook scherper. #00:04:12-1#

I: Okay, en dan verder in het buitenland? Of alleen/ #00:04:16-6#

P: In het buitenland, ik ben op verschillende (..) scholen geweest, ik ben in Milaan geweest, niet op de Leonardo Da Vinci, maar op de andere (..) daar hadden ze fantastische espressobar dat is, en in Milaan kon je ook heel goed eten dus dat was heel leuk om daar te zijn. Italiaanse studenten zijn ontzettend (..) docent gericht dus als ik daar rond liep liepen er meteen tien mensen om mij heen, dus dat streeft je ijdelheid, dat is, heeft natuurlijk wel iets. En ze waren heel, ze vroegen veel, dus ik, ik heb daar ook een college gedaan en dan waren er meteen heel veel, een heleboel vragen, dus je voelde je, wat ik zeggen wil, belangrijk of in ieder geval
gerspecteerd. En ik ben in Stockholm geweest, daar heb ik een afstudeerster begeleid (.) die eigenlijk altijd voor assistentie naar Nederland kwam, maar ik moest bij haar examen zijn natuurlijk in Stockholm (.) en dat was een grappig schooltje, maar ik had heel erg veel problemen met de manier waarop het examen werd afgenomen, want ik mocht als docent niks vragen, daar was een aparte jury voor. De jury bestond uit mensen uit drie Scandinavische landen, er werden geen cijfers gegeven, want die landen zijn zo socialistisch, dat je doet niet aan cijfers, je onderscheidt studenten niet van elkaar. Je haalt een examen wel of niet. En je kon dus ook niet zoiets als een cum laude of een eervolle vermelding uitdelen en dat vond ik toch jammer, want dan, ik vind, er is wel onderscheid en dat moet je ook kunnen maken. Ja, verder was het een grappig schooltje (.) maar het is afgebrand, na, weet ik toevallig. #00:06:06-8#

I: Vrij recent nog, volgens mij. #00:06:08-7#

P: Eén of twee jaar geleden. #00:06:10-2#

I: Ja na dat onze faculteit is afgebrand. #00:06:13.2#

P: En, ik ben, in Frankfurt geloof ik, geweest, dat was een nette school (.) maar de stad was een beetje ver weg, dus ik voelde me geïsoleerd. Ik ben in Darmstad geweest daar was de school helemaal van de studenten en bij de gratie Gods mocht daar een docent naar binnen. En dat was eigenlijk gewoon één grote, groot woonhuis. Iedereen woonde er min of meer. En (.) dat vond ik, niet prettig, misschien was het voor de studenten leuk, maar (.) ik, deed me een beetje denken aan mijn eigen hippie tijd, maar ik vond het niet een leeromgeving. #00:07:04-2#

I: Als docent ben je dan eigenlijk niet echt, welkom. #00:07:06-4#

P: Nee maar de, weet je er is ook zo’n chaos, dat je, dat het heel lastig is om, ik kan me voorstellen dat aan de ene kant de chaos inspirerend is voor de student, aan de andere kant voor een docent is het een moeilijke omgeving om je te concentreren. En je moet als docent altijd bij de les zijn, dus dat is lastig in een hele volle //persoonlijke omgeving// #00:07:28-0#
I: //Dat is misschein ook lastig te beoordelen// wat er/ #00:07:28-5#

P: Ja, want het werd ook heel persoonlijk natuurlijk. Iedereen had daar zo zijn eigen werkplek, je ging echt iemands wereld in, en ik vind het toch prettiger om elkaar te ontmoeten, tussen elkaars wereld in, dus/ #00:07:40-9#

I: Neutraal terrein? #00:07:41-9#

P: Noem het maar neutraal, ja, ja. #00:07:43-8#

I: Ja, okay, als u hier iets zou kunnen veranderen, zeg maar wat/ #00:07:49-0#

P: Wat zou dat dan zijn? #00:07:50-1#

I: Ja wat zou dat dan zijn? #00:07:51-0#

P: Dat vind ik een hele moeilijke vraag. Ik mis (.) wel, ik mis in dit gebouw bijvoorbeeld kunst. Ik mis inspirerende (.) dingen. Ik, ik vul zelf de vitrines in de straat hè om daar wat van te maken (.) en hier en daar hangt wel wat aan de muur, maar dat is voornamelijk om akoestische redenen. Ik mis het, dat er mooie dingetjes zijn die ons allemaal inspireren, die leuk zijn om naar te kijken en, dus de ruimtes zijn mij soms ietsje te neutraal. Ik hoef helemaal niet een boom in de ruimte, want dat gebeurt ook hè, de ruimte onder Explorelab, het oude Explorelab daar stond een grote boom. Dat hoeft voor mij helemaal niet. Als ik een boom wil zien dan ga ik wel naar buiten. Er is heel, erg eenzijdige verlichting, dus (.) ik mis (.) speels licht. Het is of TL of buitenlicht, maar, en de combinatie vind ik altijd heel ongelukkig. Lat ik zeggen zoals kleuren kunnen vloeien, zo vloeit voor mij kunst- met daglicht. En (.) soms is het te warm (...) maar eigenlijk is het niet slecht. Ik houd persoonlijk niet van draaiestoelen en stoelen op wieltjes, maar goed daar moet ik het mee doen. En ik, ik kan me wel eens een beetje ergeren aan het feit dat iedere tafel hier genummerd is en, maar ik begrijp dat dat een doel dient. Ik vind de kapstokken afschuwelijk (.) en verder heeft de school soms een iets te rigide benadering door bijvoorbeeld alles uniform te willen maken. Wat mij betreft mag, het lab er wat meer, uitkomen, ik bedoel nu is, uniform door de hele
school is, zijn de (. ) logo’s, of hoe noem je dat? #00:10:08-8#

I: Ja de borden die/ #00:10:10-1#

P: Ja, dat is typisch omdat wij een facility manager hebben die (.) uit de ziekenhuis wereld komt en gewoon alles rigide wil hebben. En soms is het me iets te rigide. Maar ik hou wel van een schone omgeving, dat vind ik wel weer belangrijk, ja. #00:10:26-3#

I: Dus je ideale omgeving zeg maar is niet zo heel veel anders dan hier, maar dan al die punten/ #00:10:31-4#

P: Nou ik zou, iets meer persoonlijke dingen willen zien, bijvoorbeeld (.). Peter Koorstra doet een oefening (. ) voor lampen. Waarom (.) waarom brengen we die lampen niet door de hele school en zijn het hele mooie leuke persoonlijke licht momenten, door studenten gemaakt? Ik mis het studentenwerk en ik mis gewoon dat je iets van elkaar weet en ziet #00:10:55-0#

I: Ja, maar dat komt ook omdat ook al hebben we die strips zeg maar zodra je daar wat ophangt zie je elkaar weer niet meer. #00:11:01-7#

P: //Dat// is, nou ja ze hebben het zo hoog gehangen dat je er onder door zou moeten kunnen kijken, maar (...) ja (...) ik, ik vind het lastig want, ik vind dat werkomgeving en thuis best anders mogen zijn. Je, er is tegenwoordig een soort trend dat kantoren steeds meer op een woning gaan lijken en woningen steeds zakelijker worden. Nou (.) dat hoeft voor mij niet echt. #00:11:36-6#

I: //Dat gebeurt niet zo veel nu// Maar wat denkt u dat de studenten vinden van de werkplekken hier? #00:11:41-7#

P: Volgens mij zijn ze niet zo ongelukkig mee (.) tenminste ik hoor er niet veel over. Persoonlijk blijft het voor mij nog het lastigst, voor mij de akoestiek nog het grootste probleem. Ja, dus de geluidsoverlast, maar dat valt in dit gebouw mee ten opzichte van het oude gebouw. Daar waren de ruimtes kleiner en zat je dichter op elkaar en stonden er alleen van die schotjes tussen, dat werkt natuurlijk niet. #00:12:15-3#
I: De plafonds waren ook laag. #00:12:16-8#

P: De plafonds waren laag, ik vind het heerlijk dat deze ruimtes hoog zijn, en daarom vind ik het ook niet erg dat de plafonds niet afgewerkt zijn, want op het niveau van je ogen is het rustig, ja. #00:12:30-5#

I: Heb je nog ideeën over de toekomst zeg maar van de studentenwerkplekken of? Dit is natuurlijk heel anders dan toen het was in het oude gebouw voor de brand, maar/ #00:12:40-4#

P: Nou ja dat vind ik best lastig, want op het moment dat je tegen studenten zegt, jullie krijgen echt een eigen plek (;) dan gaan ze hem helemaal (;) zo toe-eigenen, dat het, naar mijn idee te gezellig wordt. Ik vind gezelligheid ok (;) maar niet de hele dag. #00:13:03-3#

I: Het moet wel //een werkomgeving blijven// leeromgeving #00:13:06-2#

P: //Het moet wel een// het moet een leer, werkomgeving blijven waarbij (;) de, het persoonlijke niet te veel opdringt. #00:13:12-7#

I: Niet in de weg staat van het leren? #00:13:15-6#

P: Precies. #00:13:16-6#

I: Ok, zijn er nog dingen die je denkt dat ik gemist heb? Of vragen die je mij wilt stellen? #00:13:23-4#

P: Vragen die je gemist hebt? #00:13:24-6#

I: Of dingen. #00:13:26-4#

P: Dat is moeilijk (;) dat is moeilijk, ik weet bijvoorbeeld helemaal niet hoe het hier 's avonds is, ik weet ook helemaal niet of de school dag en nacht open zou moeten zijn. En of het in de weekenden open moet zijn. Ik vind het persoonlijk, wel goed dat het niet altijd open is, want dat dwingt studenten ook (;) om, niet continue (;) boven hun werk te hangen. Volgens mij is dat helemaal niet goed. Ik zeg ook vaak tegen studenten, werk eens
een paar dagen niet, je zult zien dan komen de ideeën vanzelf, want hoe meer je je, focust (.) hoe krampachtiger de situatie wordt. #00:14:07-3#

I: Ja je ziet steeds minder. #00:14:08-8#

P: Ja, je ziet steeds minder en dat weten we van staren, als je staart zie je niiks. Want je ogen moeten bewegen om te zien hè om de prikkel te verversen. Dus, ik (..) vind het niet zo noodzakelijk dat hier continue dag en nacht gewerkt kan worden. Ik vind het wel heel gezond, eerlijk gezegd erger ik me zelfs een klein beetje aan de kopzondag en niet uit religieuze overwegingen, maar ik vind het gewoon zo jammer dat we niet met zijn allen kunnen afspreken dat het af en toe gewoon (.) anders is. Dus hè, dat de week nog telbaar is, dat vind ik wel belangrijk. (...) Tuurlijk is het makkelijk dat als je de melk vergeten bent, dat je die nog / #00:14:51-5#

I: Kan halen. #00:14:52-5#

P: Maar omdat het zo makkelijk is vergeet je hem ook. (lachen) #00:14:57-3#

I: Dat is altijd het, dilemma. #00:14:59-0#

P: Ja, verder algemeen voor het gebouw, ik zou meer expositie kansen willen zien. Ik mis tentoonstellingen (.) dus ik mis het leren uit (.) het onderzoekswerk van anderen, dat hè/ #00:15:15-5#

I: Dat is nu heel af en toe in de Oost-Serre, er is iets, maar heel klein. #00:15:20-4#

P: Ja, maar dat is niet goed gefaciliteerd vind ik. Ik vond bij de Archiprix bijvoorbeeld het werk veel te slecht gescheiden van elkaar. #00:15:27-4#

I: Ja het was wel heel, klein dit keer. #00:15.30-2#

P: Ja, vond wel goed dat het bij elkaar was, want het jaar daarvoor was het verspreid door het hele gebouw, dat vond ik gewoon dubieus. #00:15:36-4#

I: Het heeft ook wel eens in de maquette hal gestaan. #00:15:38-4#
P: Dat vond ik (.) okay, maar in feite ontbeert deze school (.) een goede, expositieplek. In het vorige gebouw konden we in de hal/ #00:15:50-6#

I: In de Blokkenhal. #00:15:51-1#

P: Konden we in de tentoonstellingsruimte boven zaal A, konden we heel mooi tentoonstellingen maken. Dat is hier echt lastig. Dus dat kan beter. Wordt overigens aan gewerkt. Ik weet dat de decaan Max Rissellada om hulp heeft gevraagd over een visie. In het oude gebouw overigens, heb ik nog, ik weet niet of je dat nog herinnert, dat er op een gegeven moment vitrines tegenover de lift kwamen? Grote vitrines. #00:16:19-8#

I: Ja. #00:16:20-2#

P: Dat was mijn initiatief. Dus dat, samen met Peter Koorstra, die heeft ze ontworpen. Hadden we op iedere verdieping twee/ #00:16:28-2#

I: Ja dat weet ik nog, ja. #00:16:29-8#

P: Omdat ik ook vond dat daar nog te weinig, te zien was. Ik vind dat als je hier door het gebouw loopt moet je ook dingen zien en leren van wat je ziet. #00:16:40-7#

I: Je ziet nu vooral mensen aan het werk achter hun computer, maar je ziet niet/ #00:16:44-7#

P: En daarom vind ik het jammer dat een heleboel dingen zo uniform zijn. Uniforme stoelen, uniforme tafels, uniforme verlichting, want ja, als alles op elkaar lijkt leer je er niks van. #00:16:54-7#

I: Okay (...) dank je wel. #00:17:03-0#

P: Dat was het een beetje. Ik zal vast iets vergeten zijn, maar/ #00:17:07-1#

I: Ik ben vast ook honderdduizend dingen/ #00:17:08-5#
Interview transcript David

I: So, like, what you need to work, what people like, what, what important is to your work, the size of your desk but also the, where you sit, if there’s lots of people in the room or not, the noise, the light (.) the way you work with models, pin up space, that sort of thing. I, so I visited Bath/ #00:33:24-8#

P: You visited Bath? #00:00:27-0#

I: Yeah, last November and I just went to Aarhus in Denmark, and I stayed there in the studio (inc.) where you have your own desk and you have your own (.) kind of space, like we here, we don’t, we just have the studio and you can choose to sit somewhere. #00:00:43-1#

P: And in Bath it was (.) like that only in the first year where, there were too many students, normally in the first year (.) almost like, there were like hundred students almost thirty forty they quit, so they have this first year as a an altogether space where everyone is working with civil engineers also, you saw that? #00:01:04-2#

I: Yes yes. #00:01:04-7#

P: And then, as you move on, the studio space becomes, it goes higher and it becomes (.) it, is divided into smaller rooms, and (.) most of the times tutorials with the teachers, take place in the rooms but also there, some corridor spaces that they use to make (.) tutorials, but (...) what specifically you want to know, because you told me you want to know the difference for example Bath, being a student in Bath and being a student in Delft. #00:01:37-1#

I: Yeah, your workspace, your experience there with, how you would compare, what you like better (.) why did you choose to study at Bath in the first place. Because you’re from Greece right? #00:01:48-9#

P: Yes, I am. The (...) I, I choose Bath because, it was, back then, the type of university that I, I liked for architecture, it was a Bachelor degree that somehow gives you a theoretical background but also, kept you
to reality. They, they weren’t concerned also, so I thought at least for a first degree where I want to see if I actually want to do architecture, is a good, option. The, the, big difference between I think Bath and Delft is (.) the amount of students. Which makes a very big difference, and as well as, I’m not saying this is positive or negative, sometimes you find you positive, like being in a small group of for example forty students per year, that they all go with the same speed and momentum, they all have the same, deadlines and, you know this somehow makes, makes the whole (.) school go with the same pace. This is a positive thing in Bath, for example because you can not really stop working. Here, it’s quite different because it’s seems there are so many students, that somehow it’s, each students has its own (.) timetable, its own (..) way of (.) scheduling his studies. This is what I feel that is risky in Delft. So, you know you may end up, working in a studio that the one next to you is not having the same pace as you. And he might be a group member with you. So it’s very, sometimes (.) risky because you don’t have actually people who want to do, things, things in the same pace as (.) as you. But on the other hand you have diversity, you see many different students from different backgrounds, from different countries. In England, in Bath it was mostly UK and then (.) a bit of Chinese, but in general you could see it was a Brit school. Here, you do see (.) many different backgrounds and also (.) but then a very big difference is you have a choice of what you’re gonna do in terms of your (.) studios. In Bath, when you enter (..) every year, the studios are already selected, you know you have to follow the curriculum of (.) they choose one studio and every student should do this studio in a year. So you don’t have the choice. Which is somehow, it might be good in a bachelor degree that you don’t really know what you’re doing so it’s maybe good to have someone to choose for you. #00:04:24-5#

I: Yeah I think it’s the same here, in Delft, in the bachelor, they set a project for every semester and everyone does/ #00:04:30-8#

P: Yes, but you can choose, you can go to materiality like and you can go/ #00:04:34-5#

I: Only in the masters. #00:04:35-0#

P: Oh not in the bachelor? #00:04:36-3#
I: No, only the last project in the bachelor you can choose. Like, your last project you can choose one, you can choose Materialisation or Dwelling, or something like that. #00:04:45-8#

P: But (...) to me it feels that here is more like a, you know a factory. It’s a factory of architects, it’s not (...) while in Bath I would say it was more of a (.) of an atelier of architects, very different. I think that, it’s (.) I wouldn’t go back to Delft for a master, to Bath for a masters degree for example. It’s too (...) you know too old, not close minded but of course/ #00:05:22.2#

I: Too narrow minded? #00:05:23-2#

P: They have a certain direction for example they would always for the master degree they will always study Bristol which is a city next to Bath. Okay, interesting and I know that Bristol is a very complex city with many things to find out, but (...) you know maybe (.). other cities, other places can give you also, such (.) I don’t know, the way to research something yourself, in Delft, but in Bath you don’t have that. We would have to do it again in England the same, context that we also used to do in the bachelor. In the bachelor most of the studios were in England. Somehow here I feel it’s more free in this terms. However, Explorelab is too free I would say, in the end. #00:06:07-5#

I: (Laughing) You just started right? #00:06:09-7#

P: Yes, I have to find my research tutor now. #00:06:12-2#

I: Okay, and what’s your topic? #00:06-13-8#

P: I’m doing, I’m working on Athens. So I’m researching on, on the areas of the city centre which are (...) abandoned now because many of the, most of the Athenians left the city centre in the nineties to go to live in the suburbs so the city centre slowly slowly became empty. Somehow I try to find an intervention to make that specific neighbourhood of the city centre (...) somehow alive again. I’m still in the beginning. #00:06:45-1#
I: Ah, yeah you’ll get there. #00:06:46-7#

P: Yes. But (...) what else, in Bath also I don’t know if you know it was a very good I think feature of Bath was that you had to do your internship. #00:07:02-5#

I: Yes the placements. #00:07:03-8#

P: The placements. In England you normally do one two three years of university and then the fourth one you have to do work for the whole year. In Bath it was different. In Bath you have to, you do the first year there and then the second and the third, you, you leave three months earlier, you don’t finish in June, you finish in March. And then from March until the next September again you have to work. So they, somehow they introduce the, the working experience (...) within the study program and not after it. Which is a very big difference, because you actually get to (...) to (...) learn stuff at work that takes time (...) but you shouldn’t spend time to learn in university. For example doing Autocad. For example using 3D. For example learning a bit, how to draw a plan in an office which is much more, you get into the architecture somehow you don’t have to do that at university. And somehow this mix, it was for me, very interesting feature, because you were always (...) able to leave Bath. Bath is a very small city, and closest city is Bristol, which is again, not very (...) beautiful but okay. So you, you had the time to, leave from this small (...) city which is beautiful but (...) it is boring after a while. And go and work somewhere else. And (...) come back with also the experience of the office, from the office work but also from staying abroad, somewhere else, not in England. For me I went to Los Angeles in the, in the first place and and then to (...) to, to London. And they help you a lot because the students they did their internships before you they all know the contacts where you really can find somehow a way. Now it’s more difficult (...) with the crisis, and the students, most of my friends I know they sent eighty/ #00:08:55-3#

I: Applications? #00:08:56-9#

P: Eighty, yes and they never get, they get like two answers. In 2008 it was easier. #00:09:04-3#
I: Yeah. But you lived in Bath in the city or one of the villages? #00:09:09-8#

P: No no in Bath. In Bath. In the first year I lived in, in/ #00:09:13-8#

I: On campus? #00:09:14-8#

P: Campus and then, in the city centre. But (.). if you want a bit more to know of the program in Bath, if they, probably you’ve seen it online, you have seen they have merged a lot engineering and architecture somehow they have joined projects. We had the big joined project in the third year and, the biggest one in the fourth year that, was also had (.). the (.). it was designed as a competition. They took a real competition from real life and they, they gave it to us to, then they divided the year in ten groups with engineers environmental engineers and architects, five students. And then you have, one semester to compete. You give your present/ it was a nice experience because you really have to, you know it was not only about architecture it was also about how you actually integrated these three (...) which (.). somehow I found (.). good because it’s seems that in life in in practice architects are not, the (.). you know the master minds they are just part of the project, so, that was a good (.). I found it helpful when I went to work later on that I actually have spoken to engineers and environmental engineers before going/ #00:10:33-4#

I: Outside? #00:10:34-5#

P: Yes. #00:10:35-3#

I: But you would work mostly in the studio? Because every student at Bath, like except for the first years, get his own, space. #00:10:46-1#

P: Yes and (...) I had my own space, but personally I (...) I, I divided according to the, which stage of the project I am. In the beginning (...) which is, somehow (.). more personal to find out what you want to and how you want to do it, somehow I find myself working (.). alone. Maybe in the middle where I see that I want to see what other people are doing and how and find out where I am in terms of, what the next is doing and I would stay a bit at the studio, but (.). I never felt too comfortable in the
studio. For the, when I was doing individual projects. When it was a group project of course all the time but the studio it was fine but when doing an individual project, at least for me it was a quite (..) difficult to concentrate there because (..) I need my, silence and my space and my I don’t know, I smoke also which makes a difference. #00:11:46-3#

I: Yeah okay, but you would (.) you would find it too crowded or too noisy or not private enough, for your ideas to/ #00:11:54-3#

P: The truth is no, no, and I don’t feel that was the case because (.) you could see that the, there was an atmosphere of collaboration which was good (..) compared to other universities that I heard that people were locking the studios because other students used to break their models so that kind of stuff to me at least in the (.) not possible so, you know there was a competition there was like a (.) people not showing all their work and not having it all exposed, which sometimes you need to have in your workplace, so somehow this/ #00:12:28-9#

I: For yourself? #00:12:30-6#

P: Yes and for, I think also for the others to see, and to get feedback, at least in Bath I felt, we, we discussed a lot of our projects together, the students. And all the feedback was (..) taken from students (.) but I think there, the very big difference of doing, how they teach, in, in this kind of schools in England which are smaller and here in Delft is the teachers. There, the teachers, somehow take it personally. Not personally in terms of telling you what to exactly and “you should do that” but personal in terms of, they divided the year in (..) in, with five tutors (.) each of them, ten students. The tutor would like his ten students to be, very good. You know, when he went for the presentation and the final production, he wanted his side of the room where, the students of for example Tom are presenting to be (.) a good presentation because he felt he was part of this. Here it feels that, they are a bit distant you know? They (..) it’s also a master degree, but somehow I felt that (..) in Bath also in the master they give you more space to do it yourself but again it’s somehow there’s a possibility to be/ #00:13:49-6#

I: If you’re bad, then it looks bad for them? #00:13:52-4#
P: Yeah, yes, they want the work to be high quality always. Which is easier to control if you have ten students, instead of here, how many do you have? But I found this, very big difference. Here you have to, run behind the teacher, and if he’s interested he will give you feedback, but somehow he doesn’t take it personally. You know he, if your project is not good it is not his fault, you know it’s (.) your fault, which I agree, but I found it more (.) helpful at least for someone who, you know, I couldn’t do everything myself, with someone next to me that, was bullying me when I didn’t, when I wasn’t working hard he would bully me. Here (. ) if I don’t, you know you can end up, he might fail you when you get to the final presentation, this for example in Bath was impossible. You arrive at the final presentation it’s seems, the whole process you did your work, they will tell you months earlier you know “produce, do stuff because you don’t, you will not be able to reach the, level we want”. Here you might end up doing the whole semester and, feeling that you’re doing stuff and find that, and the criticism will be, you know easy and subtle while, in the end they might fail you and say “you work is not good enough”, but then it was also not good enough during the, so I think here it’s more difficult to find the ( .. ) the teacher who’s, gonna be, you know ( .. ) he has to see it personally and not too much but somehow he has to feel also responsible about your work. #00:15:27-4#

I: Okay, yeah, but when you work alone, like in Bath, did you work at home or? #00:15:32-7#

P: Yes, yes, at home. I had the luck not to stay with architects. #00:15:37-7#

I: In your house? #00:15:39-8#

P: My, my flatmates were not architects, which is/ #00:15:42-0#

I: And why is that a good thing? #00:15:43-7#

P: Because, you, you are at the university you are in this madness and then you go home and you have to escape from this madness, at least it is to me. And have to be able to ( .. ) to you know not be frenzied about what is
happening what they others doing, what other guys are doing and when, since we’re having, such a frustrating (.) study, then one can actually really, surpass you this feeling and (. ) so I (. ) I like that I wasn’t staying with architects, because I was able to work, and then when I finished work I would go out and ( . ) not discuss about work anymore and, feel that work is finished now. Tomorrow again. When you live with architects, this is never the case and, this year that I’m in Delft with architect, I can feel that it’s ( . ) when I feel that I did something and I’m off, then it’s she’s doing something that she’s starting and I have to feel also like the frustration that she’s working so/ #00:16:40-3#

I: And you’re not working? #00:16:41-5#

P: Yes. So it’s ( .. ) you know, I liked it. Now it’s, in the masters I think it’s good because sometimes I discuss my work with her more and I have someone to discuss it ( . ) because in the studio you don’t do that, you come only one, time, one day per week here. Twice lets say. #00:17:01-04#

I: But you can be in the studio every day? #00:17:03-8#

P: Yes of course, but here, I cannot, there’s no way for example to me work here. No way. #00:17:08-7#

I: Why not? Tell me. #00:17:10-2#

P: The main reason is because, at least for me, when I want to, when I feel I am productive and something it means that, at least for a couple of three hours in a row. I would not hear anything outside you know, I would be what I’m doing and then, and ( .. ) I would be able to block out everything. And, that, I have to feel this, to produce. If I don’t block out then I always, I mean this ( . ) state of, doing something a bit ( . ) thinking of something else and forget, being. Here, too many things are happening. And then, you can put your headphones and not listen to anything but ( .. ) then go home. (Laughing) If you need to be, if you want to be here with your headphones and work, the only reason for me to do that is, in order to, because I don’t have space at home. If I had space at home I would stay at home to do it. #00:18:03-4#
I: You don’t have space at home? #00:18:05-0#

P: No I have, I have, I have. But what I would say is I don’t see the point someone coming here with his headphones (.) at least for me, not anyone because someone can feel better if he sees a life around him and he, but for me at least, no I want to be (...) you know, focused without any interactions and here it’s impossible. There are some rooms that, they, we have found that they are a bit more, you know in the corners and you don’t see a lot of, of, of action but here it’s impossible to get silence. And sometimes, I don’t even want to listen to music, you know, be silent, and (...) this would be impossible here. And especially if you’re Greek that there are so many Greeks around here that you will, certainly start a discussion out of (.) so no, no. Here it’s, difficult at least for me. I had a friend, who likes it, who likes to stay in an office and work and see people (.) working in front of him. He finds it you know, that he gets his stress out but for me at least I cannot get into this mode of (.) blockout and, just focusing for three hours, you know when (.) you see the clock and you say “ I was three hours here and I didn’t realize it” here I think it’s impossible to lose sense of time. At least for me. And when you work, it’s very important that you, at least for me to lose sense of time to not knowing what I am, not caring about the time and not (...) somehow it happens when it’s silence for me. #00:19:40-3#

(Two guys come sit in the chair opposite of us, starting a conversation. I ask them politely if they would mind sitting somewhere else since we’re doing an interview and they kindly agree.)

I: Sorry, maar ik ben een interview aan het doen. #00:29:49-6#

G: Oh (inc.) #00:29:51-8#

I: Dank je wel. So, but like, I think for me personally, I also have trouble working in this particular studio it’s worse than the studio we were in, last semester which was/ #00:20:02-2#

P: In the middle. #00:20:02-9#

I: Yes. But I do, I’m at home all alone and I do like to have some contact
with people during the day, not just being home because, and also because when I work at home I can’t leave it behind, because when I walk away from my desk I’m still, almost in the same space. It’s not far away enough for me, I like the contact, but those kind of things are not they’re less important to you than the total silence, to you? #00:20:33-0#

P: No no, I agree, but I told you that probably it’s more personal, even if I think a thing for Delft is somehow a general feeling that studio spaces, they’re big they’re spacious but they somehow don’t give you this sense that they belong to you it seems that they and it’s nice that they are common and everyone is using them but somehow, there there are some stages that you, need to do you live alone, here in Delft? #00:21:09-6#

I: No, I live in Den Haag with by boyfriend. We have an apartment. #00:21:13-1#

P: So there is someone in the house. You are not alone? #00:21:16-6#

I: He has a, he is doing a phd in physics so he works at the, this university, just a different building. So usually we’re away during the day. And I can’t work when he’s at home. Then we distract each other. I, there’s not enough space for us to both work. #00:21:34-9#

P: Yes, yes, no I I, I agree but for example if I have, if I couldn’t work at home, probably I would choose the library. Not here. And I would choose this place for just some days to come and discuss but somehow I would find it impossible to do it in a daily basis and feel that you know, you’ll stay here from ten to eight and to, it’s not twenty four hours for example. Very big difference. In Bath it’s twenty four that’s like amazing. You could, go in any time in your studio, print whenever you want and use the workshop and everything twenty four hours. This is, a very very big difference. You can really make the studio your place. Here it’s at ten o’clock you have to go, and, so, and you probably know that a lot of times you end up working not during the, the time normal table of ten to eight you work maybe all night. And, for a long time you cannot stop at ten, maybe at ten it’s good time to continue working and then the things starts shouting “you have to go”, I don’t know. For me at least
I think (.) because I, I have this (inc.) for example that I’m not going to use alarm clocks anymore for this year I’m going to wake at nine thirty by myself then, because I work at my place I don’t have to say that I have to be I have to start now and finish then. I can do it whenever I want and I like this freedom for example. Which I had in Bath. I could wake up and go to the university at two o’clock and not think that, in eight hours I have to go. I haven’t, I can stay here for the next three days if I want so this is a big difference in the feeling of freedom that, you (.) sense when you’re in a space of production. #00:23:29-2#

I: So you would say that you can go and you, you’re in the state of mind that you (.) like when you feel like it, you’re not being like, if you’re still have still good ideas at ten o’clock you don’t have to leave to, just because the building closes down? #00:23:44-2#

P: It, it is a restriction. It’s a, very big restriction and especially in the profession that somehow has proved that, it has to work long hours. And, hours that are not somehow (.) so fixed because it’s up to when the idea will come, and when it comes you don’t want to leave it and if you leave it and you say ten o’clock I will go home I have to reset, maybe it’s not the same. And maybe you will end up saying “okay tomorrow I will work the whole day” and you find an excuse not to work. Also, the weekends here, in England you never felt the weekend as a weekend, which (.) maybe is good, here, then you feel (.) calm and doing, taking somehow a break. In, in England, because it was accessible twenty four hours they expected you to, use it also during the weekends and you know, the weekends are not really free for architects. So (.) yes, I somehow feel that you have, this timetable of working, which is somehow not applicable to architects. It’s in a space which is very very big to work and somehow it’s only preferred by some people who like noise who like activity which is good but which doesn’t cater to people who like silence, and limited activity in order to work. There are some places but you have the find a room, and maybe it’s already in use (.) and (..) this timetable of, not being twenty four hours (…) which I thought most of the universities were, but I think here they do it for maintenance or like it’s expensive to have it two days more working. I don’t find any other reason not to have it open seven days a week. #00:25:22-1#
I: Some, some tutors say that it’s (. ) good for us to, go to bed at ten or
go home at ten o’clock and get some sleep and then return in the morning or
not work in the weekends, but, they expect you to work in the weekends,
quite a bit so, it’s, you’re lugging your stuff all around. #00:24:41-1#

P: I find it, I find it, as a good excuse what the teachers say. That it’s
good to have a break, yes of course, but maybe it’s good not to have a
break sometimes, and /(inc.)/ (Laughing) Not to have a, someone telling
you it’s good to sleep at ten o’clock and stop working. Very (. ) in, when I
came in the Netherlands they told me that, students they are, you know,
they start early in the morning and they finish in the evening. And then
tomorrow again, and with, but somehow you know in a disciplined way. Today
I’m going to, tomorrow I’m, I’m gonna work every and I’m gonna come here
and I’m gonna do it. And, after ten o’clock I forget you know, I have to
close my book and, do something else. Which is, a nice attitude, I’m not
saying that it’s not nice, you should (. ) there are periods of your studies
that you should do it. Everybody does, but (. ) there are also periods of
your studies that (. ) you’re not allowed to do it, you know, you have to be
able to (. ) being in this space of production (. ) all day. Maybe for three
days in a row, maybe you have to use the workshop for three days in a row
and they don’t have to (inc.) six hours per day. How long, how long is it
open? Like from nine to two and then from/ #00:26:56-9#

I: //Yeah maybe it’s good to have, yes // Then it’s closed for lunch. And
then, it’s open again until five. #00:27:00-2#

P: And then you have all these students in the same time (. ) having to, to
go for the to use the, all the facilities, all the, in the last month of
the, project all the students of all the studios gather there, the laser
cutter doesn’t exist (. ) as a, machine I think, I’ve never used it here.
#00:27:19-1#

I: Well it exists, but it’s in use. #00:27:21-5#

P: Yeah, yes that’s what I mean, it’s not accessible. And then, there’s all
the laser cutting (. ) office here they are an architectural firm and they
have, but it’s more expensive. So, I don’t know, at least for me I think
Delft needs some loose, loosing in timetable. I think for the spaces, if we
were allowed to, for example here to really change it, for example we are now in Explorelab, and we consider this ours, at least if it was for the whole year ours and not for one semester you can start making your own interventions here, you could start building stuff, start creating you know different spaces, not this generic, open, you don’t have anything to (.). pin up stuff you have to to have the magnets and print it and stuff but it’s not (.). enough and I don’t know if you have seen in Bath, there was like always/ #00:28:13-9#

I: You’re facing the wall. #00:28:15-4#

P: Always a wall, always a wall, it’s (.). somehow, and I see at the university that they would like that and they start putting (.). you know their own (.). software in a way, to create different working (.). areas but not if they tell you that you can not keep your models in the (.). studios you have to take them by the end of the semester you have to clean up everything, you don’t really end up feeling that (.). a space is yours. #00:28:42-4#

I: You feel this is important? #00:28:45-4#

P: For some things, yes, as I told you personally I prefer working at my place, for example I prefer, I, I cannot, even at Bath which was smaller, I couldn’t, when it was an individual project I prefer to have my (.). to be, escape from the madness of the studio. Sometimes, because you see, all this competition going on and (.). which is good, I couldn’t have it in a daily dose you know (Laughing) I, I personally feel that I have to you know, have to be there I have to relate, I have to (.). discuss but (.). I couldn’t really produce there because probably (.). I need, you know to, to create my own (.). illusion in a way and my house that I’m doing what I can and moving on and then on the judgement days of twice a week to, to somehow see what is going/ #00:29:36-0#

I: To check if it is/ #00:29:36-6#

P: Yes if I’m fine, but (.). in the studio I find it almost impossible and probably it’s and if maybe I don’t understand it (.). very well it’s probably because I smoke. If you have to smoke and I’m not even smoking a
lot I only smoke like seven cigarettes per day so not a lot, but (..) I’m in front of the computer and sometimes I feel the need to smoke, you know and if you’re at the, at your house you can just take the cigarette and smoke, if you’re at the studio, especially this one, you have to go all down down down down and then come up again, which is a good exercise for the heart (.) or you end up going to the toilet really late at night next to the window and open it up being outside and like that. Okay, it’s, maybe it’s also that but also silence which, somehow here is difficult. #00:30:28-7#

I: Okay, but if you could like change (..) change anything here or would describe your ideal studio? #00:30:36-2#

P: Twenty four hours. If I was here if I was (.) somehow (.) responsible for this place, had a, would say “please open it up twenty four hours a day”. Twenty hours a day every day. Because this (.) would really make (.) possible to make this space personal. Because you can be here at five o’clock in the morning, here in this place. Sunday Saturday you don’t care it’s open it’s for you, you know, it’s not a (inc.) close call you are like you’re in, I don’t know a war or something, dictatorship no, it’s, it’s a school place of production (.) and it should be open twenty four hours and (.) my second step would be to somehow evaluate (.) start evaluate studios. Make evaluations you know, not just, somehow (…) now I think they started doing it. In England they have it, they always do it. After every year, they ask you to evaluate your teacher, your studio your (.) the facilities everything and they want to hear your opinion about it. This year I think they did (.) and I filled out this questionnaire but I think they, it is something somehow new that they entered. #00:31:49-7#

I: Yeah they do it not always, sometimes I/ #00:31:52-0#

P: I think you should be able to evaluate. I think students (…) should be able to say what they like and what they don’t like about the, the studio, the teacher and everything. I think this gives a lot of feedback back to the university to how to actually prepare for next year and how to attract students that they are (.) most interested in. So (.) this (.) I think (..) no, personally I’m very happy with Delft, I’m I’m very happy (inc.) I’m just saying that somehow maybe the old building (.) was better for that,
I: But you didn’t, you mean our former faculty building? #00:32:37-2#

P: Yeah, I’ve never been I don’t know of course, maybe all the studio place were better here. #00:32:41-7#

I: This is better. #00:32:42-8#

P: It’s better? #00:32:43-3#

I: And we didn’t have stud/ well it, it depends on who you ask but like Richard, our teacher, like in his days they had studios and you could go there everyday and they could do whatever they want, have fridges and they smoked and whatever. When I was there, we could only come in two mornings a week and then we had to go out, because other students were taking our places in the studio, because it was so crowded with so many students and so little space, they spread quite some studios outside, some other buildings where we had studio instead of in the main building, so for me when that building burned down and we got this building back, that was like (Laughing) a big celebration to me, we got tables and chairs and actually a space to be and it’s quite light, I mean (..) but yeah, it’s noisy, this rooms is smelly, it’s crowded still, so (.) it’s not perfect. #00:33:40-6#

P: I, what I really like in this school is that they somehow, all, you know, Dutch architecture, contemporary is really known about reuse, how you can, not build but reuse and (..) mainly because of (.) space you know, you have, it’s limited space here but somehow you’re also an expert and this faculty somehow really (.) shows that, show that how we ended up (.). converting a, an old housing block to a fully functional architecture building. #00:34:12-8#

I: Yeah, it was a chemistry school, it was designed as a school. #00:34:15-7#

P: This? #00:34:16-6#

I: Yes. It was designed as a chemistry faculty, but then the war came and
it was never (.) well actually used as a chemistry faculty and it was gonna
be converted to apartments, but then our faculty building burned down (.)
and then the university somehow managed to buy the building back and then
(.) not convert it to apartments, but, but to our school. It has been the,
like/ #00:34:39-3#

P: It happened very quickly, like in six months they, they (.). somehow from
nothing they in sixth months it was working, not (.). perfectly but it
started to, and now they are not going to change it they are gonna keep it.
I heard that they are not gonna do anything new that they had in mind.
#00:34:52-7#

I: No they’re not going to build a new icon. #00:34:54-8#

P: No, but this is (.). I, I really (..) think that this is you know,
everytime you take the stairs is a lesson you know, you see how (.). they,
managed to convert something so quickly (…) which is interesting you
know, because we study architecture and we can see it around us, it’s all
relevant, there are buildings that you study architecture that somehow, are
irrelevant to the, you know in terms of just become working spaces and they
don’t somehow give you (..) something more about what you’re studying in
terms of their physical (..) reality, but here it’s, it’s, when I went to
the first, the first two months I was like always walking around like that,
looking around how they managed to do, and (.). it was nice. What else can I
tell? #00:35:45-9#

I: At Bath you don’t have any facilities like a, like a café, like the
Espresso bar downstairs or a canteen or whatever. #00:35:58-0#

P: No, no they had the coffee machines like these ones but then, no proper
(.) there was one (.). but no we, it wasn’t that good, it wasn’t nice, it
wasn’t popular so we had, cafés which were outside, the department, at the
central square. But, people were cooking and (.). making stuff in the
studio, so we didn’t really need to go to that, you know they had fridges,
they had kettles, they had, microwaves, they had everything, people were
living there I think. I’m pretty sure people were living, didn’t have any
house and they brought like a sleeping bag in. A guy was there always
first. I don’t know did he do it. (Laughing) Everyday first, somehow it
seems maybe he is in there all the time. But it’s, it was nice. And/
#00:36:53-5#

I: But you think that’s nicer then, people just making things themselves? Or, do you like facilities like a café or a canteen? #00:37:02-6#

P: A canteen is, is (.). nice it’s, of course a canteen is nice, but (.). having the option of, to go to the canteen and being able to make your food quickly at your studio without moving it’s somehow something I feel is nice when I stay at home and work. For, because I know I, I can really cook something, I have my fridge I have my stuff I know where they are I have, I would be able to cook really fast. Here, I have (.). for example when I want to eat go down and (.). the food is mostly you know the (.). I don’t know if I will find the food that I want, if they have food, if the cue will be huge (.). I will find somewhere to sit, I’m not really (inc.) most of the times I take the, sandwiches, the triangle things that they have from the fridge where (inc.) I know which one I like and I take it and I leave. But (.). it’s a (.). in Bath the socializing place which was, not only for architects in a way which was good it was (.). I don’t know if you been to the parade bar which is in front of the (.). it’s, it has an overview to the lake and to the/
#00:38:09-8#

I: Ah I haven’t been inside but you mean the side where the steps go down? #00:38:13-6#

P: Yes, yes there is a café next to, this is like the main, which is you know, maybe in terms of distance is the same to go from here to the, the (.). canteen. #00:38:23-7#

I: But just outside, in a different building? #00:38:25-6#

P: Yes (.). and okay, yeah you can arrive very close without going outside, but in terms of distance, it’s not such a big difference. It’s a, it, it, it’s quite close (.). but no the café in Bath was miserable, the one within the faculty it wasn’t even café, I think it was just a place with tables, and then different machines with, different stuff. Not, a bar, like, with properly big. #00:38:51-8#
I: Okay, they don’t even have that anymore. #00:38:53-4#

P: Really? #00:38:54-3#

I: No, when I was there, no, they don’t have any they just have crit spaces and lecture rooms and the studios and the offices for staff and that’s it. Yeah people still got the fridges and microwaves. #00:39:07-2#

P: And how come that you choose Bath, to, to see? #00:39:09-4#

I: Well, my teacher Jack he recommended it as, I first wanted to start studying here, to take this as a case study and compare it with industrial design, also here in Delft (.) but then finally decided I would do architecture schools only (.) and then I found the school is Aarhus in Denmark which, I found really interesting because they have many different buildings in the city centre, they form a cluster. It’s a small city within the city and you move around/ #00:39:38-4#

P: What did you call it? Aa/ Aalbouerg? #00:39:40-3#

I: No Aarhus, it is the second largest city. #00:39:43-1#

P: Did you, did you visit the one you sent me in the e-mail, like you said I’m gonna study Bath and then another place.#00:39:49-5#

I: Yeah Aarhus. #00:39:50-8#

P: This/ #00:39:52-0#

I: But, the other guy I contacted, he’s from Aalbouerg, that the (.) the other, you have/ #00:39:58-3#

P: Is it possible to sent me the name of this University which is (inc.) because my flatmate actually is doing an architecture school which is based on the splitting the faculty in the city of Delft here and/ #00:40:09-3#

I: Ah is he in/ #00:40:10-3#
P: In the DSD. Yeah. So they’re doing this studio, architecture thing, something like that. #00:40:18-3#

I: Yeah I know, a friend of mine is also in there. #00:40:20-1#

P: And maybe you can sent me the name of Aalboug? How do you/ #00:40:24-6#

I: No it’s Aarhus. #00:40:25-4#

P: Aarhus. #00:40:26-1#

I: I will sent it to you and I will sent you some pictures of how it looks and, but no I found it very interesting because well I’ve been in our former faculty building and this, huge difference it’s just one really big building (. ) and then I had to choose a third one and, well I looked at (. ) lots of European schools, but I wanted somewhere, I wanted it to be in Europe because of money, because I had to travel there ( . . . ) and then, well, Bath seemed really interesting the building designed by the Smithsons (. ) it was very small. #00:40:58-5#

P: Ugly building though. #00:41:00-8#

I: Yeah. #00:41:01-4#

P: And not at all what they said that it would be. #00:41:04-2#

I: No you didn’t go there beforehand? #00:41:06-2#

P: No no no no, I mean (. ) they (. ) you listen, their explanation about how they designed this building, it’s not really what it is, yes, they/ #00:41:18-6#

I: No I read about it, I read an article about it, about the building and the design and I couldn’t really make sense of it and then I got there and I thought well, still doesn’t really make sense to me, it’s a (. ) quite next to the bus stop. #00:41:32-6#

P: No no no, it’s, it’s not what they said, they said that one of main
purpose was to create this corridors (.) that they are connected also, with (.) open tutorial spaces. This tutorial spaces (.) cannot fit more than two people (..) and they all say that this spaces they want to have, open glazing to refer back to the city and to the, to the (..) to the context. But this windows really sees the bus stop parking and the place to where you have to, where you have tutorials you have a model and you’re a group of five, there’s no way you can do it a tutorial there so somehow, the main concept of mixing circulation with tutorial space did not/ #00:42:14-0#

I: Yeah it was designed for, for, for like (.) thirty people per year, thirty students a year so, and then taking in about a hundred, so it doesn’t fit. So they’re looking to extend. They’re (.) trying to get a permit and, and fundings for a new building, they’re working on that right now. And the second year students are in a different building right now, they’re in the one big hall (.) on the other side of the campus. #00:42:37-1#

P: Maybe something that might be of interest is like (...) and a reason why I wouldn’t go to Bath to do for example to do my masters because they (.) Bath is a very very good school to prepare you to find a job. If you see the work they do with all the, the way that they (.) do their, elevations, renderings images just you know (..) I think the level is really very very high, but (.) they, they’re really good at making somehow a presentation beautiful. Like it to/ #00:43:11-3#

I: Instead of the content? #00:43:13.0#

P: Yes, sometimes the content can you stay on the side when you move you have your idea in the beginning but if you see it doesn’t work they make you somehow (.) understand it and okay, move on, solve the building you know, they (.) never (.) give so much attention to make you, somehow (.) a thinker you know? Think about (..) not solve (.) think, of what this is and related to a theory to a precedent that was, not just a precedent that you like, a facade, it was a precedent that you somehow you understood it as a building, how it works, you find (..) somehow this, what was missing, the, they really know how to produce, good quality images and work and plans and to look (.) they might look beautiful, but the questions were not (..) the, were not (..) the right ones I think, you know they didn’t really have to
make them. At least at bachelor. And I think this is why Bath is, was rated so high in England, it is because people are finding jobs. And this is one of the main/ #00:44:22-1#

I: But maybe more in making these images and not so much in (. ) the/ #00:44:26-9#

P: Yes, in, in the (. ) for me at least there is a very big difference between the, being a designer and being an architect. In Bath, at least in the bachelor they make you very good designer, you have to, you learn a lot of stuff on detailing, on making, a facade of a building beautiful, how you can make it, the materiality you all learn this stuff, but (. ) this at least for me I think is, is a job of being a good designer (. ) but the architect somehow is a, and maybe the master degree is the one that makes you think more about that so I don’t know if the masters they do it differently but (. ) I felt that they (. ) they, they never really questioned (. ) the bigger idea behind the building, not, not just a small one/ #00:45:14-0#

I: Think about it critically? #00:45:14-9#

P: Yeah, critically, it was critically but somehow, not so much critical to (...) to the existing (. ) or/ #00:45:24-6#

I: Not questioning enough? #00:45:25-9#

P: They make make, they made beautiful introvert buildings, buildings that they somehow know how they work inside and what they can provide but they never (. ) question this building in terms of (...) what it is, to the city you know. How this could (. ) you do the site analysis you would do all the site analysis just but somehow, only for doing it. Not in the end. If you had a good idea on how to solve the plan then (. ) go, move you know, you don’t have to relate back. Sometimes, which maybe it was bad thing (. ) but I think that’s why in Bath it was rated high because, people are, becoming very good (. ) machines of, producing quickly and nicely and at very good level and (. ) the possible drawings. I went for my internship and I (. ) I knew how to do for example to do a 3D (. ) perspective section, because, in Bath that was the main drawing that you have to show, if you don’t have the
section of perspective (...) you don’t really present your work. So, and not just a line that you have to make it you know the lighting the materials everything you know to give it life, to make it like, very (.) crazy drawing. Which (.) was just a rendering in Vray you know and you press the button and you make all this (.) you put all these values to, Archicad or to VRay or whatever you want and then you press, this button and you wait ten hours and it comes in this image and then you edit it big in Photoshop, but the main work in done in from VRay. If you were good in VRay or, or, 3D Studio (.) you were in the right place you know you could really produce the quality they wanted, but (..) at least for me I think (..) I changed my mind, for this, I was (inc.) because I you know at Bath I had to, I wasn’t able to survive if I wasn’t able to do 3D renderings (.) but here in Delft I stopped doing that, I and I, because they never asked me and they said “no, maybe a rendering is not the best way to show your section, collage is better”. So (..) somehow I feel that here, I develop more, my personal (..) style and my personal thinking than in Bath it was more (.) accepting what was done there. #00:47:49-2#

I: And then reproducing it? #00:47:51-3#

P: Yes, which is good, I, I’m not (inc.) it completely I’m just saying, maybe for a bachelor degree it’s okay, but I wish (.) it was a bit more, also (..) critical (.) have you seen interiors here? #00:48:06-9#

I: Yes. #00:48:07-6#

P: Interiors is I think (.) the same mentality as Bath, worst version I think. They are not really producing the, the (.) quality that depth of work that they did at Bath for example but they have the same mentality you know, where if the plan works the (inc.) work building works then/ #00:48:26-8#

I: Yeah it’s about the models, it’s about the looks of the drawings. #00:48:30-6#

P: Yes, yes, yes they’re not going to question (..) what you’re actually criticizing (.) you know? I mean, in Interiors I did it my, last year I (...) we had this, they have this tendency to tell you that the project has
to resemble what’s next to it. And we did like a, it has to fit to the context in terms of, actually being (. ) similar, like in a Greek island, you’ve seen the Greek islands where every house is similar? And that makes a certain kind of homogeneity, and they like this and they said that a city should also be like that, for example I did a project in Rotterdam and (. ) they, they, the facade they decided that we’re doing it copy paste elements from (. ) a facade from, the building next to you ( . ) on your building to see how it is. And people that actually developed this facades (. ) not a lot but actually making a bit different facade of their building from the one next to it ( . ) were good projects and the actually said “yes you try to be, to fit the context”. And I told them “no, personally I think, that when you do that you don’t fit to the context, you don’t even criticize it, you don’t do anything about the context you just accept it (. ) you copy, badly I think, you don’t even understand it and then you actually say that you are you know, part of it”, but no if you want to be part of it you have to be critical to it. But they said “no no no, that is not, we believe that (. ) architects should not do freestanding objects” of course, they ( inc. ) I agree, but students are not architects, students are here to (. ) make their own critique on what is there and then, of course my building is not gonna be built, and I know that but (. ) the ideas that I get out of it will stay. So this is one thing they said “no no no, here (. ) you have to fit to the (. ) to the ideology of the studio”. Yes, anyway Bath was closer to that, I think. A bit more critical, not, I was very disappointed with Interiors I felt that Interiors was a good studio I heard ‘Ah Interiors is tough’. #00:50:33-7#

I: Everybody say it’s hard. #00:50:34-9#

P: Yes it’s hard because you just, have to (. ) do all the time but not think (Laughing). #00:50:40-6#

I: Yeah not thinking just making and building it’s/ #00:50:43-3#

P: Yes it’s research by design. #00:50:44-9#

I: Yeah, yeah it’s not really my thing. But, your, your workspace at home (. ) could you describe it for me? #00:50:52-9#
P: I’m, I must say that I’m really lucky I think, this is probably the most beautiful (.) working space I ever had. Because it’s facing the canal. And I have a window which, to, there is a window in front of my, it’s my (.) my desk here, my chair and there is a window exactly the size of my, desk and I have my, a view here and I’m working and I can see the canal and I see people walking I see, but I cannot listen to them I cannot, I can basically not look at them and they’re not interfering and it’s not so busy. It’s, it’s (.) a big investment that we did with my flatmate which makes a big difference if you work at home is we bought a printer, an A3 printer which makes a very very big difference. If you can print at home (..) then you really don’t need to come here (..) only for tutorials you need to come here, but if you have to print you have to be here, because sometimes you need to print quickly something you have to trace it you know so somehow this was a very big addition, having a printer at home. It is in the living room which somehow people say, they don’t like to work because it’s (…) it’s a sofa close to you, you, you know, the kitchen is also close to you, somehow (…) you end up thinking of food or, the couch and you stop thinking about your work. Personally this doesn’t happen to me I, I, I if, if (..) let’s say that you have to work for, you decide today and wake up and you say I have to work ten hours. I need ten hours of work today, I know it, and I cannot escape from it. For me at least if I think I said that in the morning there is no way that I’m not gonna do it, maybe it’s gonna happen in, within fifteen hours because, the, the five hours I will be doing (.) stuff around, but it’s not gonna be ten hours straight, but (.) at home you can somehow I somehow feel that this hours are mine like you can really put them this, divide this ten hours within the twenty four whenever I want and how I want and I do it. Somehow I feel that I learn that because I work (.) in times alone so I have, discipline in this sense but, if you have to work ten hours here and you’re you know fighting with the clock, it’s very different. It’s very different, so I think I, at my place, this is a nice, something that is really nice, I, I really like it. I, do my/ #00:53:29-2#

I: But you live together with one person? #00:53:31-7#

P: Yeah, just one, one. #00:53:31-9#

I: You share a flat? #00:53:33-7#
P: Huh? #00:53:34-2#

I: You share a flat? #00:53:35-5#

P: Yes we sit (...) it’s a two bedroom house. But (.) she also has her (...) office, desk (.) next to mine in like the same, in the living room. She is also very quiet. She doesn’t like noises, so it’s somehow it/ #00:53:57-6#

I: You’re working both at the same time? #00:53:59-2#

P: We don’t feel that you know (.) we want to be alone. It’s of course if, here the room was half (.) for example the room, on the back of Interiors, it’s a good size. I wouldn’t mind working, when I was doing Interiors I actually worked there a bit because, especially in the beginning we had some group stuff I really spent time there, this, there it’s quiet. We close also the door outside you know, to (.) you have the tables in the middle that you can put the models you know it was a nice (.) configuration, here (.) it’s different. But (…) the (.) the, at home you (…) I don’t know I think it’s something personal, personal for example I told you, for example when I have to work ten hours and people say if I have to work ten hours I will not stay at home because I will work half of them. For me at least it’s not a question I will do it. I, I, because I know if I don’t do it I, it’s not possible it somehow will not let myself do it, not doing it but/ #00:55:00-5#

I: You don’t get distracted? Like things in the house that like //cleaning, or cleaning up?// #00:55:04-7#

P: //Of course, of course// there are days of course. But at least for me when I wake up, I have to clean **everything** before I start. I have to have a (…) you know my (…) desk (.) clear, my everything you know, perfect like a, I won’t be able to work in a messy place for example, I can make it messy, throughout my day I don’t care keeping it like, but somehow yes I spend time at the beginning of the day, cleaning up, but this cleaning up for me at least, mentally it helps me to (…) slowly, slowly introduce myself to studying, and in the end (.) it will be, I will start in a very nice and clean space. Which makes a difference. But, I’m not gonna spend a
whole day cleaning, I’m not gonna spend the whole day cooking I’m not gonna not spend the whole day going to the kitchen and looking in the fridge to see if I want to eat something and close it and then say no, I don’t have and after five minutes check again. Because somehow, I’m not gonna do it. A nice, I don’t know/ #00:56:03-2#

I: And do you work with models or do you? Like physical models? #00:56:09-8#

P: I must say that this was the (.) one of the positive things of Interiors, they made me work with physical models more than I used to. And I used the workshop a lot and (...) I think this was (..) but, no at least now I’m, I, I have started a lot working with collage, I like a lot (...) using images, even more of the time mine, but sometimes also from the internet, you make a selection and probably, I will (.) I really like this mode, because a collage is, the nice thing you, you really choose everything you know you, you make a wall and you want to give it a texture, you don’t put it on VRay and you press and then you take (inc.) no, you do it yourself it’s, which concrete one, which is part of the image you want, it’s, I, I found this (..) very interesting. In the end (.) I, must say that I feel bad that I was never and in Bath I was never so pushed in working with, physical models (...) as a prerequisite because sometimes you do, but somehow I (...) I don’t feel that (..) the ease I would prefer to go to the computer and start solving on 3D mainly, to see how I would feel it inside and feeling what different (inc.) instead of building the model. Which is bad thing, people should do it and Interiors we did it and I still think I learned things that I didn’t know (.) but I am not used to it. I prefer 3D and probably this is bad. #00:57:41-7#

I: (Laughing) #00:57:43-0#

P: Bath made a design king with 3D. If you didn’t know (.) how to do 3D, you weren’t able to study. And not crazy, they’re not like, Hyperbody in AA style like (..) but (..) you have to know how, to make, your design 3D, if you don’t know (..) you have to be really, good in drawing. Some people they didn’t use it, actually one friend of mine was (.) always saying no, I’m not gonna use it computer (inc.) she was doing all the drawings with hand. In the end, she regretted it I think, because in the final project,
she had a really good project but she didn’t have the time to produce everything on hand you know, it was impossible what they asked and the you know (..) but she had drawings that were beautiful and (..) that were not just made from the/ #00:58:34-0#

I: So you, you, you don’t make models regularly, maybe only for the final presentation? #00:58:38-5#

P: Of course for the final, I believe that when I have developed my (..) scheme then I feel more confident than to start doing the model because somehow I know that (..) it’s not so much an experimental model it’s more like a representational model which (…) yes of course (..) I do it and we have to do it also in Bath, but (..) this first models they are also important and I feel bad that, I was never really pushed to do them. Only/ #00:59:06-7#

I: But is also like a space limit that you don’t/ #00:59:08-7#

P: No, no, I don’t, //I think (inc.)// I can make a model it’s not. You know most of the working models they are, you know they are not gonna be even bigger than this size you know, they, you can most of the times you can really do them everywhere and and you don’t need the workshop. Even the workshop you really, you need to some, it can be an experimental model, but somehow the (..) I think the ones you’re referring more (…) you know the really, quick (..) experimental quick models to see something. But (..) I somehow, I’m lazy and I prefer doing them from my computer where I can build also for example the whole context around my site, quickly, have all the buildings like making a, you know I (…) I think it’s not the best way, but somehow I’m stuck to it (inc.) in the last year of my studies (Laughing). #01:00:01-9#

I: //Or is it just for, you’re not used // Well I have the same feeling. I’m not that, I usually I don’t want to make a sketch model because it takes so much time to, I’m not that quick making, so, yeah this semester I just started to, I can also, not a king, in modelling but I, I find it easier, easier to model in 3D and see if it works or (..) and then just make a 2D image of it or/ #01:00:28-2#
P: But (...) for me, the which again I feel bad is that in Interiors I, we had to do these physical models (.). I had to do them 3D first, to know exactly how they would be, to control how I’m gonna cut and the pieces and make it. Which is somehow it shows that the ability of mine to actually do that in my mind you know and you’re able, when you start doing physical models quickly without really thinking about it (.). you actually do, but it happens in 3D it happens in your mind and somehow I just have to do that, either way, you won’t be able to be fifty years old and spent your time being in front of the computer to be able to do it yourself. So I think, also if it’s for a physical model it’s like (.). conceptual model, that needs to be physically built, I prefer I find it much more easy to actually make it in the computer, I have all the pieces, make layers of everything so I can really see that, when I cut the pieces will fit together, but this is not anymore an experimental model. (Laughing) #01:01:33-0#

I: No no, it’s more like a final model. #01:01:35-7#

P: It’s a model that you did it on the computer. You know, you actually evolve it on the computer. I (inc.) probably the exercise to do it yourself without (.). I’m not good/ #01:01:47-9#

I: But, I don’t think it’s good or bad, it’s just (.). different way. #01:01:52-0#

P: I don’t know, they never pushed in Bath to actually (.). no they would prefer a lot a really good rendering, a really good section of perspective very, a really good final model maybe in the laser cutter and works with the nicest materials and nicest, you know make it beautiful but (.). the/ #01:02:10-8#

I: Yes this is really different from Denmark. Or at least in Aarhus where I went they’re really physical, they’ve got very good workshops, and it’s also open twenty four seven and (.). and, things get really physical, everyone is building everything, they’re building chairs, they’re building (.). well, every small model, they’re everywhere, they think through their model (.). instead of, drawings or they do drawings but, that’s very different. But then their studios fill up, with all the (Laughing) materials and the models and it gets very crowded, so/ #01:02:46-0#
P: No, somehow I feel that we (...) we really need to start moving a bit away from the laptop you know we (...) personally you know I end up working all day, and I, it’s ten o’clock in the morning, and so in the night I say okay I stop now and I try to do something else and I can’t because I was in the screen like ten hours (...) and really my communication skills are low. I cannot (...) I don’t even want to communicate. After that I want to just, sit down, maybe, you know have something to eat and go to sleep or watch again something on the computer to fall asleep you know? And, all day being (...) like that, you know in the end we all are gonna have problems with our hands with our backs with our, you know everything. So, and somehow we have to also be able to without computers with our minds, so somehow I said this semester (...) I will try to use more collage and that kind of stuff instead of painting. Of course with collage you also spend a lot of time on the computer because I, it’s not a physical collage it’s, but I take physical paper and cut it, it’s again on photoshop and when a collage has 300 layers (...) you understand how long you’re in front of there. #01:04:01-0#

I: Yeah I know, I, I usually make a 3D render like a vector render with just the lines and then I will just fill that in in Photoshop, Illustrator, just color it in, put the people in. Because that’s quicker than doing a real render, and, you can tweak the style a bit, you know, yeah. No, but do you, do you pin things up at home? Because you’re in front of the window, you work/ #01:04:24-8#

P: No no no, but we, we have a wall behind the desk, which is very good, we put like paper (...) because we cannot write on the wall, we have put like this cheap paper that you have with, we make stuff there but/ #01:04:37-7#

I: But it’s next to you or it’s behind you? #01:04:40-2#

P: No no, behind me, behind me. But, no I, I don’t/ #01:04:43-9#

I: But that’s quite far behind you then? #01:04:45-3#

P: No, //if// if, no, this distance, and this is the wall here, this is my, even, maybe even closer it’s, it’s a weird plan, (Drawing) the house is like there is the living room there is the (...) no this is the(..) dining
room for example with kitchen this is the living room and then there is (.).
a corridor here in front with, windows, and then we, the, the (.). tables
are here and you have the walls (.). of the rooms behind us, somehow it’s/

I: //Or do you have// So you’re sort of in the corridor? #01:05:16-6#

P: Yes, it’s, it’s a two meter wide corridor somehow, that connects the two
things so, and we put the, the desks here, there, and the corridor has a
wall on one side and windows on the other, we use the wall as a (..) pin
up. I mostly do it for essays, because I sometimes when I write an essay
I’m, losing myself so somehow when I have this big paper and I (.). need
bubble diagrams, that I wanted to say that connected to that then to that
and then find out, no there is no connection between the three, I find it
in nicer when I do it in a big paper, but I don’t really pin up. I don’t,
no. #01:05:55-3#

I: Is there a reason? #01:05:55-8#

P: No, because, most of the times the, the drawings that I have are A3’s .
If they are crit drawings A0 (.). probably I will print them the day before
the presentation so it’s not a, that I have them pinned up. But I will, so
probably it’s most of them A3’s that I have next to me with tracing paper
that I just work on my, I don’t have them/ #01:06:18-5#

I: You don’t put anything up to remind yourself of anything? Or just to
keep ideas on the wall? #01:06:23-7#

P: No, I (..) on, on this matter I must say that I am completely absent
minded. You know, I live in myself. #01:06:30-4#

I: You keep it all in your head? #01:06:33-3#

P: I think I keep it, but it’s not true and I don’t. I, I don’t think you
have, when you have it on the wall you also do it. Somehow I feel that (.).
I have more priority in my mind I know what (.). I think I know where I’m
going so somehow I haven’t felt so much the need to (.). to put them on the,
on the, on the wall. The only time that I do it mostly is when I’m arriving

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to the end (.) where I want to see that I have everything. That I didn’t actually forget something and I (...) when I want to see where I’m gonna put, the presentation stuff sometime I have them printed and I start doing this thing //to make my story// you know when I (.) personally I spend a lot of time I spend the day before the presentation not drawing or you know doing stuff, you have like six months of doing your project, a day before not gonna make the difference, I think many students are staying awake until the (. ) five minutes before the presentation they are doing the last drawing. Personally I think I don’t know, what have you been doing in the next six months, in the last sixth months? How, they’re not very good in time management, but anyway I say that one day before I stop, I feel that I will try to have it ready and then one day I will just spend it (.) to prepare my presentation, because (.) really ( .. ) I think it really good for a presentation, a prepared speech. Prepared that you know, you spend time ( .. ) two hours to make really your speech. It’s not that you’re gonna get a better grade or anything you get, you might get because your presentation will be more ( .) coherent but ( .) you will get the feedback that you want. You will get, and you will not forget stuff. I remember ways, that I never done that and I went to the presentation and I ( .. ) I ended up saying stuff so quickly because I thought I forgot that I forgot that and in the back of your mind it works and you start saying stuff like you think you’re saying it nicely also so in the back of your mind they make sense ( .. ) but to the mind of the other guy they’re like yes okay finish up we ( .) so I always found that making this ( .) spending this day to make this speech good it’s a very ( .. ) it was for me at least is the best way to, get the feedback. Because in Bath it was never the day of the presentation you’re graded. Because they would give you two weeks ( .) to make the portfolio. So, the presentation day was only for ( .) the final feedback, the final official and feedback that you get ( .) two weeks later you have to produce, it was always a report like a booklet with all the, which I liked it because you could really ( .) take the last presentation as a feedback and then make this booklet ( .) your project and then, they would grade you with that, and you also have a booklet ( .) of your project. //When I did my portfolio, it was so much easier to// you know, I know I have the drawings there but I know it was. Here they want posters. In Interiors they don’t even do a presentation, it’s ( .) competition style. #01:09:36-4#

I: //Layout physically// //Which is really nice ( .) is was easy// I have a
question about Bath, like when you choose a studio, to sit, like when, at the beginning of the semester, did you have any special (. . ) was there a reason to sit somewhere, like/ #01:09:51-4#

P: Personally I prefer corners. #01:09:52-8#

I: Hmm? #01:09:53-6#

P: Personally I prefer corners. Because (. . )#01:09:56-8#

I: But you’re always in Bath, you’re always with your back to the room right? #01:10:01-5#

P: Yes (Drawing), but for example if this is the wall, the corner then there’s one table here and one table there, the actual size of the tables is this one but you there also is this one. This is a good extra space for (. . ) and I always like to be here or here (Pointing) as, I didn’t really care about the window because actually the windows were most of the times (. . ) blocked with like you know tracing papers and stuff so (. . ) and lighting was always from the top if you remember like // (inc. )// #01:10:31-3#

I: //At the top studios// At the top floor. #01:10:32-4#

P: But I prefered corners (. . ) for some reason, maybe it was space related (. . ) and (. . ) also, I maybe it is because you know when you have three desks and you are here you always have two people next to you (Laughing), when I’m in the corner, you have (. . ) you, on this side, this guy is not next to you, you know you understand it’s not/ #01:11:00-0#

I: You’re not seeing him? #01:11:01-2#

P: Ne/ yes you can really (. . ) when you’re in the middle of a straight line somehow it doesn’t feel that you (. . ) I like to be isolated, when I work. I’m not an unsociable person, just when I work. #01:11:15-2#

I: No I understand, then, I don’t like to be in the middle (. . ) of these long islands (. . ) I always sit at one side and I usually claim more than
half of the island, except when people start filling in and (inc.) I know that they won’t (.). sit right next to me, because I don’t like that. But I don’t like to be in the middle, so one on either side of me, I always sit next to, the windows. #01:11:38-1#

P: I think it’s a (.). it’s normal. Being in the centre is not good. Centres are not good. (Laughing) #01:11:47-1#

I: But you didn’t, you didn’t have any problem with people, like, with your back (.). towards the room then, if people get up behind you or walk in you can’t see, see them it’s not a/ #01:11:57-4#

P: I, I don’t (.). I don’t it’s so (.). nothing happened but I can remember if it happened it wasn’t something you, you would say ah, it’s bad, you know you could laugh about it if you for example hit someone with the back of your head because you couldn’t see and you went back quickly and (.). something happened maybe a model fell down then this is not good but no, this and I never remember (.). anyone complaining about studios. That’s actually something (.). that I realize now. Here I find (.). very often, there never, I never heard like “studios are not nice” or, I heard that (.). some studios were not clean (.). but there they wouldn’t blame the studio, they would blame the student. You know they would have like a couple of students that they (.). they leave everything messy they don’t care about their garbage and stuff. But only in this way, with such a small studio can, you know it’s not up to you it’s up to the student. So a small studio can really have this problem that (.). after a while it gets really filled up with stuff and maybe it’s not only garbage it can be model materials can be foam, can be paper can be (.). and it’s up to the students to clean it and everything. The cleaners not coming in. So they’re not allowed to (.). change things, to give place. #01:13:16-6#

I: Yeah, no I had some students I interviewed they complained about the noise (.). that people were not working in the studio and then, they were, like distracting the other students. But that is also more a problem of (.). attitude of different students then //students.// #01:13:32-7#

P: //Yeah I think it up to the// student I think that (.). not, but I don’t know I think it would be nice to have (.). to give you both qualities. For
example in Greece, something that I (..) found really nice and I didn’t know it is that, in, when you’re in a graduation year, normally you (inc.) studios that, have this (.) separating element that they, they make, make themselves but, when you are in the graduation studio they give you this (.) private cell, somehow. A space which is only for you. And it’s, even has it’s own door, you know. It’s not that it’s/ #01:14:10-2#

I: A very small private office? #01:14:12-2#

P: Yes. Something like that which is (..) just for you for your graduation you are responsible for it you keep it for one year and then (.) you work there, it’s one next to the other, and (inc.) personally I would really like (..) to have this. If I could be here, if I didn’t have space at home (.) for many reasons you might not have enough space at home. I would really like to have somewhere here to really (..) you know give me a private space to work. I think many students like that, it's not only me I think. It's, people somehow when they want to work in privacy (..) at least some parts of the project. #01:14:51-4#

I: So you wouldn't miss the contact or you would get that, if you would walk out the room and go somewhere else? #01:14:59-0#

P: But you know it doesn't mean, that when you, when you work in an isolated space that that the space around it is isolated too. It just means that you, there you can really (.) isolate it yourself. #01:15:09-5#

I: Here people are working but if everyone's headphones on and they're all, yeah/ #01:15:13-8#

P: It's the same thing, but (..) it's, I think the wrong thing that you need your headphones to do it. (Laughing) You wouldn't be able to do it without headphones (.) or you know, I don't know. We cannot have everything, you know? And I'm glad, I like, I like this faculty I think it's a (.) it's interesting. I would change only, if it was twenty four seven, believe me I think this studios would be different. It wouldn't be like that. Like every time you come here it's everything clean, what the fuck, no. Everything is like/ #01:15:49-0#
I: Yeah but we have to take everything away because we don't have our own/ #01:15:52-6#

P: But, but if I leave my model here, I will, I won't be able to sleep at night, I'm not sure if I will find it you know, if I, someone throw it or someone will don't understand that at night it's fragile for tomorrow and he might think that he can you know, sometimes I somehow I don't feel I can leave stuff here. No way, only in, in the, in the lockers that okay limited space for the model. You know (.) every time, probably you come here often? Being in the studio every time in the same table in the same place? #01:16:23-7#

I: No, not this time like last semester I (..) for the for like most part, for the first half, I sat in one, particular spot. Or, that's not true, I sat at one spot and a girl was sitting opposite of me and when she left, another guy moved into her spot, but when it got cold, then I was sitting, there was no heating next to me, and it was really cold and I decided to sit in that spot. Where she sat and where he sat and then I just claimed that one. And because I'm studying workspaces (..) Jack also told me "you should sit somewhere else" to try out the space and yeah so I tried and I went to the back of the space to sit there with other people (inc.) and since I've come back from Denmark, because I left the studio downstairs and then went to Denmark and came back and we were here and I'm still, I'm usually now at the same table with a couple of students that sit regularly together, since they started ExploreLab. And it's nice, but, like, climate wise it's not the best spot because the suns shines in your face, it's too cold it's too hot or/ #01:17:42-1#

P: That is, when you are (inc.) today is a nice day. #01:17:47-3#

I: It's a nice day but when it’s sitting behind my laptop, with my laptop and I’m trying to work and the sun is heating my face it's/ #01:17:54-9#

P: No, no. #01:17:55-3#

I: So today I was sitting next to a window and then I moved like two meters (.) to sit, well to, closer to somebody else, than I usually do, but then I’m in the shade. And then I can work. So I am now actually claiming two
thirds of the, table just with my stuff, so, but I don’t really have a, maybe now, a fixed spot like last week I’ve sat in different, different places. Just trying out. You never know who is gonna sit next to you. Or I can (. ) predict who is gonna sit where because I know also because I have been studying the other students. So I know, that some people have preferences for different kind of spots. So I know that probably be sitting at the table and where at the table so I can choose to sit next to them or not. #01:18:47-7#

P: Are you doing, are you in you second semester of Explore lab? #01:18:50-4#

I: Yes. #01:18:50-8#

P: So you doing, so you do P3 and you gonna finish this semester? #01:18:54-5#

I: That’s the plan (. ) I am not sure if it’s gonna happen but it’s the plan. To have a P4 end of May and then finish in the end of June. #01:19:02-2#

P: Yeah, I, probably I will I would like to, because my project what I have in mind has this now which is very early, probably might change. Is that, I want to, to convert buildings in the centre of Athens in this places that they are now residential blocks, with empty apartments and abandoned apartments and (. ) to convert them to student housing. But somehow, students merged with living. So living and, studying and living together. Which is somehow what I, I like to do. Like I want to be able to, to to, to work and live in the same place. But I, I like to have the option to quickly you know get out of my private space and be with other people. (inc. ) if this space was in close proximity of my space, of my place, like really, it’s different to have to travel, five minutes to go somewhere and then getting out of your own and being in a production space. So what I’m thinking of making this new typology of university, not for architecture, in general for, in general it’s a critique on how we produce. On labour how we actually we/ #01:20:23-5#

I: We separate/ #01:20:25-3#
P: And, and, and I’m trying to criticize that (. ) nowadays, the product, the product of our labour is not material anymore, is not that we produce cell phones cars you know like, we all used to do. We produce, immaterial intellectual property we, it’s you ideas your knowledge your language that you actually produce. So I’m somehow trying to make this merge between living and working and the main, the common, space which somehow this happen this space to production is the working space. And I would really be, for now I haven’t really done, how, in, in which different conditions people produce, because, now you’re looking for architects more. But to be more generic, on, this space could be for architects, for law student, for you know, it’s like the library. It can be anyone and study anyone but you (inc.) same space. So I be interested to see what different production spaces you have in mind because (. ) it’s something that I really want to see. How this/ #01:21:37-6#

I: Funny like, when I started with my project Richard also, quite a few times asked me if my students wouldn’t be also living or sleeping at my faculty and I said no. But that was because I really wanted to make yeah for me I wanted to make a separation between work and life. So that you are actually (. ) living in the city and then, working at the school. But I do find yours an interesting notion and interesting, it reminds me of a monastery (. ) a bit. #01:22:07-1#

P: Yes, it could/ #01:22:08-5#

I: But then a modern kind of monastery. #01:22:10-4#

P: I think a monastery would be a very good precedent, to start, in order to make this. Because they have this cells and then the common spaces. They somehow (. ) I don’t know what they produce, but they produce stuff. #01:22:21-7#

I: They are also closely related to universities, they, they, they started to be the first universities. #01:22:27-1#

P: Yes, yeah that’s true. #01:22:28-2#
I: I would be really nice. #01:22:29-7#

P: But (. ) you know, it’s a (. ) it’s more a critique that now you’re (. ) if you consider yourself like a (. ) but you’re producing something it’s not like all day it was limited in a certain time table, a certain you know space. Now it’s more ( ...) there is a transformation. And somehow it this transformation is happening in the way we produce (. ) the way we produce also transforms the city that we have and the you know the communication or collaboration and somehow, this is what I am trying to see now somehow //(inc.)// #01:23:07-0#

I: //No, but I// can feel what you’re saying. Because, like, I also work, I quite often work at home because it’s too busy here or I feel like I ( . ) be more productive at home. #01:23:16-3#

P: And you live in Den Haag? #01:23:17-2#

I: Yes. So I come here, today by car because my bike is in repair but I usually come by bike, that takes about thirty minutes, thirty forty minutes. #01:23:24-9#

P: By bike? #01:23:35-7#

I: Yes by bike. #01:23:26-4# So everyday, so I have to choose which stuff to bring and there’s some stuff in my locker and so kind of being split between home and here is, less than ideal I would, I would rather have one ideal workspace so if that’s here, or at home, but well they’re, just/ #01:23:43-1#

P: Well for me, if I was you it would be impossible to do that. Coming with a bike, I would do it once, twice, maybe three times to see it, have the experience, but I, but, I wouldn’t be able to that, I think if I had to start my day by thinking I have to bicycle for half an hour like to arrive to a place which I am not sure that it gonna be crowded or not, silent or not ( ...) warm or cold (. .) but I think this is me, this is/ #01:24:12-7#

I: No no, but this is why I started my project, because I work here, I have been here for quite some years now //and I// it interests me that,
sometimes I go home like yesterday when, you, I couldn’t find you and I was working here and then, then I feel like a headache coming up because the ventilation is not so well in this space, and then I just decided to go home again and work at home. So I take everything with me again go home and work some hours until it’s dinner time. And it’s not ideal, but yeah, to me is, part of my research also to/ #01:24:45-7#

P: /May be you (inc.)/ But I’m sure that you, you, you somehow enjoy, at least more than me the, the time in between. You you/ #01:24:52-2#

I: I, I, I need this/ #01:24:53-1#

P: You enjoy the time and that you are in your place, in the time in between being in your place and here. You enjoy possibly you enjoy being on the bike, enjoy being in the/ #01:55:02-8#

I: I, I come by bike, and I for me, I used to live, right next to our faculty, the former faculty building the one that burned down and I lived right across the street. So everyday when I started out as a bachelor I just two minutes before I needed to be there I walked over, went in and when I got out I was home. But for me I need a kind of separation, because my mind keeps working (.) on the project, and on architecture all the time. And (…) going on my bike and taking the time to, just physically do something(.) just transporting myself (.) it helps me clear my head and, and, and be social again. #01:25:42-0#

P: No I believe/ #01:24:34-1#

I: At home. But that’s not the same for everyone, I need that kind of/ #01:25-45-4#

P: I think, I think it’s somehow/ #01:25:48-0#

I: I like some sort of distance. #01:25:49-6#

P: I think it happens to, if I also do that, I will also feel that I cleared my mind I think this is somehow it’s (.) it’s something that would happen (.) for me it’s that (.) probably the, I don’t want to clear my
mind maybe, I don’t want to/ #01:26:06-6#  

I: Then you lose you ideas? #01:26:07-6#

P: No no, I I’m not sure if you lose them or not I, I somehow I prefer being (...) when I’m doing a project (...) I prefer having this in my mind (...) not (...) I don’t know how to say, I prefer being confused. Somehow, I and in the end I will try to bring the order but somehow I(.) I don’t feel that I need this time, of (.). in between to clear up my mind. I will do that when I finish work at my place and prob/ most of the times I do it before I go to sleep, when I go to my bed and then I close my eyes and think for the next, when I was working, if I worked ten hours today and then I go to sleep, I, cannot stop thinking of project. And for me, it’s interesting, this is the time that I, somehow (.). conclude what I did today you know befo/ you close your eyes you start to think what you did and somehow you find (...) you don’t write it down you don’t do anything but I don’t think it’s gone. I, I I hope. #01:27:10-0#

I: (Laughing) No no no, no but I, I read something about it but to me that (inc.) break and then, some of my best ideas came on the ride home, because then, like for weeks I was trying to solve a problem in my bachelor project the last project, and, and I was trying to fix the parking garage the entrance and it was so horrible and then for weeks I just tried to solve it and then, I tried to now think about it and I was driving home and, and then it hit me. That I didn’t need to make a parking garage, that I just had enough space to make the parking places, just on //ground level. And this/// and for you, you do it at night? But I have it at the end of the projects when you’ve done a lot of Autocad and you’re drawing and I finish and if I don’t finish on time, then I just fall asleep and then trying to finish the drawing in my sleep. So I’m just/ #01:28:02-7#

P: //This is very interesting point// Yes yes yes. #01:28:03-0#

I: But then I wake up and it’s not finished and I’m really tired. So it’s (.) to me that is a bad thing. #01:28:08-8#

P: I think what, what you are saying isn’t because you say that maybe for you this in between in space (...) is your way of zooming out, you know.
Sometimes when you do it project you, you start from far away and then you go closer and then you start designing every single thing you know and (...) you forget that you have to go there and see it again, you know from this scale. And somehow when you work work work, and you don’t have this space of, you forget this zoom out. And I think maybe your space in between is your zoom out (.) process. For me, it’s when I sleep. When I go to sleep, before I wake up. Or when I clean. For example when I, when I, before I (..) start working and I clean. I really organize. My, I’m not just cleaning I’m thinking of (...) now slowly slowly, I put like an alarm that it gonna take me half an hour to, to clean in this half an hour I need to be prepared when I start, to start doing stuff. So it’s not an hour of cleaning and taking care of this it’s about thinking and organising that and then when I go to sleep, concluding. Somehow. If (..) I’m not, I won’t be able to (...) to do that daily, like separate myself, like you do take this distance daily (.) as an activity which is for example jogging maybe to walk, to run

I: Yeah I go running, I need to do exercise/ #01:29:41-3#

P: This, this is actually people say it is the actual time of everything you know, “I work all the day but when I think is the way I may run.” For me I think (..) I cannot do that. I don’t. I’m not saying that it wouldn’t work somehow I don’t feel it. It’s maybe something that you get, that you have to get used to it and then you’re addicted to it. Many times when you do that stuff (.) for example, running, you cannot stop running. You know you have to you need it if you haven’t run for a long time you have to go and run because, you feel it. Maybe if something if I push myself I would do it, but/ #01:30:21-3#

I: No, but if you don’t it, that’s (.) it’s different for everyone. #01:30:25-4#

P: Yes. #01:30:26-9#

I: But I, I find it interesting your project of, merging work and home, and trying to make some sort of well, not not specifically trying to make a separation but I specifically chose not to have people sleeping in the, in the school. But they could be close, I mean the students could live right
P: I think it is of this different let’s say typologies, give different (.). openings. It’s what you want to (..) criticize. If you think that this space in between is important, because I think this is what you’re claiming in your project you don’t if you want to separate production from living you give (inc.) to this space in between which (…) someone would criticize and, (inc.) maybe it’s not going to exist, you know maybe you won’t be able to separate it. And maybe this is good, maybe it is bad I don’t know I’m not saying I’m not saying, I’m not doing this project because I think it’s good to merge it and testing is a good exercise but understand possible scenarios. #01:31:29-7#

I: (inc.) good? #01:31:30-3#

P: No, for example this might be, somehow feel that we are (..) going there many elements that somehow, refer to this reality. But I think you’re criticizing that maybe you know you have to (..) you don’t need to (.) to produce or work and live in the space but you need to, maybe to detach yourself. #01:31:50-4#

I: Yeah but I do feel that more, that you should be able to personalise it more. Like, like you said like this is very clean and, you can’t make it your own and can’t adapt it to what you need. #01:32:01-8#

P: What do you think, if for example now you bring, materials here you start making a (.) small installations here, do you think that/

I: Facility management would be really really annoyed with me. #01:32:13-4#

P: They will be annoyed? #01:32:14-4#

I: And they will throw it away or/ #01:32:15-7#

P: But will they //throw it// at the end of the semester (.). or tomorrow? Or //maybe the same// day? #01:32:20-4#
I: // (inc.)// // (inc.)// Probably next week or something, they would come
and say that it’s not allowed or it’s a fire hazard I think. #01:32:26-6#

P: Yes yes they will tell that it’s (inc.) #01:32:29-5#

I: So, so that’s why, and being those tables are very heavy I haven’t tried
to like move anything or insta/ or make a different/ #01:32:38-0#

P: You have to (. .) we did a project, in Bath that was (inc.) architecture
school but in Cambridge and we designed our own tables. Tables, modular
like all the same size but with (. .) that somehow this modular could allow
different, grouping to happen, this could open close drawers sizes
everything that somehow becomes your personal desk but somehow also becomes
part of, you know it can be, and for example for a, we said that, that the
first year studio would be, create you know, get into the studio, this are
your desks all together packed no, no configuration like really not
functional at all (. .) and (. .) making exercise of how to create different
groups of this and you find out we need to have groups of three, make this
space with this tables, good for groups of three. And groups of five.
Individual this somehow was an interesting (. .) exercise. And, it actually
what they did is we for the studio because we said that the studio is an
open generic space we cannot really make something totally fixed because
then you don’t allow students, to take control. We only designed the table.
So (. .) maybe you can, you can think of/ #01:33:58-5#

I: Yeah I was //also trying to design// #01:33:59-3#

P: //this (inc.)// are not good, this/ #01:34:01-9#

I: No no no no, no because when I was in Denmark in Aarhus they also had
these trestles these, well feet and then you have a tabletop, but they were
loose and everyone gets one and also a chair a task light and a waste bin.
But at the beginning of like the year then they’re all in a corner and you
just take one and you assemble your desk (. .) and the other ones, and
there’s a, a guideline for like how to assemble, to arrange the desks in a
room for firesafety, but if there is more or less students you can just add
or remove desks or you can switch them around, they’re quite flexible.
They’re quite low, so, quite some students have brought in feet from IKEA.

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Which are height adjustable and which you can slant. So you see people that have hire desks or slanted desks so I’m also, yeah working on (.) well I’ve got quite a good idea about the size it, should be at least, like a minimum. And, and then well you should provide some sort of adjustments, I’m trying to design some furniture like not specifically the chair but the yeah the table. And, and some cupboard, for behind you. For storing your stuff your models your tools your and having some pin up space which is personal when you turn your chair around you could (..) well draw on it or put drawings on. #01:35:20-8#

P: But, but what is, is a very interesting thing, I think if you, if you if you’re analyzing Delft also for your study and you (.) I really think that (inc.) maybe (inc.) these are not used so much because of the, the fixed desks. Fixed you know they, it’s like walls they are not/ #01:35:39-3#

I: You can’t, move them an inch or/ #01:35:41-2#

P: You have a, they claim that we a very big open space, why do we have a space so full of boundaries you know it’s not a big open space. If we wanted here to put all the tables on the side and then make in the middle a big open space to create like ten models and put them together we cannot. Or maybe we can by, by, I don’t know. But it’s not easy. So maybe you really in architecture the table plays a very big (.). role. #01:36:05-8#

I: Yeah, that is/ #01:36:06-3#

P: In here especially, when you can, really, show it. It is not possible. You cannot really, make your space and, in the beginning Jack said “we want you to come here and make this Explorelab” but how? You can’t move. #01:36:18-0#

I: Yes, yes I thought about it and but (inc.) #01:36:19-9#

P: And don’t make me feel bad that I cannot, it’s not only me, it’s of course me, if, if I if we really wanted it we could do it. It’s not that it’s impossible, but/ #01:36:31-2#

I: Yeah but they have numbered the tables and it’s all counted and/
P: No but/ #01:36:34-6#

I: But it’s like the studios are designed for much more people (. ) because this is a very large school. We have three thousand students. And every table is supposed to, to cater to eight or ten people. Well, maximum I’m sitting at a table with five people. And that’s actually the most crowded table in this studio I’m sitting in. But that’s because I know those people and they’re kind of quiet and sometimes we (. ) chat a little bit but we are all working. And we like each other and it’s okay that we’re with five people at the desk, because some people are just very, they need very limited space, I just claim very large space, it’s okay. But ( . . . ) yeah, all the others it’s, no. #01:37:15-6#

P: No, there’s no flexibility. #01:37:17-4#

I: No it’s. I think it’s bad. And you can’t adjust the, the table in height if you wanted or if you wanted to have it (. ) and, and and and because it’s like one island, yeah, people like me, or also some other people, claim your space by putting your books/ #01:37:38-3#

P: Yes, on the si/ #01:37:39-5#

I: And the coat, your coat, on an extra chair and you/ #01:37-42-7#

P: Yes yes yes/ #01:37:44-2#

I: Form your own little space. But if you would just have (. ) loose desks, you could just, one desk would be yours and because there’s so many, there are never eight students at a table. Well I’ve seen it maybe once, but then, usually someone like me leaves because I find it too crowded. Because everybody’s, you have such a small personal space. And there is so much noise and people are, well there’s too much people around you. So/ #01:38:13-2#

P: We, we have now, workshop that we have to do about the thematic grouping, do you remember how, that you were separated in Explorelab in
thematic groups //and you had to make a// workshop, an excursion? #01:38:24-0#

I: //Yes yes// I’m still trying to do my workshop, with my group it’s/ #01:38:26-5#

P: Ah you haven’t done it yet? #01:38:27-6#

I: No most people haven’t done it yet so. #01:38:29-8#

P: You gave me an idea, because I, I’m in the group of flexibility. #01:38:34-9#

I: Okay. #01:38:36-1#

P: And, for some reasons, some of them will go to London, to study some (inc.) structure and how they do it, but okay I think, too specific. Maybe, maybe that’s interesting study, but could be used not only for us but for the school, to actually evaluate the flexibility, the levels of flexibility in this space. In this area and, and actually show that this studio is not flexible. Show that the orange room is much more flexible. Show that the, canteen is much more flexible than even, the studios. And maybe, making a workshop on how you can (...) this here, here, space (pointing to the open area between Explorelab and the other studios on the floor)/ #01:39:14-2#

I: Is more flexible. #01:39:15-8#

P: Yes. Yes this space is not used for some reason maybe, there is a way to activate it. There maybe/ #01:39:21-3#

I: Well if you would have like in Aarhus you have these loose tabletops and, for me I, I asked for a desk there in the studio for the three days that I was there and they just put a tabletop and everything together and I had a desk within, ten seconds. So and if they need , a table and they have the space you can just put it up. So just like here, if you would have spare tables and you would need a table for a workshop or for a model, or whatever, you could just put it here. But, but we’ve got immovable furniture. #01:39:49-3#
P: This would be interesting I think, it would be interesting to understand, make a flexibility and (. ) permeability/ #01:39:55-4#

I: Permeability? #01:39:56-9#

P: Not permeability I think, it’s something that’s permutable, you can, but (inc.) but anyway, you understood. Maybe a study in, in this, faculty. #01:40:07-8#

I: No no, that be really interesting. #01:40:11-6#

P: Because it will actually also help me with, with (..) organizing production space. And sometimes you might give fixed conditions sometimes flexible conditions. #01:49:20-2#

I: No you want something fixed like, like a fixed which allows you to (..) different use. Yeah I’m also working on that but I’m trying to be as specific as I can (. ) while being flexible enough, not just providing a box. //Because then often it’s just// doesn’t work. It just is (. ) it’s not a, adapted enough to, to be used (inc.) I think it’s very interesting. #01:40:45-4#

From here on the conversation resorts to talking about being and starting out in Explorelab, unrelated to the research so I have omitted this last part of the interview.