

An investigation into the experiential impact of sensory affect in
contemporary Communication Design studio education

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Appendix B

[USB]

A thesis submitted in fulfilment of the requirements of
The Glasgow School of Art for the degree of Doctor of Philosophy

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17 CASE STUDY 1: An art school in the UK

17.1 TRANSCRIPT / Week 1: Questionnaire responses

Tuesday, 7th October 2014

3rd Year Studio (1st Floor)

1. What is your subject specialism?

- Communication Design
- Graphics
- Graphic Design (Communication Design)
- Graphic Design

2. What year group are you currently in (*please tick one*)?

- Undergraduate 1
- Undergraduate 2
- Undergraduate 3 XXXX
- Undergraduate 4
- Postgraduate

3. How welcome do you feel in your degree studio? Why?

- I feel less welcome in my third-year studio compared to my previous one because there is not enough space to work. There is not much social going on in communal area. People are not as friendly and it's quite uncomfortable to move around.
- A little welcome because it's a new studio and in with 4th years, it still feels a little off – but we are only a couple of weeks in.
- Fairly welcome. It's not particularly open (with the dividing walls) which is not the most inviting entrance and is quite tightly packed. Everyone is friendly that works here which makes it welcoming. Bright and light.
- Fairly welcome, it has been interesting to mix with the 4th years who share our studio. It doesn't seem like we are really mixing, most people are welcoming.

4. Please describe your own working space in your studio.

- A tiny space the size of double door refrigerator with light coming from the top of the cave.
- In a corner with high walls. The wall space is good however it sometimes feels enclosed like a

cave.

- In the middle of the space, just at the open archway into illustration. Fairly private but has some human traffic going along one side. Enclosed.
- I have a desk, facing away from the door, with dividers and a wall. It backs on to the lockers making it almost in a corner.

5. Please describe what you see, or notice the most, about your studio/space.

- People everywhere and the sky.
- It's much quieter than last year – not a lot of students are in. Very white so at my desk I've tried to add some personality.
- White and concrete. Windows, high ceilings, noise carrying from different parts of the [building].
- How it is quite crammed, the desks and dividers fill most of the space, but the desks are quite sheltered.

6. Please describe your experience of smell in your studio/space.

- -
- Not really a smell. If anything, it smells quite dusty.
- Smells like paper? And cardboard. The materials we use. Not much else.
- There is little to say about the smell. It doesn't really have any noticeable or distinct smell.

7. Please describe your experience of materials or surfaces you touch in your studio/space.

- Plastic, cement, dry white paint, paper.
- Very dusty floors!!! Also, the seats are very hard so they are quite uncomfortable.
- Everything is quite smooth and new still. Man made. Machined surfaces.
- White plastic and white wood, painted concrete, grey metal and concrete. There are also wooden drawers and denim sofas.

8. Please describe your experience of sound in your studio/space.

- Echo, loud, mostly people's voices.
- You can hear the noise from the canteen and occasionally from the 2nd years. However, not that bad until it comes to a crit/talk but in normal studio time I find it quite peaceful.
- Echos carry from other parts of the building. Never silent. Always use headphones & music when I want to cancel out noise.
- The sound carries from upstairs, outside, you can really hear the canteen and the 2nd years

upstairs. It can be distracting; most people wear headphones.

9. Please describe your favourite area or space in the art school.

- The [building] Building refectory sitting space in non-lunch time. Big bright open space that you can choose whether to be socialized or not. Good for people watching or just enjoying the sun.
- I like my desk space but I feel quite separate from the studio (which is sometimes a good thing!) I also like the caseroom, friendly environment, good music too!
- The case room. Letterpress machines and drawers of type everywhere. Lots of prints and posters. Has an aged feel in a new space & nice windows.
- I like the seminar rooms. They are carpeted and quiet. However, we are not really allowed to book them just to work in.

10. To what extent do you prefer: (*please circle one*)

- Hands-on *traditional* design techniques as a learning process? X
- Hands-on *digital* design techniques as a learning process?
- Or both *traditional* and *digital* techniques as a learning process? XXX

11. Please describe hands-on design techniques or practices you currently use or hope to use in the future? Why?

- Caseroom, drawing, painting, 3D installation, analogue photography as it comes quite naturally and I enjoy doing. It takes longer and you have less control of the outcome so you just focus on shifting processes, surprise.
- Caseroom, typography, the hands-on approach helps me to better understand typefaces, etc.
- Cutting & pasting, photocopies, drawing, letterpress, printmaking – hands on techniques allow you to appreciate the characteristics of traditional methods.
- The opportunity for any are good. I love the case room and before coming to uni I used metal and wood workshops a lot, getting new skills and materials is exciting.

12. To what extent do you feel influenced or affected by your learning environment? Why?

- Quite a lot because I am interested in people around me and easily influenced by them.
- The size and space of studio impacts the way I think about my work. I'm quite messy, so I'd work better in a big space. In the small space I have the now, I can't really move about.
- In some ways, I feel restricted as the space isn't messy and used yet, walls are impossible to pin into (brick) and it is noisy – distractions.

- The mood in the studio really affects how you work, if no one is working and it's loud it is really difficult to do any work.

13. To what extent do you prefer to: *(please tick one)*

- Working in the studio? XXXX
- Working at home?
- Or both studio and home?

14. Please describe your experience of the [----- Building] to date?

- Interesting place. I really like the architecture, but not very practical in terms of studio space. Quite jam-packed. Little space.
- It still feels “precious” as in you can’t really do certain things in case it damages the build. It has got slightly better than last year but still feels a bit “off”.
- Beautiful noisy shell.
- I think it is a lovely building architecturally, but it does not make a successful art school, there is much that stops the studios being easy to work in.

15. Please describe your experience of the [----- Building] to date?

- The first-year studio is quite uninspiring office-like space, but the second-year studio is very good studio/home like. Both of them have got big windows. The building itself in generally is very uninspiring.
- More of a homely environment – quite limited desk space but the feel of the building was different at [----- Building].
- Homely, uninspiring office.
- [----- Building] was really like an office, the corridors and separation was bad, it also was not a social building - there were no spaces to meet people.

16. Please describe your experience of the [----- Building] to date?

- Great building. Practical, handsome. Lots of interesting corridors. Never worked in it though.
- Not really been in the Mack other than for lectures. Lecture theatre was a tad uncomfortable but it was made for you to sit up & pay attention – so it fills its purpose.
- Valued traditional artefact.
- The [----- Building] was lovely, the high spaces, studios were always quiet and people seemed focused, it also had the top floor with interesting spaces in it.

17.2 TRANSCRIPT / Week 2: Focus group on the questionnaire responses

Tuesday, 21st October 2014

3rd Year Studio (1st Floor)

1. LORRAINE: OK, so we're highlighting issues from the questionnaire to form a video's and sound recorded debate and discussion. So, basically, the issues that I'm going to talk about... When we first sat down and I gave you out the questionnaires, we were initially sitting in this area here, the informal sofa area of the studio, and I asked you to fill in the questionnaires. After a few seconds, you all got a bit edgy and a bit "can I go back to my desk and do this?"
2. TOBY, ROBYN: Yes.
3. LORRAINE: Describe why that was? When you have this lovely space, quiet openness here but you all wanted to migrate back to your [desks].
4. ROBYN: I think its because like, especially when you do a questionnaire – its quite a private thing and I think at your desk – that is your space, whereas this is quite communal.
5. JILL: It's also, like, I experience the studio from my desk most of the time so when I was writing about the studio it was easier to be in exactly the place where you normally are. It made more sense for me to answer it from there, from the point where I spend most of my time in the studio, or experience a studio from.
6. LORRAINE: That's really interesting.
7. TOBY: I think some of the questions were directly in reference to the desk and stuff so I had to kind of go back to just place myself there. And as they were saying, I don't always use this space. I spend most of my time through the wall. Yeah.
8. LORRAINE: OK, that's great. Space was a major issue as a lot of the keywords that came up were "tight, packed, tiny" and that was the issue, why I brought that point up first of all that you went from this spacious area straight back to your tightly packed desks. Can you describe the space, or the relation of space in the studio and how does it affect you?
9. ROBYN: Being at your desk I think it is like a personal zone.

10. JILL: I guess like the walls of the desk. There is a lot of space in the studio but only above this height [demonstrates above participants head]. There's space up there but actually where the desks are and where your divider is, that each is quite small.
11. ROBYN: A bit like enclosed. Yeah.
12. LORRAINE: Does it feel comforting because you have got that boundary that's yours or does it feel...
13. TOBY: I think its really important to have the balance of both cos this is like a free zone where you can just walk around, mill around and speak to people, socialize but I think its really important to have that little enclosed area that really feels a bit smaller. A little box, to go back to.
14. JILL: If I'm there it's easier to zone out...
15. LORRAINE: So, it's a mental space as well as a physical space to work in?
16. JILL, ROBYN: Yes.
17. TOBY: If there was that big void there would be so many visual distractions constantly while you are trying to do your work. Previously I couldn't work without the dividers because they are like really important.
18. ROBYN: When we first moved to the [----- Building] we never had the dividers until the beginning of this year and it was just mayhem.
19. LORRAINE: Why were the dividers important then?
20. ROBYN: I think it was to differentiate peoples work and for me I was a quite messy worker so I think people next to me were like "oh my god, get that stuff away from me". So, yeah, I think it good to contain it as well but also its like a good head space just to sit I think.
21. TOBY: And walls to put our stuff on.
22. JILL: Yes, it's good to put our stuff up on the walls, I was going to say.
23. LORRAINE: To personalize.

24. JILL: When I was here last year I didn't put anything on the white walls and I found it really difficult to motivate myself, to go into [the studio], but then I started...
25. LORRAINE: So, you found a difference after you started putting work on display?
26. JILL: Yes, printing off loads of photos I like. Started putting them on the walls.
27. ROBYN: The first thing I done when I came into this studio I got my little Pug and out it in, just to like... territorial sort of thing. Like, that's my desk.
28. LORRAINE: Did you select your own desks or were you allocated that specific desk in this area?
29. ROBYN: No, we kind of selected it but...
30. JILL: I was last so I was shoved in the corner!
31. LORRAINE: So, you were the last one to pick?
32. JILL: Yes.
33. LORRAINE: When you selected your desk did anyone move afterwards? Maybe you spent a little bit of time there and decided that this is not for me? Moved elsewhere in the studio?
34. TOBY: I moved because I picked a really rubbish desk. I picked one nearest the photocopier cos I just love the photocopier but then I just realized that I didn't use the photocopier at all. I thought this is rubbish because I was right in the middle...
35. JILL: In the walkway bit...
36. TOBY: Yeah. Right on the corner of the walkway so I got a big draught of people and I only had one and a half walls so I couldn't concentrate. I kept getting people looking at what I was doing so I moved closer to the alcove that separates illustration from graphics. Its a lot more private there. Its only got one walkway done one side. I think its really important cos if you have people constantly circulating around you its really distracting.
37. LORRAINE: Is it like a two-way route in here or do people migrate this way in a traffic route? Or is it all over [the place]?
38. TOBY: A free for all. Yes.

39. LORRAINE: Comes in from all directions?
40. JILL: I don't know. I think if people are coming into graphics we come in this door normally. People tend to come in that [other] door for illustration. But people are going through the whole room.
41. LORRAINE: Is it going to be a little bit quieter?
42. ROBYN: Illustration, I think, its completely different how they work compared to graphics cos when you go in there its silent. Really, really quiet.
43. LORRAINE: Really?
44. ROBYN: Whereas, in here its more hustle and bustle.
45. LORRAINE: Do you think that discipline specific? Or do you think its just because they're slightly different...
46. TOBY: Not really that much different.
47. ROBYN: They're not really that much different but I think it's more discipline, cos illustration it's just you drawing, whereas graphics... you're not forced but you're kind of like, encouraged to socialize a lot more.
48. JILL: I think we chat over ideas quite a bit more but quite a lot of our projects, like this one we're doing, are group projects.
49. LORRAINE: Do you do quite a lot of group projects? What's the kind of balance?
50. ROBYN: We do actually. There is quite a number. I think it because, as well, in industry you're encouraged to do like team exercise and graphics more than you are in illustration.
51. LORRAINE: Do you have the chance to work with illustrators or photographers if you choose?
52. ROBYN: You can, yeah. You can collaborate.
53. TOBY: We don't do it as often as we should.
54. ROBYN: No.

55. TOBY: I think we often kind of make the boundaries ourselves and say, oh no we couldn't do that but if we were to ask the teachers or the tutors they would probably say that fine, you could do it.
56. ROBYN: They would definitely encourage it should you suggest it to them and stuff.
57. LORRAINE: That's interesting. OK, when I asked you what you noticed most about the studio space a lot of people said, "people everywhere" and "the sky". You've already mentioned this today - the space from waist height up in the studio so what makes you notice the sky and look up? Actually, I caught myself doing exactly the same thing last week. I caught myself looking that way and up, rather than that way and seeing what was going on. It was only when I looked at photographs in hindsight after our last session I didn't notice that. I have been looking up, the first couple of times. Why is that?
58. ROBYN: I think it's the voids. When you see people using the voids the first thing they do when they walk in is look straight up. Cos, it is all to do with light and the sun as well. The roof slants up.
59. JILL: There's a height.
60. ROBYN: There's space.
61. JILL: Especially when you're there, there is like the double height. This studio space is high but when you go further over you've got double height within the other studio so...
62. LORRAINE: Do you feel that this negates down onto your desks? You know, psychologically? Or does it actually add to your workstation if you have the space and light above?
63. ROBYN: I think, like, I know when I've worked late in the studio I feel quite enclosed cos its dark outside as well. Kind of feel like, not trapped but sort of caved but when it light outside I think it's a benefit with the light.
64. JILL: I think I'd rather have a tall ceiling than a small ceiling.
65. ROBYN: Yes, definitely.
66. TOBY: I think it reminds me of the [----- Building] studios. The way that your eye is just drawn to the areas of light during the day and I think that I don't know what I'd prefer. I think, sometimes I feel like it's a bit lofty. Especially over there, where the mezzanine is. It just goes on forever. I feel a bit small. The building is imposing on me a little bit. I think I prefer this kind of height of ceiling.

67. LORRAINE: More kind of measured than...?
68. TOBY: Something a bit lower but not obviously like I'm standing up and hitting my head or anything but like...
69. JILL: Hobbit hall type...
70. LORRAINE: "Very white" was another keyword that kept coming up and someone actually said "very white so at my desk I've tried to add personality". The whiteness of the studio. How do you think you experience this whiteness?
71. ROBYN: I think it's good when you are doing presentations cos like you kind of want a nice white wall...
72. TOBY: Like a gallery.
73. ROBYN: But when it comes to working in the studio I find it a little bit imposing and quite sterile.
74. LORRAINE: So, there is a conflict there between presentation space and working space, just with the whiteness?
75. ROBYN: Yeah.
76. JILL: I was chatting to one of my friends and she is in the [----- Building], the one that the painters are in now and she was saying she's really struggling as everywhere is white and whereas in the [----- Building] there was like paint and colour and bits and pieces. She was like [saying] 'I don't get any inspiration in that building' cos its just like all white. There's nothing there. She said, 'I spend all my time just staring out the window' because there is stuff going on and there's things to notice but if you're in this white environment then there's nothing that you can... you're not going to catch a bit of colour, or a bit of paint or a bit of something that's left behind.
77. TOBY: I think it has definitely affected the work that I've made since moving from [----- Building]. Its become alot more digital-based and less expressive and you don't feel like you've got the same space. I'm not saying I don't like the work I make now but I don't think it has the same kind of like free will.
78. JILL: It has to be a lot more careful in here... like or more messy.
79. LORRAINE: Are there sinks in here or wet areas in that you can get messy?

80. ROBYN: There is not a sink in the graphics studio. You have to either go down to illustration or go out to the toilet.
81. TOBY: They've actually boarded up one of the sinks behind one of these walls for the degree show. They've kept it that way.
82. JILL: I don't do anything other than paper, pens, digital stuff in this studio.
83. TOBY: Why board up a sink? Why?
84. LORRAINE: So, it's changed your practice?
85. ROBYN: Even if we were going to use it for like paint, but for cups of tea and stuff you have to go a big trek.
86. LORRAINE: So, at your own personal workstations the whiteness that you had initially to deal with – have you tried to overturn it, mask it, live with it, love it, cover it up with artwork?
87. JILL: I've put a big mirror.
88. LORRAINE: You've got a mirror?
89. JILL: Well, it's not really a mirror, a shiny piece of paper.
90. TOBY: So, you can look at yourself all day!
91. JILL: Because I've got bits and pieces on my desk and now I've got the reflective bit, it doubles the colour and I find that really nice. It makes my desk seem a lot bigger but it also takes away the white whiteness cos otherwise I've just got a white wall down one side, then like...
92. TOBY: Classic interior design decision...
93. JILL: Yes, stick a mirror in there! It's a really bad mirror actually.
94. TOBY: But it works.
95. LORRAINE: People also mentioned how the seats are very hard and quite uncomfortable so how does your body fit in a desk/studio, formal or informal spaces round here? Are you aware of how your body fits?

96. ROBYN: I need to sit with my legs up and sitting in a little ball and here I tend to just lounge about. But these are really uncomfortable as well. I don't know if its because I'm small. You can't sit right back. You have to kinda... slump.
97. JILL: Slump.
98. LORRAINE: Is that how you would normally do your graphic design practice at home?
99. JILL: Well I have the same problem at home as I do here. My knees don't fit under the desk very well and I've got quite long legs. I can't be comfortable because there is the board in front of you I have to sit with my knees in whereas if I had a big... if I had one of those double sized desks I could stick my feet out but I can't do that. It's the same if I work at my desk in my room at home. Me & desks don't get on very well.
100. LORRAINE: What would improve that do you think? Or how could we change the furniture or bean bags or something else? What would be your preferential place to physically sit and work?
101. TOBY: I don't think I've ever a perfect work space. I couldn't explain what makes a perfect space.
102. JILL: Almost maybe like... an adjustable one so we could change the height of the desk or chair. I think, cos for me if I could raise the desk a bit cos I can't cross my legs under the desk. I'm quite comfortable sitting like this but this is too high for my... so if I could raise my desk then raise the chair and desk, then that would...I don't know but maybe you would be a bit more comfortable.
103. TOBY: If you're a lot higher than the desk, like on a stool or something.
104. JILL: Yeah, cos some people like draw like down on other... I dunno and where your laptop is on my desk...
105. LORRAINE: Do you want it [your position] to vary on a daily basis? Say one day you were sitting intently working on your Macbook, then you needed it a bit lower and then on another day you wanted to stand and be more free with materials, maybe want to raise your desk so it could be that we have...
106. ROBYN: It could be like desks that... [TOBY: This one does tilt] I think that it just flips up straight. I don't think that it tilts slightly. I think I've tried it.

107. TOBY: Your stuff would just roll off these desks. Your laptops going to be gone!
108. LORRAINE: Another quote "in normal studio time I find it quite peaceful". What is normal studio time? Describe this. What is normal studio time to you?
109. TOBY: It varies...
110. LORRAINE: Is there certain times of day? Certain conditions? Or when you have tutor contact or non-tutor contact? What is normal kind of peaceful studio time? Is this a tricky one?
111. JILL: I thought that normal studio time would be between 10am and 5pm but actually I don't find it very peaceful here between those times.
112. ROBYN: No.
113. JILL: I find it peaceful after those times. I find it quite nice on weekends. Its quiet. And that's what I'd class as peaceful.
114. TOBY: I think I find... I agree...after 5. Not before it gets too late cos I think you lose concentration the later the day goes on and then probably before lunchtime cos after lunchtime everything just goes haywire. People get up and food and start moving around and its just not...
115. JILL: I think morning would be quite good, quite productive.
116. ROBYN: I like when there is not a lot of people in but people to talk to, like even after briefs people just go home but there's five or six that still stay around and that's quite good, like nice. Not that I don't like the whole class – that's sounds really nasty but like when its just like a nice...
117. TOBY: If there's too much going on...
118. ROBYN: If it's too loud when everyone's in, especially when there's a deadline the next day and its just mental when everyone's in.
119. LORRAINE: I think I will record one day when its mental!
120. TOBY: I hate that though when everyone is in, like it's difficult to concentrate. Surely everyone should be able to come in and get their own peace at the same time. I hate that we have to have half the class gone before we can concentrate. I find that really counterproductive.

121. LORRAINE: Actually, that's my next point, someone said "always use headphones and music when I want to cancel out noise" so you are adding personal noise to negate communal or building noise or people noise.
122. TOBY: Yes.
123. LORRAINE: How often do you use headphones and that kind of thing?
124. JILL: All the time.
125. LORRAINE: All the time? Constantly?
126. JILL: Or if I'm at my desk and I want to work I will have headphones in, otherwise I just can't.
127. ROBYN: And I think its kind of a symbol 'I'm concentrating, don't come near me'.
128. JILL: Yeah, I think, cos if you don't people will just come up and chat and what not, but if you've got your headphones in... they'll probably still come up and chat!
129. ROBYN: But its kind of like an acknowledgement that I'm actually working.
130. LORRAINE: If you were in a closed studio rather than an open plan would you still use your headphones as much? To focus?
131. ROBYN: Probably not, no.
132. TOBY: No. I don't actually like... I would prefer to play music out loud cos I feel its more of a background noise but I feel like its too concentrated. I think my concentration levels... for example I couldn't read a book to music at the same time. I know some people can do that but I can't do that.
133. JILL: I can as long as its quite quiet and it also doesn't have lyrics otherwise I get distracted. If there is lyrics I end up listening. I have to have instrumental. Like film music or something just going on in the background. That's fine.
134. LORRAINE: If we had music playing in the studio – I might test this one day – and had everybody without their headphones on, would that work?
135. ROBYN: [Technician], in the Caseroom, he plays his music and its...

136. TOBY: A really nice environment actually.
137. ROBYN: Its such a... even though it feels like some music you don't like or not familiar with its just like a nice thing in the background.
138. JILL: I think cos its not something that you're putting on, you don't notice so much, not that I don't notice but you don't think oh I'm just going to go and change that because I'll find I'll flick through it a lot, spend more time worrying about what I'm listening to.
139. ROBYN: I like listening to audio books when I'm working. Its not like you really can pay attention to what they're saying but sometimes its just nice, for like background noise, more than clattering stuff.
140. TOBY: I think I actually put as my favourite space as the Caseroom. I think it is because it is, people just, not the people in it, but because the music is on, you can just not talk and get on with your work and it doesn't matter if there is a deadly silence or that's there's too much noise.
141. JILL: Once you have go the music there, it not... you don't get distracted by the music because its just background.
142. ROBYN: I put that the Caseroom was my favourite space.
143. LORRAINE: Do you think its cause the Caseroom is like an authentic, traditional process room that it makes it so good?
144. ROBYN: And also, it's not like as big as a studio, its big enough but its enclosed and you've got that window looking onto the [----- Building]. It's such a nice...
145. JILL: I think it's nice that people drop in and out of it as well. Its not like a... obviously you can go in there every day of you wanted to but I think also because people partly do a little bit and then they leave again. Its got quite a lively sort of... not lively as in busy people.
146. ROBYN: Its got like a... I'm trying to think of a...
147. TOBY: Its got like symmetrical proportions of the room. Its like an exact square and you've got the island in the middle and all the cases around one bit and you've got the machines all round next. It just seems like perfectly.
148. JILL: It's a beautiful room just with all the cases.

149. ROBYN: Yeah.
150. TOBY: Balance.
151. ROBYN: I think its quite... its got not... like you were saying its lively but its got like a life in itself. In here I think its quite plain and dull but when you step into the Caseroom you can feel the history of it and I think that's quite nice. I think that's what the [----- Building] achieved quite well. Even though it was all light inside and stuff, you just had that atmosphere.
152. LORRAINE: Almost in contrast to this studio was doing? Like earlier on, the point you made about you've become much more digitized working and there isn't wet materials whereas over there [in the Caseroom] you're getting to revert back to the traditional practices and it feels much more like home?
153. ROBYN: Yes.
154. TOBY: More playful.
155. LORRAINE: Hands on techniques allow you to appreciate the characteristics of traditional methods so this brings a lot to the studio experience do you think?
156. ROBYN: I think so yes.
157. TOBY: Yes.
158. LORRAINE: Or a bit of both?
159. ROBYN: A good balance between the two.
160. LORRAINE: If we brought the Caseroom in here and you had both in the one space what would that do?
161. ROBYN: I don't think that would work.
162. LORRAINE: Why?
163. ROBYN: I think its quite nice that its predominantly graphics that use it so its kind of like our thing.

164. LORRAINE: It's your private little enclave?
165. JILL: You feel like...
166. ROBYN: Escapism I think it is. You get out the studio.
167. JILL: You get out there and you achieve something. You come out the Caseroom and you've got all this stuff in here. I don't know...
168. LORRAINE: Is it more of a process in here?
169. JILL: It's the same of you go down to the woodwork shop or something. I'm going to go to the woodwork shop and come out with something that I've made or that I've got to do.
170. TOBY: There's a certain kind of trepidation, like, when you're going there like nerves – am I going to make something good or not? Then you make it or get to point where you come out with a piece of work, whereas when you come into the studio every day there is no motivation to be necessarily like I've got three hours here to do something, when you've got the full day. Usually I just end up spending half the day thinking, whereas if you go somewhere like the Caseroom you've got everything laid out.
171. JILL: Use what's there. I think when you're in that room its very much all about that.
172. ROBYN: And I think it's a good source as well. I don't think the Caseroom would be the same without [Technician].
173. LORRAINE: He really adds to it [the working atmosphere]?
174. ROBYN: He really adds to it.
175. LORRAINE: He's the technician?
176. ROBYN: Technician, yes.
177. LORRAINE: So, he really adds to the atmosphere.
178. ROBYN: Definitely.

179. LORRAINE: Someone said, “getting new skills and materials is exciting” and I think that’s just what we’ve said about the woodwork room, the Case work room so perhaps our next activity should be to use a material we’ve never used before and see how you work with that? What kind of materials would you want to work with that you’ve never worked with?
180. JILL: Don’t really know, but the crazier the better.
181. LORRAINE: Perhaps that’s something we need to think about for the exhibition.
182. ROBYN: Clay?
183. TOBY: Getting out there with clay.
184. JILL: Glass. So, excited about glass.
185. LORRAINE: Communication Design can be “new and as yet, undefined products” – that’s what the Royal College of Art said, so it can be anything.
186. TOBY: It would be quite interesting to combine something with clay, like a digital technique and that would sum up the feeling of this building. One thing.
187. LORRAINE: Maybe that’s one way we should go for the exhibition is hybridizing the two together – digital and something traditional like clay. The traditional forms of communication like letterpress – look at new avenues of merging the two.
188. TOBY: I saw this thing, which was like, 3D printing ceramics and they looked amazing. I don’t know if we could do that, but that would be cool.
189. LORRAINE: So, a lot of people were apologetic for being messy but why would you be apologetic for being messy? Why do you feel you have to apologise?
190. ROBYN: Yesterday we got a telling off for being messy.
191. LORRAINE: Why?
192. ROBYN: Granted that was a mess. People were leaving their wrappings and stuff here in the communal area but yeah...

193. TOBY: Also [Tutor] said he is going to bring back the “your desk is minging” award, like if you’ve got a really horrible desk you are going to get a trophy put up on it. Like a bad trophy.
194. JILL: Shame on you, at your desk.
195. LORRAINE: So, do you feel you can be messy with your desk though?
196. ROBYN: I think you can if you clean it up.
197. LORRAINE: If you clean it up.
198. JILL: If its organized mess its fine. If its minging, disgusting...then no but if its full of things then that’s fine.
199. ROBYN: I think sometimes when you are using big bits of paper or loads of little cut-outs the desk isn’t big enough for the whole thing to be nice and neat. But then when its encroaching on other peoples, other studios...
200. LORRAINE: To a certain degree, in this area you couldn’t do what I call open-ended mess where you could be creative and you could leave it. Or do you feel you have to put it all away afterwards.
201. ROBYN: The green room, which I was using for my last project. But I did get told off that it’s not a project space, but then again it was massive shapes I was making and I couldn’t do that at my desk, and someone else is working in here.
202. JILL: I wouldn’t feel comfortable sat out with my work in this area because this area is used for...
203. LORRAINE: You would worry?
204. JILL: Yes, people eat and chat and do tutorials.
205. ROBYN: When I was doing stuff, I felt kind of I shouldn’t be here, sort out.
206. LORRAINE: A bit self-conscious about working in that area?
207. ROBYN: Yes.

208. TOBY: There really is like no large workspaces anywhere that aren't used for something else. Like this is the projection room. The green space is also the projection room and people book it. They are expecting to come in and use it so there is no space you can do big work.
209. ROBYN: That's what the building in general is missing cos they had a project space...
210. TOBY: It's such a big building though.
211. ROBYN: And its been changed to offices.
212. JILL: Yeah, the project spaces are now offices. And we've got a couple of seminar rooms but as students we're not allowed to book them. Cos, last year I was booking them, and our tutor would book them for me and I would just go in and use them. I did some animation and stuff in it. I loved doing that.
213. LORRAINE: It gave you the space to work.
214. JILL: But they have changed rules and now you can't do that. The one around the corner - I sneak into there quite a lot. Its empty so, often if its open I'll just go in and use it anyway. But there needs to be a way we should be able to book them really. Obviously, tutors and stuff have priority and if its something like... but if a space is there why can't we use it?
215. LORRAINE: Maybe we set up a project where we go and work in the hall... and its our area. We're making a non-owned space, turning it into our own temporarily. Could we do something like that?
216. With regards to the --- building itself, it still "feels precious" and "you can't really do things" in case it damages the build. "Its got slightly better than last year but it still feels a bit off". "It's a beautiful, noisy shell". "I think it's a lovely building architecturally but it does not make a successful art school". "There is much that stops the studios being easy to work in". Do you agree?
217. ROBYN: Yes, I personally think its an amazing space for exhibitions. If you had this whole room as an exhibition space, it would be lovely. But as a studio, as a working studio...
218. JILL: Yes, as a working art studio...
219. ROBYN: Because its like concrete behind there so you can't hang anything, hang stuff.
220. TOBY: Its like such a gallery. The whole building. And its such an egotistical architectural build. [Architect]. He doesn't know anything at all that we do. Which is beautiful but like...

221. ROBYN: Did he not say in an article that you don't really design a room for printing or textiles...
222. TOBY: Yes, but look at the Caseroom! Its so designed for purpose!
223. ROBYN: But also [Technician] was saying that the floor's concrete and that it should be lino or carpet in case the lead type falls...
224. JILL: And if you've got heavy machines on it as well. It could be so much better.
225. LORRAINE: Do you feel it has gradually changed since second-year to third-year? With changing studios? How has it changed in the transition from second to third year, cos you have spent a bit of time here now as second and third years. Do you prefer the studio upstairs? Do you prefer the studio down here? Or does it all feel the same?
226. TOBY: When it comes to it, my heart still feels upstairs. Cos, it was quieter and you felt less observed. This is like a route through for people and upstairs was like kind of out the way.
227. JILL: It was mainly just our second years and if someone else came in it was like "who are you?"
228. TOBY: Here there are people all the time.
229. LORRAINE: It was more private upstairs. You felt it was more yours. [----- Building] – a lot of people described it as homely or homelike. Describe why the studio at [----- Building] felt homely? But other people said it was homely and uninspiring – which is a dual-purpose statement so why would you say it was both homely and uninspiring? What aspects of [----- Building] made it homely?
230. TOBY: I think it was only homely in retrospect. Now we've ended up in a massive gallery.
231. ROBYN: The second-year room – I quite liked it.
232. TOBY: I don't know if I would say homely at the time. Just nostalgic.
233. LORRAINE: Having experienced this studio do you feel like it was more homely [then].
234. TOBY: Low ceilings. Cos, its more like a domestic setting. There was a separate bathroom.

235. ROBYN: And a kitchen as well.

236. LORRAINE: We've mentioned that --- wasn't really a social building, there were no spaces to meet people. So, why is socializing so important to you in the studio experiences? As graphic designers? I think we have mentioned this already today where you said graphic designers come together to form ideas, groups and collaborate, where the illustrators are all very kind of singular individuals with their practice. So, socially, how important is the social aspects of the studios to you guys?

237. ROBYN: I think just having kind of chats inspires you as well.

238. JILL: The amount of times I've been stuck with a project and you start chatting to someone about it, they have so much fresh ideas because we've all been working on it all. They say, well have you looked at this person or have you seen that? And I think without that you just get really stuck working on your own thing so I think the social side of it is really important. And also, cos we're in here so often, if there was no social – if we came in here every day at our desks and didn't talk – it would be horrible. Four years of that – no thanks!

239. TOBY: And to see how an audience responds to your work as well.

17.3 TRANSCRIPT / Week 3: Focus group on place-making

Tuesday, 28th October 2014

3rd Year Studio (1st Floor)

1. LORRAINE: We are going to do a session on place-making today and I'll ask you a few questions. So, what objects have you brought for place-making today? Can you start Robyn?
2. ROBYN: I've brought a little Pug because I absolutely love Pugs. I've got a Pug hot water bottle as well. And Pug socks. But yeah, I've brought this. Just because it's a Pug.
3. LORRAINE: So, you have got an attachment to Pugs? What's the story behind the Pugs?
4. ROBYN: I just think they are really funny.
5. LORRAINE: So, it's more of a light-hearted...
6. ROBYN: Yeah. I've always wanted a Pug but my Mum & Dad said no.
7. LORRAINE: So, this is the next best thing?
8. ROBYN: Yeah.
9. JILL: I can't work out whether I like Pugs or not though. Sometimes I feel like I like them and other times I'm like...
10. ROBYN: Its cos they are like so ugly I think that's quite funny. And they are so in-bred they can't breathe right. They can't really see. You know it like... see sometimes...
11. LORRAINE: A form of entertainment through their disability?
12. TOBY: Yes.
13. ROBYN: They are so cute. Like sometimes their eyes fall out of their sockets cos they are so inbred. I just think its so cute that they are like... little stumpy legs.
14. LORRAINE: Ok that's great. Thank you. What have you got Jill?

15. JILL: I've got an old pen pot. Kind of representing that I like to organize stuff and have lots of little pots and stuff. Each having certain things to do in it so it's kind of like...
16. LORRAINE: A productive artefact?
17. JILL: Yes.
18. LORRAINE: Toby, what have you got?
19. TOBY: I've got a flag. Which is probably like a little representation of like work and stuff. I didn't make this – I found it in the studio and just like stuck it up on the wall.
20. LORRAINE: A found artifact? That's really interesting. Something I hadn't considered – that you could find artefacts. Does it represent a certain country or whats the... do you know more about it?
21. TOBY: No its just we had the [ASUK] commonwealth sports day and one team had used these as props so they just made patterned flags to represent us, like this one.
22. LORRAINE: A way of marking your territory.
23. TOBY: Yeah.
24. LORRAINE: So, describe ways or methods in which you make a place. What's the first thing you do?
25. JILL: I have to organize it.
26. LORRAINE: You have to organize it?
27. JILL: Yeah. The first thing I would have to do to my desk would be to understand the space, so I do that by organizing it. This is why I like things to be kind of structured.
28. ROBYN: I write my name. At the table, it marks it up. Yeah.
29. TOBY: I would say like I personalize it, like bring my own things into it or start making work and then from that I'll get... like if I start making things, making some form around it initially.

30. LORRAINE: So, we're looking at making places or place-making on a long-term basis. Its not permanent cos you're here for the duration of your degree but there is a certain amount of time. But how do you make in a temporary space? Like you said to me, Toby, in the last session that you do work on the train home. So, how do you immediately create a sense of place for you to allow yourself to do that? Is there anything you do?
31. TOBY: Yes, yes. I turn my laptop on and maybe use headphones to kind of zone out of the surroundings a bit. Nothing much more than that.
32. LORRAINE: So, very transient kind/act of place-making activity?
33. TOBY: Yeah.
34. LORRAINE: In what order do you place your artefacts on your desk? I think you would perhaps put your artwork on the walls – you said [in a previous discussion with Robyn] that this was the very first thing that you did?
35. ROBYN: I put some photographs there and my Pug on the table.
36. LORRAINE: And that was the very first Snapchat you ever gave me was the Pug. So, that shows you how relevant that is... I knew you were going to bring that today! I could have put money on it! So, he is quite high in the hierarchy as a Pug. So, J your very first Snapchat was your purple box so again, organization.
37. JILL: Yes, organization. I can't really work until I've got a stationary kind of layout and I know that I am there. When I'm working I have everything I need. There is nothing more annoying I think than if you are trying to do work and you say 'oh, I'll just use that' and I don't have it here at my desk. Its at home or I need to go and get it from somewhere else.
38. LORRAINE: So, is it all stationary, books, etc or do you have anything personal at all?
39. JILL: Not really. Its mainly sort of organized stuff but if its personal it would tend to be something I'd carry around with me.
40. LORRAINE: Right, ok, so would it be something you would want to display? Or something you keep personal to you. Toby? What was the very first thing you did?

41. TOBY: I just kind of have whatever work I'm working on, just kind of laid out. I don't really... unless I've got something particular I made on the wall but its just kind of a bit chaotic. I work in an organized way at my desk so its quite chaotic.
42. LORRAINE: I don't think yours is that chaotic! Compared to some desks I've seen.
43. TOBY: Maybe not. Ok.
44. ROBYN: Compared to mine!
45. TOBY: I suppose!
46. LORRAINE: So, describe what constitutes placelessness to you? Where you feel unplaced? What would make you feel unplaced or placelessness? [To Jill] obviously not having your organized stationery?
47. JILL: Not having the stuff you need, or not having... like an empty space.
48. ROBYN: Yeah. Emptiness or if you weren't allowed to put things.
49. LORRAINE: So, if there were rules?
50. ROBYN: Yes, if there was rules.
51. TOBY: If you have guidelines telling you how to do something... you don't feel a sense of...
52. LORRAINE: Ok, that's interesting. Are you inclined to spend more or less time in the studio as you create a sense of place? Or does it not matter?
53. JILL: I think it more time. You've got your space to work in and its set up how you like it. It's a nice feeling coming in and it's all there ready for you.
54. LORRAINE: Do you think that bedding in to a studio space requires more than artefacts? If you can disassociate from place-making for a second. Does to feel at home in the studio... require other factors?
55. ROBYN: I think classmates as well can play a big role if it's a hostile environment then no matter how many pugs [things] you put up! Pictures you put up, but if it's a hostile environment then it would be...

56. LORRAINE: So, that would definitely impact on your-place making?
57. JILL: I think it always takes a while to get settled even moving to downstairs – from upstairs to downstairs [in the same studio] it didn't quite feel right at first. Now it feels like its fine. Even though it's the same room and buildings, its just a slightly different feeling.
58. TOBY: I think it might also have an effect on where you live and travel to the studio. There's more of a sense of commitment if you are coming from far away. If you live nearby then it's always the temptation to just go home. And I think it's a commitment if you have to travel a distance.
59. JILL: I'm the same.
60. TOBY: Yeah, distance travelled.
61. LORRAINE: Are your objects of place-making transient so, for example, do they go with you when you move studio or have they always been in this studio. Have they been with you for the past 2 years - or from your very first studio - sorry I'm thinking about mine 20 years ago! Whereas you are all 2 years ago! Do these artefacts migrate with you wherever you go? Will they migrate with you in 20 years time? When you have your own professional design agency or whatever....
62. JILL: Not necessarily the exact same pencil case but I think the same idea.
63. ROBYN: I'm happy with the pug. I think if you've got something... you're going to look back at this video and be like...shut up about the pugs! I think if you've got an object that reminds you of a good project you've done or a happy environment you would take that with you just to take a little essence to each.
64. JILL: I suppose its like photographs as well at home. These are the same photographs that I've had since primary school or prom or whatever. When I moved up to uni I brought some of those up with me. So, they are the ones I'll take with me wherever I go next. Its like if something really means something to you you'd take that with you. In terms of your desk, if you want that there. Yes, as long as its means something.
65. LORRAINE: So, I'm gauging that there's an emotional and a work ethic attachment to your artefacts. Did you buy things specifically for the studio?
66. TOBY: Don't think so.

67. LORRAINE: Was there anything specific or was it just like general stuff that you had?
68. JILL: I was given the pen set and the purple box – I was given it. If I wasn't given it I probably would have thought it would be nice to go and buy one.
69. TOBY: I just bought practical things. Something I would use or materials. Nothing decorative. That just comes from what I do.
70. ROBYN: I bought tea and coffee. Practical things. And pugs.
71. LORRAINE: We may return to this later on. I think you've given enlightening answers today – that I hadn't thought about. Like artefacts as given and artefacts as found in studio spaces. So, we will return to this I think. Just a couple of things. I'm going to ask for next week I want you to rotate desks for one hour. And see how you feel sitting at that desk with their artefacts and their placemaking. Then what we'll do next week is hold a discussion. [To Toby] Like how did you feel sitting at Robyns's desk? You know what I mean?
72. TOBY: Too many pugs!
73. LORRAINE: Is Nicky still wanting to be a part of this study?
74. ROBYN: I've only seen Nicky once today. I don't know if she wants to do it.
75. LORRAINE: Ok maybe just rotate between yourselves. See if Nicky wants to do it but if not then do it amongst yourselves but I think that's a core activity for next week is spend an hour or whatever. Even if you want to do longer than that [or less]..
76. JILL: If we're enjoying it!
77. LORRAINE: See how you feel sitting at other peoples desk, with artefacts and place-making around you ok? The other things I want to say today are... I haven't set up the blog yet cos I can't think of a name for it so we need a really funky for our studio blog. Then this week I will populate it with everything we have done so far.
78. TOBY: I've got a back catalogue of images cos I haven't downloaded the app but I'll just email them all through to you.

79. LORRAINE: Excellent. And Snapchats® are great girls. I was down in Liverpool doing my presentation and I got chips [via Snapchat]. Chips?! Just when I was hungry.
80. JILL: Have you seen the ones from today?
81. LORRAINE: Not yet.
82. JILL: You'll appreciate the ones from today.
83. LORRAINE: Yeah, ok. Fantastic. Even [if you Snapchat things] like your manifestos for sleep, etc... The one were three of you were standing over the phone.
84. JILL: They were standing over me and were arranging my hair, so I was like... this is interesting!
85. LORRAINE: Yes, absolutely perfect. So, for next week a discussion on rotating desks, think of a name [for blog] so fire me names for getting the blog set up and... the exhibition. The exhibition director is going to join us every week – every Tuesday – just to see what we are creating and to help us change or evolve it into a full exhibition. Its quite a big space down there and I've photographed all the walls and things. We need to seriously think about outputs.
86. TOBY: Its not just the exhibition room?
87. LORRAINE: It's the whole corridor. All those walls, is where we need to deconstruct our studio experiences in visual or other means. And that's only a few weeks away.
88. ROBYN: Scary.
89. LORRAINE: We need to bring formats to the table for next week and I need to think about them as well so next week it'll be the discussion on rotating tables and we need to form a plan on what we are going to output for the exhibition. And names for the blog. So, that's your 3 tasks for next week, ok?
90. JILL: I was going to say – would it be beneficial if you gave your Snapchat name to other people? Because we were all chatting the other day and we were saying although we Snapchat, and T sends pictures, it would be quite interesting to see if everyone else... cos we're in the same studio and with different people, so why not the bigger picture?

91. TOBY: They were keen to do it, but they weren't keen to like, come to the meeting every week. If they were using Snapchat it would be fine.
92. LORRAINE: So, what's the best way to do that – do you want to...
93. JILL: We can post it for you, if you want on the Facebook page?
94. LORRAINE: Is that ok?
95. TOBY, JILL & ROBYN: Yes.
96. LORRAINE: If you can tag me in it, and I could say it would be great if you do this. I can be a support if you can put it on there – that would be wonderful. Fantastic.
97. JILL: We could get more Snapchats® rather than the same ones from us. There's another one of my desk again!
98. LORRAINE: Actually, in my presentation this morning I used your desk, Jill as one of the main points in my presentation... photographs from quite early on and then I zoomed out and all your factors... you have the lockers intruding, the photocopier noise, the door, the communal table... but there was another guy talking about studio spaces and – its so not fair – in the UAE. You should see their studio spaces - they [their students] have big glass desks, l-shaped desks. You would only get three of them into this space! Its just shows you the differences [in studio spaces] when they have got the money to...
99. TOBY: I don't think I could work at a big glass table though... that would be weird.
100. ROBYN: No that's...
101. JILL: At an L-shaped table though, would be good.
102. TOBY: An executive table. That would be funny.
103. ROBYN: And the [swivel] chair.
104. LORRAINE: But that's great – I'll keep it short cos I know you have a deadline today and I'm the same so... brilliant if you... Snapchats® are wonderful. Even if we can put suggestions of the name of the blog on Facebook then rather than me waiting until next

Tuesday I can get it set up and we can roll with it. Perfect, thank you so much. So, you have a deadline for 4pm – what are you?

105. ROBYN: It's a one-day project...
106. JILL: Investigate something that induces or collects variables. Interpret the variables...
107. LORRAINE: So, what have you done for it? What are you thinking?
108. ROBYN: I'm doing a crime scene investigation thing with all my rubbish.
109. LORRAINE: So, again that's a studio experience, isn't it? So, bring that into... cos that's a... that's ideal for what we are talking about. So, what are you doing?
110. JILL: I'm doing like arrows. Basically, I've found lots of arrows and figure it out somehow. I haven't yet but I'll have a look at the categories you can go into. Maybe....
111. LORRAINE: Invisible arrows as well? Unconscious arrows?
112. TOBY: I'm doing... its quite a niche... every instance of the colours done in the first pilot episode of Twin Peaks.
113. LORRAINE: And you are going to deconstruct that in one day?
114. TOBY: I'd already started it over the summer so this is great – I can just do this.
115. LORRAINE: What a good idea! Ok and good luck with that. I shall see you next week.

17.4 TRANSCRIPT / Week 4: Logo drawing workshop

Wednesday, 4th November 2014

3rd Year Studio (1st Floor)

1. [Discussing among themselves as they write keywords down on the first sheet of paper for initial stage of the logo workshop task]
2. ROBYN: Boxes? Deliveries.
3. JILL: Shall we draw now? Shall we all just draw on the same piece of paper?
4. TOBY: Yeah.
5. [They all begin drawing extensively over 2 sheets of newsprint, each student using different coloured markers]
6. LORRAINE: So, what is the commonalities you have got with the shapes?
7. TOBY: Spatial shapes.
8. ROBYN: Yeah, spatial shapes.
9. TOBY: Err, abstract shapes.
10. ROBYN: That's the three of us.
11. LORRAINE: I find this shape really interesting that you have here. To me that's got echoes of [----- Building] – its kind of a - almost with an infinity rotation.
12. JILL: It's almost like that one... [points to a similar shape].
13. ROBYN: Could you like draw that shape? In a square? [drawing the infinity shape within a square]
14. LORRAINE: I quite like this one as well, as its unfinished? Open-ended? Open-ended thinking time? That's quite interesting – like a semi boundary. You've got your boundaries.
15. JILL: [Jill starts drawing boundaries]

16. LORRAINE: And I quite like this idea of layering. The studio from all different layers, the senses.
17. ROBYN: How many floors is there? Three floors above us?
18. [A lot of pausing and thinking. No discussion amongst the students. They take turns to draw on the paper – initially they all drew at the same time.]
19. TOBY: I was thinking of shiny surfaces with... and kind of smooth surfaces. I don't know.
20. [Toby is taking the lead and thinking/drawing while the other two sit back from the task]
21. JILL: I was thinking like... [points to a swirl shape] like sound, busy? A sort of textural...
22. [Toby starts drawing the swirl shape J pointed to, inside an open-ended box]
23. LORRAINE: I think you have got something... you've got three drawn logo avenues appearing. Anything else?
24. [No answer]
25. LORRAINE: So, do you each want to take one of those [logo shapes] and refine it into one shape?
26. TOBY: That one [shape] invokes sensory more. It's more abstract.
27. ROBYN, JILL: Yes.
28. JILL: Can we put this kind of shape on top of...? [points to shapes].
29. TOBY, ROBYN: Yeah.
30. ROBYN: I was actually thinking that.
31. JILL: Its kind of, sort of movement.
32. TOBY, ROBYN: Yeah.
33. LORRAINE: Try it on the next sheet then? To see if we can refine those two together then.

34. JILL: Do we need that squiggly one?
35. ROBYN: Do you want...?
36. TOBY: Shall we get a ruler and try and draw it on the sheet? Draw it freehand?
37. [Jill starts drawing]
38. ROBYN: Could each floor have a different symbol or do you want it all together?
39. TOBY: Its gets a bit too wide at the bottom.
40. JILL: Has it got a lid, or do we close the box for now? Extra edges on it?
41. TOBY: Or just like...
42. LORRAINE: I think it's coming together though. You can see its kind of forming quite nicely.
43. ROBYN: I like the swish.
44. JILL: I think we need the structure.
45. TOBY: So, what parts do we like?
46. ROBYN: I like the unfinished pieces.
47. TOBY: Shall we start with something that's...
48. JILL: Yes, I like the two squares [interlocking].
49. TOBY: So, they are unfinished?
50. ROBYN: Yes.
51. LORRAINE: I like the complex nature of this. I think it speaks a lot of student experiences. So, on the next one how would you form it out? So, would you thicken these sections or? How would you form it into a stylized logo now?
52. JILL: This needs to be thicker. It needs to be... like a box and then the swishes over the top.

53. TOBY: So, thicker?
54. ROBYN, JILL: Yeah.
55. JILL: That's like the inside and then the inverse.
56. LORRAINE: This could be [part of] the digital exhibition space – attaching a brand to the exhibition space.
57. TOBY: I'm quite enjoying drawing this, even though it's the same shape.
58. ROBYN: And then its like... [draws one swish]. Another one?
59. TOBY: Maybe in the opposite direction? A big one running through that. A big stroke.
60. JILL: Yes.
61. TOBY: It needs to be more like... [cuts off the ends of the swish in places]
62. LORRAINE: Do you want another piece of paper to refine it to the last version?
63. TOBY, JILL & ROBYN: Yes.
64. JILL: More like two lines.
65. TOBY: Maybe do like...
66. ROBYN: Just contain it a little.
67. TOBY: I've never drawn so much in my life!
68. ROBYN: I like the idea of it going through.
69. JILL: Yes, going through. It has more shape to it.
70. LORRAINE: It's got more cohesiveness. Is it more representative of what we think?
71. TOBY: So, that suggests something that can be contained by a... or these.

72. ROBYN: But could that not represent what we do?

73. JILL: Yeah, I like this shape better.

74. LORRAINE: We can see the progression and how its tightened up, refined, but its still capturing everything you are thinking of. That was good – really successful.

75. TOBY: I enjoyed that. I've never worked that way before. Yeah, and getting all the initial ideas out your head. And also working on the wall cos I've never worked like that.

17.5 TRANSCRIPT / Week 5: Sonic mapping

Tuesday, 18th November 2014

3rd Year Studio (1st Floor)

1. LORRAINE: I gave you a brief 2 weeks ago: Sonic Mapping. Your task is to map the sound present in your studio the final interpretation and of format is entirely your own choice. Please each describe what you produced for this brief and elements and materials, aesthetics, etc of, your design. Can you start Robyn?
2. ROBYN: I've produced a gif. It's just like, quite minimalist - a little bit Constructivist, Modernist. And basically, this is me [points to circles on animated gif]. Every time I do like sonic mapping with you I've always drawn me as circles for some reason and this is multi functional. It's either the balcony or the wall here so that is the sound from here and there is always noise from the canteen at the back of me so that's the blue triangles. A bit basic but it took me forever to try work it out in Photoshop, to use the gif.
3. LORRAINE: I really like it, I think it's really good, so the concept was using these different elements and shapes representing different things to do it. OK, so why did you think to do it that way rather than other forms?
4. ROBYN: I just kind of see shapes more than I see colour or... objects. It's always shapes, its all about little colour there as well, but yeah...
5. LORRAINE: Did you record sound and then do this or did you do this while you were listening?
6. ROBYN: I sat and drew stills. I then I just took the shapes from it and made them move.
7. LORRAINE: I quiet like the timing of it as well. How it... as you know this just appears. You know what I mean? I quiet like the balance you've got between...
8. ROBYN: Sometimes the noise from the canteen is like minimal and the other times its really, really noisy, especially between 4-5 and they are starting to clean up - you hear the dishes and all that.
9. LORRAINE: What do you guys think of this - for the sound mapping brief?

10. TOBY: Yeah, I think its quite appropriate for the types of noises you might... like the, kind of pointy triangles. A bit kind of... harsher sounds. Yeah. Be interesting to see like even more sounds, different speeds.
11. JILL: Kind of disrupting noise.
12. ROBYN: Like I was trying to get swirls into it, I couldn't do that.
13. LORRAINE: So, this could be an artwork that evolves into more and more saturated the longer you spend or...
14. ROBYN: Cause that was just from my desk so it would be interesting to see how the sound would be if it was in the green room or sitting here listening or someone else's desk or...
15. JILL: What was interesting was every day, that could be, to me that's still fairly quiet. It does get really loud so might be worth doing again like different, every maybe hour you do a new one so its almost like an updated, and now its this time its this much louder.
16. ROBYN: There is a definite (especially in the studio) a definite look ebb and flow with the noise.
17. LORRAINE: If you did the same exercise in the letterpress room or case room how would that differ do you think?
18. ROBYN: I think you could maybe get the same feel, but I think you need the movement, for some reason, I think it works with movement so I don't know.
19. LORRAINE: Fast/slow movement?
20. ROBYN: I think its dependent on the sounds like cos there is a lot of white noise as well when it's quiet. It's not like noisy but there's presence there, so it would be interesting to see if that could be the stillness of it and then go onto different shapes.
21. LORRAINE: So, before you started this task what did you think would happen during the task?
22. ROBYN: What do you mean?
23. LORRAINE: Did you have any kind of preconceptions before you started it or?

24. ROBYN: Yes, I thought I was just going to do like a still one but when I was doing the still, it wasn't really capturing it so I thought maybe do a gif. I don't really use technology that much.
25. LORRAINE: So, describe your personal experience of mapping sound from start to finish. So, what was the first thing you done to the last thing you did?
26. ROBYN: I always start like myself and then I close my eyes and see, and I always end up drawing what's behind me because there is a white desk in front of me and Stephanie sits across from you and then there's a wall and there's nothing really. Stephanie is quite quiet, so you don't really get any sound emissions. She always has headphones in, so it always the back or the sides you hear the noise. So, obviously you do it anti-clockwise and back to me.
27. LORRAINE: Okay, and then you just start creating. Did you draw first or did you go straight in to digital?
28. ROBYN: I started to draw and then just went straight in to digital.
29. LORRAINE: And how did you triangulate the colours and that kind of thing, identified the colours?
30. ROBYN: Well, I thought like the shapes... like triangles are quite a harsh shape but I kind of contrasted cos the lines are supposed to be a murmur but they are red so you normally associate red with being quite loud. But I don't really know why.
31. LORRAINE: So, you think this design meets the requirements of the brief, sonic mapping in this studio in particular?
32. ROBYN: I think so yes, I think I would like to do it like J says, either like a different day or different time. Cos, it was quite quiet, [the artwork] does look quite quiet. But interested to get other shapes and other colours in as well.
33. LORRAINE: So, if you could give me this with the date and time you snapshotted that sound that might be worthwhile doing another one at a completed different time of day. Maybe when there's a brief due - when it's a bit crazy in here and just see how that differs, your perception, experiences differ from that. Is there anything you want to say about this one?
34. ROBYN: No.

35. LORRAINE: Have you learned anything about the sound present in your studio by doing this exercise? Just be honest!
36. ROBYN: I think I've become more aware of it cos normally it just goes into background noise but now... Like in upstairs as well. In last year, you never heard the noise from the canteen and when downstairs were complaining about it – we were like – why are they complaining about the noise? So, now you can understand that it is quite noisy. I've just become more aware of it.
37. LORRAINE: So, again, if we were to do the same exercise last year upstairs... it would be interesting to see how that would change... from that perception as well. So, that's great. Thank you very much for that. Well done. Toby, I'm going to ask you the same set of questions. Can you please describe what you produced for this brief? Describe the elements, materials and aesthetics of your design?
38. TOBY: OK, so I've made a kind of... overall, maybe, rather than a map, an overall impression of what the sound is in the R [building]. And it kinds of works as something you want to interact with as well. So, the materials. I went for using clay. I don't normally use clay so I think I wanted to use it. It was out with the materials I would normally use. Like, I've used so far in the [----- Building]. But its interesting that it matches the floor.
39. LORRAINE: The colour of the floor.
40. TOBY: Yes, so its kind of like using Modernist materials. And then I started with a cube. That's what we also said two weeks ago with the logo drawing. I initially began sitting with it, working with it while it was still wet and making imprints into it. Similar to what you were doing [to Robyn], like mapping the sounds that were present in this form. But then I kind of flattened it all and did it again and again, until I got this texture but then I changed my mind after. Its not really a realistic interpretation of what I thought, so I just flattened it all and put a hole through the middle. Cos, I thought this more represents the kind of like conductive nature of the building, and maybe things like that. But if you hole it to your ear you can hear the [----- Building]. So, yeah its like a kind of [----- Building] conch shell.
41. LORRAINE: I like the coldness of it, like concrete. For me it's actually quite cooling. I find the studio quite warm in here so its kind of like a temperature thing as well. The weight of it. The mass of it. There are all these different connotations.
42. ROBYN: It is, its nice.

43. LORRAINE: It's not what I expected. I'll be honest.
44. TOBY: It's quite rushed for me because the previous week we were on Reading Week and I wasn't here to map anything. So, I kind of did it all yesterday.
45. LORRAINE: As I said to you a few weeks ago, as lecturers we like to be surprised. So, its not a... its actually a compliment.
46. TOBY: But I mean, I was surprised that I did it, cos its rushed.
47. LORRAINE: I thought you guys would physically all go and get a microphone, record sound and then do something with the actual... but you've not yet. Visual and tactile so I'm interested to see what Jill's got. So, describe your... well I think you have, your personal experiences of mapping sound in the studio from start to finish. You sat in the studio and listened to the sound. Your interpretation evolved as you made marks, and then took them away and then changed them. That's really good. Does your design meet the requirements of the brief?
48. TOBY: Hmm. I don't know if it's a map as such. Probably more... I think at the start it was a map but then it turned out like an object that was the feeling of the sound. I think its turned into something, more of like a story really, rather than like a map. [Turning to Robyn] I think yours is more map-like, aerial kind of shot.
49. ROBYN: Yeah. But then again, see if you actually touch it. It makes it real, sort of thing.
50. TOBY: Yes.
51. LORRAINE: Yes, absolutely. It's a verbal interpretation of what it is. If you gave that to J and she had never seen it before, would she know that was a sonic map in her hand? Its that kind of communication. So, I think it's a really interesting take on it.
52. TOBY: I was thinking maybe, more the interaction could become the map and go around. Something with a different shape might conduct sound differently. It could be like a replica like, or an architectural feature of the building.
53. LORRAINE: Yes, absolutely. So, its taking part of the actual building, like a building block.
54. TOBY: Yes.

55. LORRAINE: Would you approach this project differently or in the same way if I asked you to repeat the task?
56. TOBY: I think... I don't know. I think I'd like to develop this further so its like a bit more how I'd like it, but I'd also like to try it a bit differently. Maybe a more straightforward analytical map. But this is like more of an expression. Maybe like to do something... like sound recording, so yes.
57. LORRAINE: Actually, I think next week or the week after I was going to bring in a bag of clay for the next activity. So, you've got a chance to take it in a new direction again! And really use the material, because we spoke about that in previous sessions – you know, using materials we haven't used before and think about that – combining. Anything else you want to say about this?
58. TOBY: No, I've said everything.
59. LORRAINE: Do you guys want to say anything about it?
60. ROBYN: I really like it.
61. LORRAINE: Would you have expected Toby to produce something like this for a sonic map?
62. ROBYN: No, cos it like...
63. LORRAINE: I expected something different from you.
64. ROBYN: Yeah. Something different!
65. TOBY: So, did I!
66. LORRAINE: When [Tutor] told me about your colour project... that would have been what I expected. That colour brief was surprising and really, really good. So, yes, I expected something different. Its interesting that you've fulfilled that part of my expectation.
67. ROBYN: You would have worked quite digitally. Its quite strange.
68. LORRAINE: Yes, in a previous session as well you were very much drawn to digital so its quite nice that you have stepped away from the digital, so I thought you would have perhaps gravitated towards something digital again. But you haven't.

69. ROBYN: I might. I think if I was to take this further I think it would be about how its used to become digital, but yeah. I've always kind of... It's funny because since I've come from before... it's become more digital. I was always kind of making things. In a way, it's returning to understanding the building rather than use digital.
70. LORRAINE: Yes, absolutely. Really interesting. So, what have you learned about the sound present in this studio. How do you feel about the sound in your studio environment now?
71. TOBY: I don't think I'm much... I think I didn't look at it in depth enough so I'm not much better off but this could be a tool to explore it.
72. LORRAINE: A design tool?
73. TOBY: Yes. I don't know as a person, if I understand it more. But I know that its quite noisy.
74. LORRAINE: That's great. Thank you very much, Toby. Jill? Can you please describe what you have produced for this brief and the elements, materials and aesthetics? Do you want to hold it up to the camera for one second?
75. JILL: So, this is a sound map, which I've kind of done by colour and shape I guess. And as I was doing it I kind of... this is my kind of immediate space [points to area on sheet] in my desk, so the only kind of sound that is actually when... And then the ambient sound that comes from here and there, so its looking at it that way. And this is kind of ambient sound...
76. LORRAINE: So, if we were to put a marker where your desk is – it would be here?
77. JILL: This is me. And this is like the path from that door there, so it's kind of like... so there's sound near the bins and stuff. And this is sound that comes from the rest of the studio downwards, across from here. This is the noise from upstairs. With... I hear the canteen from upstairs. From almost directly above me so this is above me, I guess, here. And then I was kind of doing it to... the colour was a bit, mmm. The reds and oranges and yellows are the distracting sounds? And the rest of the stuff you only notice when you start listening to it? Blues and greens, you usually don't notice so much without listening. So, why I did those colours.
78. LORRAINE: I can definitely see it as a map. Instantly, even when you put it down. So, I knew where your desk was and I could instantly see where the paths and the green, more acceptable sound versus the angry red. You know what I mean? I could definitely see how it

maps out. I think this is almost a progression of the task a few weeks ago with the drawing blind?

79. JILL: Yes, that's how I kind of started it. I wasn't drawing blind but I spread that out on my desk and literally drew it at the same time [as listening].

80. LORRAINE: So, before you started the task did you think this... what do you think would happen during it? Was it what you expected to happen or do you think it would turn out a different way?

81. JILL: I think I got it slightly different because I started off with a pen, cos that was kind of suited the mood. But as I was listening I started to hear the more sounds and then the colours started to change and alter. I wasn't expecting that.

82. LORRAINE: What time of day was this done?

83. JILL: This was in an afternoon and I think the guys upstairs were having just a chill out afternoon because its not normally that noisy up the stairs. The noise normally comes from equally between that side of the studio and that, but I think they were just being loud when I was doing it.

84. LORRAINE: Do you think the design meets the requirements of the brief?

85. JILL: I'd say it probably does because its quite a literal take on it but I think so.

86. LORRAINE: Yes, would you approach this project differently or in the same way if I asked you to repeat the task?

87. JILL: I think if I was to do it again I'd like to do it again but almost like on different layers and then you could put them together? A similar idea to Robyn's and at different times because I think that's interesting again. Its kind of like mapping sound or you could just keep building onto the same one. Maybe in one day, spend five minutes at a time and just add to it.

88. LORRAINE: So, building up layers and layers of sound to have a dense, intricate, complex piece. Like a lattice of constructing sound in the studio. That's a really interesting point, actually. Describe what you've learned about sound present in the studio from this task. How do you feel about the sound in your environment now?

89. JILL: I think the first interesting thing I've learned is about the different levels of sound. Like what's distracting and what you don't notice. And what is ambient sound, which I guess why I got that through the colour.
90. LORRAINE: What do you guys think about this one?
91. ROBYN: I quite like it. I like the idea that you've done like layers representing distracting sound? When I was doing it, you do start to notice that people talk and stuff but when you are working you don't really notice it. So, it brings to light the sound.
92. TOBY: I like the freedom of the marks because it's a changeable, abstract thing. It could be represented by something that's quite geometric and this is quite free. You could control the pen with values of sound to get a more accurate view of what the sound is.
93. ROBYN: That's quite interesting. A seismic graph.
94. TOBY: Like in this part, if you had a seismic graph here.
95. LORRAINE: That's great. Thank you very much. What I'll do now is I'll set you up with Go-Pro®'s. But first I'd like to record your experiences [to Robyn] of the Go-Pro® this morning and we'll do you guys later on. How you felt with it? We had a bit of a discussion before the camera went on...
96. ROBYN: I was a bit nervous at first. When I put it on I thought this is so weird.
97. LORRAINE: When I opened up the kit I felt excited but then – what do I do with it?
98. ROBYN: Yes, so excited but at the same time I was a bit nervous. Yeah, cos like you become very self-aware wearing it and then I put it on. No-one else was in the studio and I was scanning. Then I seen Graham and got really excited and I was like look! So, when I was walking round, everybody was like really embarrassed in front of it. They were like 'what are you doing'? And I was explaining it and they were all saying hi but then they got really shy in front of it. Graham started to stand behind me so he couldn't be seen and then Sue done the same. Louise and Kody from illustration they blocked themselves behind their desks, which was quite funny. Then I went to the library and there was three other girls.
99. JILL: They would be looking at you like what has she got?

100. ROBYN: It was so weird. I went into the library and I was photocopying stuff and the girls completely turned her back. I don't even know the girls but they were like hiding.
101. LORRAINE: So, the other people were more aware of it that you were?
102. ROBYN: Yes, I kind of forgot that it was there. I went to return a book to the desk and the lady was like... She didn't say anything but she was [thinking] what is with that? When it was on top of my head everybody was laughing. Fashion! We were saying with the head gear – you could probably not get away with it, Toby.
103. LORRAINE: Yes, we said that. With our hair, and wearing hats, etc so wearing a Go-Pro® might look more natural [on females] but you might not get away with that so much unless you've got a hat round it Toby!
104. ROBYN: When I put it on with my hair down, it bunched my hair up like that? I can't go around... it looks bizarre and I put my hair up. But then I went upstairs to see Euan and he never got embarrassed - he kind of like 'what is happening?'. [He said] there is not going to be much action in here but I'm not... I'm asking you a question. Right ok. A lot of it is like other people's reactions. I forgot that I had it on when I was looking up a project, like Mr World. So, God knows what the footage is going to be! Me and Graham were talking about it and just like laughing at Mr World and stuff.
105. LORRAINE: That's quite interesting. I think I'll watch this with a box of popcorn tonight.
106. JILL: An insight into what we do!
107. LORRAINE: So, how much time did you spend in the studio filming? Or were you all over the place?
108. ROBYN: I spent the majority of the time in the studio at my desk because when I first put it on Euan wasn't open and I couldn't be bothered going to the library but then [I thought] I'll need to go to the library eventually. But most of the time I was at my desk.

17.6 TRANSCRIPT / Week 6: GoPro® filming and reflection

Tuesday, 25th November 2014.

3rd Year Studio (1st Floor)

1. ROBYN: I'm so nervous. I wonder if this has got like... if the stars feel like this.
2. TOBY: Like candid camera.
3. ROBYN: Like go and see the premiere.
4. LORRAINE: Right, OK. The GoPro® brief that I gave you: "Take some minutes to look around your studio. Take in the details. Now try to represent everything within your environment in your GoPro® footage - show the DNA of everything that surrounds you somehow – this could be the teaching, the environment and/or the creative practices and processes." So, what I want you to do before I show you the clip is to describe your experience of using the GoPro®'s. How did you feel it went? Just with actually physically wearing a camera?
5. ROBYN: At first you were a bit self-conscious but probably after about five minutes it was fine. It was the other people – they got like really edgy.
6. TOBY: Yes.
7. JILL: It was quite amusing, especially when it was on your head. You kind of feel it there but then you forget its there and then you have conversations. And then its like people's reactions to you, whether they are looking at you.
8. ROBYN: Cos, I felt they weren't [looking] at your eyes, they were looking at your head. Standing behind you. I found that when I was talking to a lot of people they were standing slightly behind. So, they are not on camera.
9. LORRAINE: So, why do you think they were reacting like that?
10. TOBY: Consciousness.
11. JILL: They weren't quite sure what we were doing as well. Cos, we knew what we were doing – they were like 'why are you filming?', 'what is this for?'. Unless we were to do something.

12. LORRAINE: Probably because you had the chance to digest this – that we were doing this, but they didn't have the chance to know. So, they see the cameras... Ok what I'll do is I'll show you the footage. Its about eleven minutes long I think. And then I'll ask you a series of questions based on that footage.
13. ROBYN: Could you tilt the screen please?
14. LORRAINE: Yes. Are you wanting this a bit forward? Actually the volume is not the best on the speakers but. So, we won't say anything during it but then we'll talk after it just so you can...
15. [footage begins]
16. TOBY: This is so weird!
17. ROBYN: That's the chest...
18. JILL: Chest cam.
19. ROBYN: Oh my God. Look at the state of my desk!
20. ROBYN: Talking to himself... I'm so glad you don't see my locker. Oh no. You do. My tea.
21. TOBY: Do you keep that in your locker?
22. ROBYN: Yes, I do!
23. TOBY: So, no-one nicks it.
24. TOBY: Have you had that mug since first year?
25. ROBYN: Second year.
26. ROBYN: I forgot I had done that! [cutting out a photo of Kit Harrington – actor] That's when I forgot I had it on. I've got such a high voice.
27. TOBY: Its so weird to see everything.
28. LORRAINE: You are singing! [to Robyn]

29. ROBYN: What am I singing?
30. LORRAINE: I don't know!
31. TOBY: Oh you took the plants out!
32. ROBYN: I've still got that cup of tea!
33. JILL: A long time for a cup of tea. Is this head camera?
34. ROBYN: Yes.
35. TOBY: Head cams good.
36. ROBYN: I was self conscious cos I was bobbling about. I thought it was going to fall off. Oh Euan!
37. TOBY: Where is he?
38. LORRAINE: I'm sorry you can't hear it in here. You were asking about print on satin for your sash?
39. ROBYN: Yeah. I nod my head a lot.
40. TOBY: I think its just exaggerated.
41. LORRAINE: You can't see it [in the footage] but you were taking something off her back?
42. ROBYN: Yes. It was a bit of tape.
43. LORRAINE: He's sitting right here and you can hear him saying that he used to do modelling. So, that as interesting and then you go through...
44. ROBYN: Mr World and Miss Universe.
45. TOBY: The amount of times you went through it.
46. ROBYN: I could do the commentary [for Mr World] from this.

47. TOBY: What am I doing?
48. LORRAINE: Oh no! What's happened to the sound?! Oh no, its totally glitched the sound. That's so annoying. Hang on – let's see if I can.... Cos, you start going on and on and on about the Matrix!
49. TOBY: I do! Yes! Great film but...
50. LORRAINE: OK what I might have to do is play it directly from Premiere Pro. Because I want you to hear it properly really. Six minutes in, ok... That's so annoying. Sorry about that.
51. TOBY: I didn't realize the frame was so wide. There is a lot of times when I lean back and try to compensate for the camera. To film, so I get peoples heads in.
52. ROBYN: I felt like that. Like I was trying to push my chest out. I didn't realize how high my voice is.
53. JILL: I hate that as well. I've got a really low voice and it sounds even lower.
54. ROBYN: You don't really have that low a voice.
55. JILL: Its when you hear yourself you sound - it sounds really odd.
56. LORRAINE: Why won't it let me open Premiere Pro? It worked last night. I might need to put the wifi on.
57. TOBY: Are you already connected to the wifi?
58. LORRAINE: Yes, but it keeps kicking it out for some reason. No it's not going to let me. We'll have to go with the other one. OK we'll just have to go without sound cos I can't get that thing... It worked last night honest! I think its cos my scratch disks are really low – I've got no memory left in my Macbook. I'll just play it without sound.
59. TOBY: May be the sound will come back.
60. LORRAINE: So, you were asked if you wanted to go for lunch, then you changed your mind and did your email.
61. TOBY: Yeah.

62. ROBYN: I like the footage of going down the stairs and up the stairs. Its quite cool.
63. LORRAINE: You're so fast.
64. TOBY: I really am. I know exactly where I'm going! I've been wanting it for weeks [the DVD from the library]. I just wanted to let the camera get it.
65. ROBYN: You've got fines!
66. TOBY: Yeah, I do. But I'm not paying them. Where am I going now? My hands look so weird. I gave that bread back cos...
67. ROBYN: What kind of soup is it?
68. TOBY: Oh, I wish you could hear the audio! I think I'm like being 'mmmm'.
69. LORRAINE: You're giggling all the way! It was quite an interesting conversation you had here as well. About the longevity of briefs. And you said you had short briefs. But the soup was in the way!
70. TOBY: Soup was always in the way!
71. LORRAINE: [tries volume] Oh there it is. Its back!
72. ROBYN: What bit is that?
73. TOBY: It's the main...
74. ROBYN: Oh yeah. What are you saying?
75. TOBY: I don't know. This is a good bit.
76. JILL: That was weird!
77. TOBY: That was weird.
78. ROBYN: Is this the stick?
79. JILL: Its still on my head.

80. TOBY: Its really tall.
81. LORRAINE: You said, 'I feel silly with it on'. That's why I put that in.
82. ROBYN: I love that.
83. TOBY: Robyn, you're so small! This is amazing.
84. ROBYN: We should get a class one.
85. JILL: That's really weird seeing the studio from there.
86. ROBYN: Yeah, from that angle.
87. TOBY: Yeah. Its like Big Brother. What were you doing? Where did you have it?
88. JILL: It was the selfie stick just propped up in the corner.
89. ROBYN: That's cool.
90. LORRAINE: OK, so that's it. Right. I'll just move this Macbook out the way. Do you have any questions? What do you think about that? OK so you've described your experience of using the GoPro®'s. You've now seen the edited footage of your videos. What are your initial reactions? You'll have to speak quite loud – its quite noisy [in here today].
91. ROBYN: I'm quite embarrassed.
92. LORRAINE: Embarrassed? Why?
93. ROBYN: I think its just seeing yourself on camera and hearing your voice and seeing what you do. Mundane things. Me singing. That's just...
94. JILL: I thought it was quite funny cos you pick up things that at the time you don't really notice. But then seeing it back again. Its just the little bits and pieces and other people's expressions at the time you don't really notice... yeah.
95. TOBY: It feels like I do nothing. It takes a while to get settled. You know? Like the way I'm always moving around and all of us... except Jill.

96. JILL: The way I was just sat. Typing a design domain.
97. LORRAINE: You were all very kind of transient all... but why was that? If I hadn't given you the GoPro would you have still been as transient around the studio all the time?
98. TOBY: I think some of it is because we had the GoPro's.
99. ROBYN: Yeah.
100. LORRAINE: So, that affected the experience?
101. TOBY: Yes.
102. LORRAINE: Because I made you wear those.
103. JILL: I do spend quite a bit of time just wandering around.
104. TOBY: I do as well.
105. JILL: Nipping out here and there.
106. LORRAINE: You made an interesting comment when you were across the other side [to T]. You said that you felt like a little dog being made to run around the building.
107. TOBY: Yeah, yeah!
108. LORRAINE: So, maybe this affects your normal experiences.
109. TOBY: I think so, yeah. Because you did feel more like you were taking part in a test.
110. LORRAINE: Right, ok. Rather than the recording of your experiences. So, what you see, or notice the most, about your studio from the footage?
111. ROBYN: We do a lot of procrastination. So, for me, a cup of tea taking ten minutes to make it or just sitting mucking around. Putting a lot of stuff off.
112. JILL: For some of it I didn't know which part of the studio we were in cos the desks are so similar. The white boards. So, when we are walking up and down the corridor you can tell some of them like... whose desks we were at. I was trying to work it out.

113. ROBYN: See the bit you were in [to Toby]? With the coloured bits of paper on the ground? I didn't know where that was until this.
114. TOBY: I think you notice the sameiness in a way and also the scale of the desk spaces. They feel quite small on film and I'm also quite apprehensive when you sit down with the camera, at wrist height. As opposed to always walking around the studio feels more fluid and like there's a lot more height.
115. LORRAINE: That's quite interesting. [To Toby] you sat with your hands on your lap like you didn't know what to do. You were drumming your fingers.
116. TOBY: I was thinking what I could do but also what I could do with the GoPro. So, I think at that point I decided to put it on my wrist. I thought it would be a more good representation of what I do at my desk, I think.
117. LORRAINE: But its definitely affected your experiences, hasn't it? Wearing the GoPro. What would you have done if you hadn't worn the GoPro at that moment? Would you still have sat drumming your fingers? What would you have done? Would you have been more likely to focus on work?
118. TOBY: Probably a bit more focused. I might have gone to my laptop. I think I did. Yeah, I think it did take my focus away.
119. LORRAINE: From my re-conceptions, I thought you guys would have done something creative with it and actually treated it like a project brief. But as a research tool, documenting and observing, it hasn't... well, it has worked but I feel like its unnerved you a little. It's affected your experiences. So, its quite interesting that. I not saying it's a bad thing, not specifically creating for it. It's just revealed other things actually. How it can affect the experience.
120. ROBYN: I got mine's early in the morning so I had been planning to go up to the Caseroom and do something cos there was an induction on. But I was like, right OK - I'll need to do something else.
121. LORRAINE: Anything else you notice about the studio from this?
122. ROBYN: It's so messy. My desks a mess.
123. LORRAINE: Why your desk especially?

124. ROBYN: I think its cos like water bottles and all that. Scraps and bits of paper.
125. LORRAINE: When you look around the studio though everybody's desk is the same?
126. ROBYN: Yeah. I don't know.
127. LORRAINE: But why do you think yours in particular?
128. ROBYN: Jill's desk is clean and organized and then...
129. JILL: I don't think it's particularly organized. I think it's a base.
130. LORRAINE: I think you are the one that's stayed at your desk the most and tried to work with the GoPro® on.
131. JILL: I was trying not to do something different while I had the GoPro® on and then I've got a presentation tomorrow so I was like I'll do it but I'll try and do it. Then I still was buzzing around a bit and like standing up to chat to people and stuff, but I think I was just trying to keep it as normal as possible but maybe I was acting.
132. LORRAINE: So, by looking at your own documented footage to what extent do you feel influenced or affected by what you've seen - individually and as a group? Do you feel influenced or affected by what you've seen of your own practice? Looking reflectively at yourself.
133. TOBY: I feel... I don't know. I'm not sure, like. I feel like... I don't know if it's a negative reflection of my practice because I feel like looking at that it emphasizes how distracted you can become in an environment and having the likes of the library just round there. I don't know whether that's an act of procrastination or whether that's something I actually use to help my thinking. To get something and bring it back so I'm kind of undecided about it.
134. LORRAINE: OK.
135. ROBYN: I agree. I think looking back at the footage, before I seen it I would have said I was quite a productive person but looking back not really.
136. TOBY: But then there is time spent in the studio thinking about things so you might not look like you are doing stuff but...

137. ROBYN: You are thinking.
138. JILL: It does. Like the camera observing what you are doing is very different to what you are actually doing. So, even when you're there scrolling through pages on the Internet or making a cup of tea – you're not just doing that and nothing else. You are always thinking while you are doing it. I think that's what the camera doesn't show. It does look like if you watch that didn't know what you were doing you would probably think that this was a usual studio day – that kind of thing? They do have soup, have a cup of tea... But I think there is a lot more going on. But what it looks like really...
139. LORRAINE: Has it revealed anything about yourself or your practice in the studio? That you didn't know already?
140. TOBY: There is a lot of like social elements. Like I think speaking to people, having people just through next door. So, like, socializing I think is a huge element of it. I think we kind of knew that already but that just brought it to light.
141. LORRAINE: Yes, absolutely.
142. ROBYN: Even when you walk up the stairs to say hi to people you wouldn't think that was an interaction but looking back on it - it is. You see so many people and speak to so many people in one day.
143. LORRAINE: So, what graphic designers as being the social bunch? That really has demonstrated to you. That's what I expected to see.
144. JILL: That could be work chat and also unrelated chat? But like there always that thing that every conversation will have something that's random and something that's relevant to stuff.
145. LORRAINE: So, what issues or themes has the footage revealed overall? You said one there – social community.
146. ROBYN: The fact that all the desks... you've got them personalized but they are all very similar. And it's quite boxy as well. Maybe it's just the way the camera was sitting, but when they were planning the open space bit – its quite a condensed, tight.
147. TOBY: Its not huge. Its quite open but...

148. ROBYN: Down the corridor between the desks it's quite tight.
149. JILL: It seems quite tight. But when it was on the selfie stick up high it seemed like [spacious] but then it still seemed quite cramped on the floor. So, there is definitely an issue... floor height and head height is...
150. LORRAINE: I'm just going to show you some of the themes that I've been identifying as I've gone through the process and the pilot studies. Just to see if you agree or disagree with some of the themes. Community was number 1 that's been revealing itself throughout all the activities and social aspect. Digital practice? Do you think that was a theme?
151. ROBYN: Yes, cos I think we were all sitting at the computer.
152. TOBY: I would say. Compared to maybe like thirty years ago. The amount of... yeah.
153. LORRAINE: My expectation was to see you guys doing something more with your hands – more hand driven. So, I was surprised that all three of you were either at the library or here on your Macbooks.
154. TOBY: Yeah.
155. LORRAINE: Noise. We couldn't hear it today because of...
156. JILL: Its too noisy!
157. LORRAINE:... the noise in the studio! When we were going through that footage there – when you were going out there [of the studio] you can actually hear the noise level go up. The day that we did the GoPro footage it was actually quite quiet in here but today its not. Even... we can hear the noise from outdoors, sitting right here now and as soon as the camera went over that threshold – you could hear the whole of the [----- Building]. So, noise was a big issue or theme in itself. Space in the studio which you all have said – to do with the desks, they are all the 'samey' and that kind of thing. Sound. Smell? Do you think that's been revealed at all through this exercise?
158. ROBYN: I think smell would be more... something like lunch? If we had a kitchen, as in like a little studio kitchen it would be more effective but other than that...
159. JILL: Its quite neutral.

160. ROBYN: Yes, neutral.
161. LORRAINE: So, there was food smells? Tea. Coffeemate. Food related rather than paint or ink.
162. TOBY: Its more like a living space than a working space.
163. LORRAINE: The other things being revealed through the course of this research are traditional practice, furniture layout (which you guys said), mess and personal work area. So, you've actually said all of the top ten themes that are arising – you've actually picked up on nearly all of them from that short exercise. As a research tool - do you think the GoPro@s showed the DNA of your studio? Of the experiences in the studio?
164. ROBYN: I think if we did it over a course of a week or two weeks it would probably be a bit more successful...
165. JILL: I think a longer period would have proved more interesting than we... cos every day is really different as well.
166. TOBY: I think this footage maybe shows more of the novelty of using the cameras first thing. I think maybe over two days you would start to get the more habitual things we do and stuff like that.
167. JILL: Yes, you would start to see the habits we have and the things we repeatedly do rather than...
168. TOBY: Then we forget that we have it on.
169. JILL: And all day rather than...
170. LORRAINE: Actually, this pre-empts my next question. Would you approach this project differently or the same way if I asked you to repeat the task? I think would you approach it differently? – yes.
171. ROBYN: I think I would wear it on my chest more than on my head, because on my head I was acting a bit different. I was sitting a bit different and I was... but on my chest, it was fine.
172. JILL: Yes.

173. TOBY: I'd probably be a bit more honest about what I was doing and not so much showing the aspects of the day. I'd come over more naturally.
174. JILL: I think I'd try and do the same thing but different. I quite liked it on my head because I couldn't see it, although you could feel it there, it wasn't in your vision. So, if it was on I think I'd get distracted by the fact that I could see it. I think having it on my head was quite good because its out my way yet I can forget its there and you can do your own thing. Although other people can see it, you can't. Which I think would help me be more natural.
175. LORRAINE: OK so for next week I'm going to let you guys choose what you want to do. I was going to bring in the clay and let you guys do that but I think I want you guys to think about it and we have 2 weeks left. And the last week I've got something planned so next week is a case of taking one method and using it to fully express how your senses are affected in the studio experiences. Its up to you what you want to do next week. Do you want to us the GoPro@s again? Or would you rather do another method like the sound mapping again or...? Or something new?
176. TOBY: It's really hard to decide that. The GoPro@s I liked and watching the footage back but I found it quite time consuming. I don't know if a sound exercise mapping might be more representative. I think you've got to do this for a while...
177. LORRAINE: Over a period of time.
178. TOBY: I'm not sure. But I quite enjoyed doing the GoPro@s so I'd do either again.
179. LORRAINE: What do you think Jill?
180. JILL: I think the GoPro@s would be interesting because if you have two goes at it you'll almost have a comparison. The first time and the next time. The next time, if we did it again next week would be a bit more... it would be interesting.
181. ROBYN: Even next Tuesday...
182. JILL: It's a deadline so you would have a very different atmosphere and stuff.
183. LORRAINE: Yes, before the studio was very quiet...
184. JILL: So, it might prove really interesting to do it again I think, maybe.

185. LORRAINE: Right, OK, let's do that then. Is that ok? I'll come in for 9am then and I can give you the GoPro@s. Have you got any teaching practice next Tuesday morning with [Tutor] or anything?
186. TOBY: Tuesday is normally a free day.
187. LORRAINE: So, we're working towards deadlines on Tuesday?
188. TOBY: And it's another one day project also.
189. JILL: And all of a sudden... I don't think we've got a...
190. TOBY: Is it one-on-ones? Or is it?
191. JILL: 25th today so next week is the 2nd.
192. ROBYN: So, we're getting a tutorial.
193. TOBY: Wearing the GoPro@s!
194. LORRAINE: Do you want to do that or do you want to...?
195. JILL: Yeah, I think that would be quite interesting.
196. LORRAINE: We'll give that a go. And that will reveal more cos as you say you'll probably act more natural the second time around.
197. JILL: And also, because the studio kind of know what's happening as well. People won't be so...
198. LORRAINE: It won't be so novelty so that will reduce and maybe your own natural studio events will come through more.
199. TOBY: Its probably... the thing about sound mapping, as well, it could end up looking like a generic map whereas that's a true representation of the [----- Building].
200. LORRAINE: Is there anything over the last several weeks that I've not mentioned?

201. TOBY: I quite enjoyed doing the logo thing but I don't... something quite like that I quite enjoyed.

202. LORRAINE: Because it was more specifically Communication Design or graphic design [as a method]? Actually, something that you could produce?

203. ROBYN: Yeah.

204. TOBY: It doesn't have to be as strict as a logo but I quite enjoyed the fast pace.

205. LORRAINE: The design sprint?

206. TOBY: Yeah.

207. LORRAINE: So, maybe we do a bit of both for next week? A very short design sprint and GoPro@s, which you just ignore as you are wearing them for your normal day. So, if we try and do a bit of both? Then the following week is the last week, isn't it?

208. JILL: That's scary.

209. LORRAINE: So, the activity for that week is basically I'm going to get everything that you have done... all the Snapchats®, all the photos and I'm going to lay it all out. We're going to do a big reflective session from the beginning to now – where have we come and what have we learned? And then post-research we'll set up a 3D environment and we'll make it like a walkthrough and everything is going to be on there, videos, etc.

17.7 TRANSCRIPT / Week 7: Reflective rug, part 1

Tuesday, 2nd December 2014.

Main ground floor corridor.

1. LORRAINE: Today we're going to do a session on everything we've done so far and then we're going to culminate with an activity next week. So, basically what this is, is a research rug. Its 25m long. Have you heard of Lisa Strausfeld from Pentagram? She's a graphic designer, a communication designer and she deals with huge amounts of data as part of her job, and what she does, because its so vast – all this data -, and I think its quite boring data she works with as well. She lays it all out on a massive sheet of paper to normalize the data. It's the only way she can visualize it, to move forward and I did exactly the same technique with my Masters degree. I had thousands of questionnaire responses so I laid them all out colour-coded on huge sheets of paper and it just means you can visualize it all and move it forward in visual format. So, that's exactly what we're going to do today. This is like a kind of timeline chronology so we'll take through it all the way down, just briefly and then what I'll do is give you post-it notes and you are going to revisit this timeline and put post-it notes on the parts that reveal the most to you, as part of the course of this project. Just a reminder of what the research question now is "how does Communication Design learning address and exploit sensory experiences occurring in studio education?"
2. LORRAINE: So, if we start at the beginning... this is pretty much everything we've done. Some things haven't been done [on the rug] but 90% of its here. In week 1, I did the initial photography [of the studio]. One of the most revealing aspects was actually your desk, Jo, for me... this series of images here, and it shows your desk which looks ok but then you zoom out and you have the lockers right at your back and then you've got a communal table, a wall of lockers and then you've got paper trimmer, refuse bins and then you've got the photocopier noise. This the main thoroughfare in the studio so that highlighted to me that there is issues there. And also, photography of your student desk and generally the layout and feel of the studio already. The books and the informal area. We went on to do the questionnaire and I did sound recordings as well. So, what were your initial perceptions of week 1? The questionnaire?
3. ROBYN: What was the question again?
4. LORRAINE: Can you remember that far back? Remember in week two we did a focus group, but we'll come to that in a second, on the actual responses. And that was the responses there...

5. ROBYN, JILL, TOBY: Yeah.
6. LORRAINE: The first Snapchats®. The pug, and the stationary pot and the flag. Then we went on to do the sensory drawing which was taking the studio environment with closed eyes, really feeling the environment about you and replicate it in a drawing. The colour of the paper was quite interesting as well, with what you've done. Some people chose pale paper and others chose quite angry red, green so that was quite interesting but they all had commonalities between the drawings. How did you feel about doing that exercise?
7. ROBYN: I really enjoyed it. It made me really aware of my surroundings and I think throughout the whole process I have become much more self aware about the way the studio does affect you.
8. TOBY: Its an expressive thing to do as well.
9. LORRAINE: Actually, I did the same project in the reflective diaries and I did mine before yours and I looked at yours and they were identically drawn, so exactly what you guys had done so it just shows you those perceptions... Snapchats®. Sketchup, chips, technology troubles, fire alarms. Your focus group on the... that was highlighting the questionnaire issues.
10. TOBY: Its amazing seeing this all out like this. So, much work.
11. LORRAINE: More photography of your environment. Your tools. I've not transcribed all the interviews we have done yet – only managed to do the first two or three weeks so I've still got to do all that. But I wish I'd had time to do that back for reflection. Place-making. Remember your three objects – your flag, your pug and your pen pot and that was part of the interview transcribe there. Your Snapchats®, which were now getting quite prolific...
12. TOBY: Oh no! This is when I had my bulk uploading!
13. LORRAINE: What do you think of the Snapchats® now?
14. JILL: Its quite nice to look back on them actually. It's a nice snap shot of things, like because you forget what you've done...
15. TOBY: Its quite easy for all the days to blend into one but to look back on it all - to see it all. We did all this.

16. LORRAINE: And also, the obligatory bottle of Jagermeister... then some more photography and we're onto week 4 which you were in the case room I think?
17. ROBYN, TOBY: Yeah.
18. LORRAINE: More Snapchats® and you can see the MTV influences here, when they visited you that week. Then we did the rotate place... and we're only on week 4.
19. ROBYN: We've done so much!
20. LORRAINE: Looking at rotating place, did those words kind of feel relevant now?
21. TOBY: Rotating place? Where did that come from?
22. LORRAINE: Remember I asked you to go and rotate your desks for twenty minutes or half an hour, before the logo workshop, we started doing that...
23. ROBYN: I think when you look at the GoPro footage as well you don't realize how busy it is and I think...
24. JILL: In terms of the amount of...
25. LORRAINE: Exactly that in the words... disorientating, invasion, awkward...
26. TOBY: Yes.
27. LORRAINE: And then we went onto the logo workshop, which I think you guys really enjoyed.
28. TOBY: Yes.
29. LORRAINE: Week 5, I did some observational note-taking, sitting beside you guys and actually I would like to do some more of that... Photography. Sonic mapping...
30. JILL: Although that was your observations it would be interesting to see what you observe of us. I don't know if that's me just being like really nosey and wanting to know what you think. I think I would be quite interested in reading that aspect to it.

31. LORRAINE: Absolutely and after I've finished speaking I want you to revisit portions and... Sonic mapping, which I think was really successful... And then onto week 6... your GoPro®, more Snapchats@...
32. ROBYN: Look at the state of my desk! Oh my god!
33. LORRAINE: But hang on a second. This is me, taking a photo every week of your desk. This row here is Toby's but look how yours evolves? It's actually quite messy, about Week 5...
34. TOBY: Yeah, yeah.
35. LORRAINE: But then you go to Robyn and I don't think you are as messy as what you thought in the beginning.
36. TOBY: You're tidy.
37. LORRAINE: Look, but you are actually showing signs of being quite organised here, your notice board.
38. ROBYN: Yeah, I'm so embarrassed.
39. TOBY: I'm so messy.
40. ROBYN Oh no!
41. LORRAINE: And then we look at yours, Jill.
42. ROBYN: It's pristine.
43. JILL: It just looks exactly the same [every week]. It's got a wee bit more stuff on it from week one to week two.
44. LORRAINE: It's very similar across the weeks, isn't it?
45. JILL: Yes. Week 1 to Week 2 there is a bit of a change but then its kind of the same.
46. LORRAINE: So, we spoke last week, when we looked at the GoPro® footage, the very first version, about some of the themes that were arising and these were actually the themes that I put together in a graphic for my PhD progression and we said last week that community was

the biggest one that came out of the GoPro footage, interaction between people. Digital practice, you all said you were surprised, and I was surprised of digital practice. Space in the studio... 1 is the greatest concentration down to 10, personal work area. Noise, space in the studio, smell, digital practice, furniture layout, mess, personal work area. Now these themes actually arose because of the pilot study and a lot of these themes are actually coming out in the full study that I'm doing with you guys. So, if you look at this... you've got interaction, which relates to sound, noise, community... Creativity, traditional practice, community and so on... Authenticity, wellbeing and place-making. So, that's five but there are many more than that. But that the initial five. So, what I'm going to get you to do is revisit this with post-it notes and have a walk up and down, digest what's there and put down post-it notes where things reveal themselves to you, looking back now. Things you've already known from the process but things that are surprising to you now as well. Put a wee bit of dialogue on the post-it notes.

47. TOBY: This is amazing.

48. ROBYN: This is so cool. Its amazing how much stuff. The Snapchats@...

49. JILL: I think the Snapchats@ are really good actually.

50. ROBYN: This would be so cool in digital form. I think I'll start at week one and work my way back...

51. TOBY: Look how tidy it was at the start [the studio].

52. JILL: I think that this is really interesting, just like the observations that you are making is different to what we've made – but similar in some ways, so [we] can take back a wider look at things whereas each of us have got a personal connection to our desks but you're able to look at each of us at our desks and see... a step back. I think that's really good.

53. JILL: The questionnaire that we did? I feel like we were really negative in that. I don't know if I'm as negative now as I was then, which is really interesting...

54. LORRAINE: And that's from the beginning of the year. The questionnaire that I gave you in second year was even more so... a lot of the keywords I used in my presentation were like 'hell, crap, enraged...' and these words were coming from second years.

55. JILL: I don't think I would answer it the same way [now] but I don't know if that's because I'm more used to it [the studio] or more comfortable? But I think that's really interesting because I forgot what I'd written about there.
56. LORRAINE: I'll get you guys to do that for next week then. Another questionnaire...beginning and end.
57. JILL: Yes, to see what the difference is... Do I agree with that anymore?
58. LORRAINE: I think time is a big issue with this and that a theme that's come out recently. Time and boundaries. Boundaries as individuals, as social beings, as community. That's another avenue. Maybe those are ones we explore next year.
59. JILL: Especially with a new building, time to settle into it.
60. LORRAINE: If I conducted these exercises again next year...
61. JILL: It would definitely have changed again. Cos, we're doing this I'm more aware of what I'm like in my studio space so I'm actively making changes and stuff. So, that would also change over time, you would either get better or you would kind of go back to what you were maybe...I think that comes through with the transcripts as well. Actually, listening back to what we are actually saying. I like the Snapchats®, the Snapchats® are great.
62. LORRAINE: They are really revealing how much you enjoy the course here as well I feel. Cos, you have all these different things going on.
63. JILL: There is some quite random as well.

17.8 TRANSCRIPT / Week 7: Reflective rug, part 2

Tuesday, 2nd December 2014.

3rd Year Studio (1st Floor).

1. LORRAINE: We've reflected on what we've done so far and I think it has revealed even more themes about time and that kind of thing. This is what we have to do to culminate this research journey for next week. So, how does Communication Design learning address and exploit the sensory experiences occurring in studio education? This project seeks to reveal the complex nature of a studio environment. The developing boundaries are incredibly important – socially, individually and as a group. These boundaries are opening up as a result of the research activities you have done so far. We discussed last week how digital practices are making us change our creative practice, as designers within a studio environment and this was one of the surprising issues revealing itself through the research. Your experiences in the studio as co-researchers of the project:
 - As a way of developing your methodology to gain insight and awareness into yourselves in the studio environment
 - Advanced research methods.
 - To demonstrate the research journey, you have engaged with so far.
 - Each of the research outcomes you achieved could have developed into full studio projects themselves – a collection of 2D/3D/4D objects – how would you take forward/realize the research activities from this point into new developed forms? How you communicate your research journey via a presentation to your year group? Reflect on all the research activities so far and create your own original 2D/3D/4D output, which considers and demonstrates the above research journey clearly and innovatively.

2. LORRAINE: Consider the following:
 - Will you produce this final activity as individuals or as a group?
 - What format/s will you take forward?
 - How will you communicate this to the rest of the year group clearly?
 - Following on from this, during the presentation can we engage the rest of your year group in a short research activity lasting a few minutes, so they may understand how Communication Design learning might address and exploit the sensory experiences occurring in studio education?
 - Presentation to your year group on Wednesday 9th December 2014 at 12.30pm, in Room 1 (or other location if appropriate).

3. LORRAINE: I will start with a small project overview, from its inception and I'll screen your GoPro® film... then you guys will take over and you will present your final design outputs. You will deliver but you also want your audience to engage. Let's do a quick mindmap...
4. TOBY: Its exciting though. I think we should put the GoPro® into the Sundance film festival!
5. LORRAINE: So, if we think about sensory experiences first of all and we'll look at the main ones. Touch, smell, sound, taste and vision. So, if we add sensory experiences in the studio what feeds into each of these? From reflecting back today?
6. ROBYN: I think community plays a lot in conversation. Sound.
7. JILL: Yes, conversation.
8. TOBY: I was going to say echoed sound.
9. JILL: That came up a couple of times.
10. LORRAINE: One of the bigger themes that appeared today was mess. Touch mess.
11. JILL: And that would link to vision as well. Cos, that's individual mess. And also with vision, the cubeoidness of the desk spaces.
12. LORRAINE: Cold surfaces?
13. ROBYN: I noticed in the photographs, its all white. In the green ones, its like they are trying to add something, to add colour into it.
14. TOBY: A homeliness.
15. JILL: Colour playing a part of... is it comforting?
16. TOBY: Concentrated colour.
17. ROBYN: Adding homeliness.
18. TOBY: The colours in all the pictures add to the studio, cos its either grey, white or green or orange. Like when you look at the photos and you blur your eyes, its almost like you can see... even though its colour its not like free colour.

19. LORRAINE: What about the other things we haven't looked at here? Smell and taste? Is there anything that has revealed itself to you through smell or taste?
20. JILL: There is an absence of smell and taste.
21. ROBYN: Yeah. A lack of it.
22. JILL: A lack of both. The only smells there are really are food-related smells.
23. TOBY: All the drawings are quite minimal or all the logos looked like modernist architecture I thought.
24. LORRAINE: Which one is the most dominant sense out of those, do you feel?
25. ROBYN: I'd say vision, on the sheet its vision, but I think sound is.
26. JILL: I don't know. I think cos its studio experiences, sound is the most dominant in this space but, in any studio, vision you would expect to be the biggest one. There is a lot of visual stimulus but the sound is more of a problem to vision, I guess.
27. TOBY: It is the lack of smell and taste though that is more dominant? By the fact that there is none of that?
28. ROBYN: There is none. There is no smell.
29. JILL: Would you want there to be a smell?
30. ROBYN: There is a smell in the case room but I would say in the [----- Building] I can't remember there being like a specific smell.
31. TOBY: Its kind of harder to remember smell in places.
32. JILL: Yes, I think in the case room it has a distinct smell but, a sort of ink smell but I don't know if I would ever want a studio that smelt of something. Cos, you get connotations of whether it was a good smell or a bad smell. Rooms are slightly different. If it smelt of food all the time that would be really annoying, cos you'd be hungry all the time.
33. ROBYN: I think the smell of the case room, if you were in there for the full day it could get quite sickening.

34. JILL: If you weren't feeling... if you were forcing yourself to go in, it would start to have negative connotation maybe.
35. TOBY: Different levels of sound throughout the building so if you were going to the communal spaces that would dramatically increase or in the studio, there's an ongoing sound but it's a lot lower. Just remembering what you were saying when you crossed the threshold between the studio and the actual hall spaces. The sound just going [up]...
36. JILL: Also through the time of the day the sound varies. I think that maybe that's the thing – the sound varies but the vision stays the same. The studio tends to look the same all the time. Obviously when we first moved in it was emptier but from now its very similar. The sound alters throughout the day, throughout the week. I thought there would be more touch but there isn't.
37. ROBYN: I think its cos you're always at your desk so you're either touching your desk or the blank walls.
38. JILL: Or the sofas in here, they're different [texture].
39. ROBYN: I don't like the sofas.
40. JILL: But other than that, everything is sort of flat.
41. ROBYN: Flat, yes. Even when it's a curved wall its smooth.
42. LORRAINE: OK. Are there any ideas coming from right now, for what you might want to produce for next week? Any initial thoughts or brainstorming? [loud saxophone music starts playing from somewhere else in the studio]. Perfect timing!
43. JILL: Saxophone?!
44. LORRAINE: Maybe we should do something with music.
45. ROBYN: Yeah. We should. Were you there for the stairwell sessions?
46. JILL: I was filming my friend Molly, playing a violin yesterday. So, playing the violin in the stairwell.

47. LORRAINE: I'm just thinking maybe we should show contrasts. Contrasts might be a good to output this. If we were talking, trying to present, but there is noise going on? The audience would wonder what's going on and then it quiets down and there is some nice background music. Do you think that might be a good vehicle to communicate what we are saying?
48. ROBYN: Yeah.
49. JILL: That would be quite interesting. If we pitch it the same we talk at, we would try and raise our voice above it but if we went quiet they would be "what are they saying?".
50. TOBY: Echoes and sound might be a good one to play with. Like in the light tunnels and things like that. Like the light tunnels are like a community place as well, time to congregate round it and look over it if there is a noise or an event going on. The balconies function as these, kind of, overlooking places.
51. ROBYN, JILL: Yes. The voids.
52. ROBYN: The voids always remind me of the Coliseum for some reason. The fact that its like a spectating Amphitheatre.
53. TOBY: Today when we were rolling out that thing everyone was looking over, looking at it, so...Maybe its like information that can only be read from above, looking over or sound that's played through the voids.
54. ROBYN: If at each level you can hear a different sound?
55. LORRAINE: Why don't we think about moving the audience into different locations? So, we start off in Room 1 then they get comfortable and then we ask them to get up. You've seen the GoPro® film [in the seminar room] but now we're going here and here...
56. ROBYN: I do think when you are in the studio you get comfortable at your desk and then you have to get up in some ways, like to get a cup of tea or going to talk to someone. You do move a lot. That's what you notice in the GoPro® footage - we move.
57. TOBY: What's interesting about looking back on that as well the number of different places we make work and we go.
58. ROBYN: Could you maybe get them to make work? In a different... and then ask them to go this way.

59. TOBY: What if we have people talking to each other through a microphone in the void, talking to someone upstairs and connecting like. Some kind of live feed that people can participate in.
60. LORRAINE: This is interesting. I like how all this sounds.
61. ROBYN: I like the social aspect of it as well.
62. JILL: I think its really got to have something to do with conversation and like interaction cos that's one of the things we've picked up on.
63. LORRAINE: So, are you going to work individually or as a group [for this last presentation]? It sounds to me as a group here.
64. JILL: I think as a group.
65. ROBYN: Yeah.
66. TOBY: Yeah.
67. LORRAINE: So, next Tuesday we'll meet at the same time. I don't know if we'll get to meet in here cos obviously there are assessments but maybe we'll meet in the Café. Bring all your ideas to the table, kit, everything you'll need, what you've got for it [the presentation], the ideas. How are we going to do this? But I think the ideas of contrast, moving location, microphone... and also remember to break it down into each sense so you are not focusing entirely on one sense or maybe that's wrong? Maybe you feel after digesting this that you want to focus on sound only [as an example]. Maybe communicating five senses is too much for one session, I don't know but its entirely up to you guys. Is that ok? It sounds quite exciting what you are saying.

17.9 TRANSCRIPT / Week 8: Student-led drawing activity

Tuesday, 9th December 2014.

Seminar room.

1. MARK: There are so many similarities between the... like the spirals...
2. LORRAINE: Sorry, what was that?
3. MARK: There are so many similarities.
4. LORRAINE: So, this was the original [space] and that was the Plantasia [space].
5. MARK: Yeah.
6. LORRAINE: So, describe your experiences first of all of the two [spaces]. What did you...?
7. MARK: Well the first one was kind of normal noise so it was the hectic, unfocussed from everywhere noise that... like you don't really notice it but there is definitely something there and its like a drone sort of experience. Yeah, its just kind of all around and not very distinct.
8. LORRAINE: I think that actually shows in the drawings actually. There is kind of this jagged and kind of separated parts and I think what you said is actually spot on - to match the drawings. Whereas what is the difference with the next set of drawings then compared to this set from your second [space]?
9. LUISA: Fluid.
10. LORRAINE: Yes, they are much more fluid.
11. LUISA: Even though its like louder its more relaxing music so there is less kind of interference.
12. MARK: There is a lot more harmony going on than the one on the right.
13. JILL: I think harmony is a good word actually. Quite a lot of these [drawings] have a harmonious feeling. There is stuff going on and they feel a bit overwhelming and its kind of...

14. MARK: Its like trying to draw 3000 things at the same time but you are focussing on the one loud noise. Still a lot more focussed.
15. LORRAINE: There is something about wholeness and fragmentation. Definitely. It's very apparent.
16. TOBY: I think there is something about having a prevailing background noise and that's why the case room works because you've got a sound you can concentrate on and you are not distracted by all the different sounds. I feel the fragments in that are quite distracting to me whereas the case room you can just zone out a bit more. It was actually quite difficult to do that drawing I thought than compared with this one. Cos, I was trying to think what were the most, what were the loudest sounds in that lot. It just came and went.
17. JILL: I think its interesting that there is more of these as well. Does that mean we were feeling more comfortable and creative by doing them? I don't know, that's just me. Or maybe cos we were in our studio it felt ok to draw in there but maybe a bit weird to draw in the [space]. I don't know.
18. LORRAINE: Anything else you want to say? I think you have pretty much hit the nail on the head there with your descriptions of the fragmented and the fluid. Would it be beneficial to play that music in the studio on a regular basis or...
19. LUISA: I think its quite nice but I don't know if you're working too you'd be like, just God shut up.
20. LORRAINE: What I was saying in the presentation about people perceive things differently – you may love it and then other people may say I want heavy metal!
21. JILL: I think that's the thing with music. You'll never get something that everyone's happy with but at the same time is having some music better than having chaotic noise? Or different stuff? I guess it just depends on whether you are the kind of person who can zone out of music or whether you can zone out of background noise but everyone's different.
22. LUISA: Even if in the studio it would be like overlaying the original noise. Especially the stuff from the canteen cos you are going to hear it and the music they always play.
23. LORRAINE: Oh right. You can hear their music?
24. LUISA, TOBY: Yeah.

25. LUISA: Like more so probably in illustration cos we're nearer that [space] but you can hear it so loud and it is so annoying.
26. MARK: As soon as I'm underneath the second year you just hear Shakira blaring...
27. LUISA: Even when the door is closed you can hear it all the time.
28. JILL: I can hear it on my desk which is the furthest desk in graphics away from the..., but I can still hear it. Its just the issue that won't ever be solved in this building I don't think.
29. LORRAINE: They could just turn it down.
30. JILL: That as well!
31. LORRAINE: Have you asked them?
32. LUISA: No, I haven't actually.
33. TOBY: I'm too scared to ask.
34. MARK: They are still the ones responsible for our lunch. I don't want to mess it up with them!
Can you turn it down please... yeah here's your soup!
35. LORRAINE: You could have an anonymous...
36. TOBY: Ransom note.
37. LORRAINE: That's great. Thank you very much for coming to see our presentation today.
Can I just get you to fill in your consent forms if you haven't already done one for this year?
Thank you very much.

17.10 TRANSCRIPT / Week 8: Questionnaire – repeated

Tuesday, 9th December 2014.

3rd Year Studio (1st Floor).

1. What is your subject specialism?

- a. Graphics
- b. Graphic Design
- c. Communication Design, Graphics

2. What year group are you currently in (*please tick one*)?

- Undergraduate 3 XXX

3. How welcome do you feel in your studio? Why?

- Now very much settled in and feel welcome in studio.
- Fairly welcome. My desk is how I have made it. However, the studio itself is quite separate with the wall dividing the desks making it like boxes.
- I feel settled and welcome. Getting more familiar with other year groups that we share the studio with. Lots of friendly faces about.

4. Please describe your own working space in your studio.

- Small and tucked away. I try to keep tidy to save space but due to lack of storage quite cramped.
- My desk is the first in the studio; I have my back to the door, void and walkway. It is quite cramped with the lockers on my left.
- My space is on the border of illustration and graphics below the windows. It has become progressively more full of things over the term. I like to surround myself with work.

5. Please describe what you see, or notice the most, about your studio/space.

- A lot of white with a few hints of colour. People trying to inject personality.
- Very white and square on the ground. My desk is fairly neat with some work on the walls I have made this term so far.
- The sense of community, social aspect, noise from all ends of the building. You have a sense of lots going on – no stillness. Trends in digital work, wood surfaces.

6. Please describe your experience of smell in your studio/space.

- Quite smell less, unless someone is eating lunch.
- There is very little smell, which I think is a good thing. The main smells are food, drink or the rain!
- Sometimes food smells from cafeteria. Not much else. Smells of paper?

7. Please describe your experience of materials or surfaces you touch in your studio/space.

- Cold and concrete also plastic, paper.
- Mainly flat, hard surfaces, plastic, metal and concrete. Paper and cardboard are also everywhere from people's work.
- Cold, hard + sterile. Little texture if any. Dusty floor, smooth walls and dividers. Modern, man-made.

8. Please describe your experience of sound in your studio/space.

- A lot of background noise. Other noise from studio, at times really noisy especially during lunch rush hour.
- Busy background noise of talking all the time. Often with music, drills, general moving around. Sound travels up from reception and across from the canteen and down from upstairs.
- [It] comes from all angles, filters in like a big bowl trapping all the sound. Very fragmented noise, voice + chairs + laughing + music.

9. Please describe your favourite area or space in the art school or university.

- I love the case room due to friendly and fun atmosphere. Also like the corner of the café.
- The case room because of the working environment. It's serious and focused but no pressure. I also like the photography studio, private, warm and quiet.
- Case room – old + contemporary space. Has a soundtrack which is good for working. A symmetrical, balanced space.

10. To what extent do you prefer: (*please tick one*)

- Hands-on *traditional* design techniques as a learning process?
- Hands-on *digital* design techniques as a learning process?
- Or both *traditional* and *digital* techniques as a learning process? XXX

11. Please describe hands-on design techniques or practices you currently use or hope to use in the

future? Why?

- Case room and also screen printing – so much fun and something to be proud of at the end.
- Using the case room really appeals also hand drawn typography is becoming an interest, papers and interesting materials.
- I work with found object, drawing, sculpture. I hope to do more hand-rendered typographic works in future – I feel the digital makes this too easy.

12. To what extent do you feel influenced or affected by your learning environment? Why?

- From doing these experiments I have become more aware of the environment and how to use it to my advantage to get the best work.
- I don't feel focused or like I produce very good work in the studio if I am distracted and the noise makes it hard to be creative.
- Very much so. I thrive in social situations, so this is good. But also value privacy and silence. In this respect I feel affected, but I mostly make all my work here.

13. To what extent do you prefer to: (*please tick one*)

Working in the studio? XX Working at home? Or both studio and home? X

14. Please describe your experience of the [----- Building] to date?

- Have grown to like it. Still think its unnecessarily spacious and the space could be used better but quite like it.
- The sound is such a problem in all areas of the building. The building itself is nice, like a museum. I wish we were able to use the seminar rooms for private work.
- Vast, spacious, noisy, digital focus.

15. Please describe your experience of the [----- Building] to date?

- Looking back, it wasn't the best. I liked the closed studio but much prefer the [----- Building] now.
- It was more office like and all years and courses were really separate. There was no mingling or mixing of courses – you never saw anyone.
- Homely, nostalgic, office.

16. Please describe your experience of the [----- Building] to date?

- Other than lectures, not really in there. Beautiful building and you can sense the history.
- It was lovely and quiet and dark and productive. It is such a shame it burnt down, people are very emotionally connected to it still.
- Artifact, museum, tradition.

17.11 TRANSCRIPT / Week 8: Reflective interview with Jill

Tuesday, 9th December 2014.

Seminar room.

1. LORRAINE: Ok so I'm with Jill just now and we're going to go through her questionnaire from when we first started the activities. So, how welcome do you feel in your studio? Originally you said 'fairly welcome, its been interesting to mix with the fourth years who share our studio. It doesn't seem like we are really mixing, most people are welcoming.' Now you are saying 'fairly welcome. My desk is now how I have made it. However, the studio itself is quite separate within the wall and the desks making it like boxes.' So, what do you think about that?
2. JILL: I think it's interesting that, like, even though its been half a year there is still sort of issues but there are different issues. Like in the first place it was maybe just a comfort thing with changing studios and being put in a space with different people but now the people are fine but it's just the actual space you become more aware of. Other issues I guess.
3. LORRAINE: In the next one you say 'Please describe your own working space in your studio? I have a desk facing away from the door with dividers and a wall. It backs onto the lockers making it almost in a corner.' And then today you've said 'My desk is the first in the studio. I have my back to the door, void and walkway. Its quite cramped with lockers to my left.' Very similar responses but I think you're even more aware now how cramped it is.
4. JILL: Yeah, I think the fact that I mention the void and the walkway – they are issues in the first place but I was kind of well, you know, whatever. This is more of a description of where my desk is. More of a...
5. LORRAINE: 'Please describe what you see or notice most about your studio space?' And you have said 'How it is quite cramped. The desks and dividers fill most of the space but the desks are quite sheltered.' Today you have said 'Very white and square on the ground. My desk is fairly neat with some work on the walls I have made this term so far.' So, again I think again there is progression there – you have created work, you've made it your own, its now neat because at the beginning you said you couldn't work until it was neat. That was one of the issues...
6. JILL: Yeah, I think my desk is more... yeah, yeah. Once I get my desk straight I can work there so...
7. LORRAINE: There is kind of validation there and 'now its the way I want it to be'. So, you can create work.

8. JILL: Yeah.
9. LORRAINE: The next question says, 'Please describe your experience of smell in your studio space' and you said originally 'there is little to say about the smell. It doesn't really have any noticeable or distinct smell.' Today you have said 'There is very little smell which I think is a good thing. The main smells are food, drink or the rain.'
10. JILL: It was pissing it down outside and everyone was coming in wet and I was like that wet smell. But I still think the lack of smell is a good thing. Like if there were certain overwhelming smells it would be off-putting I guess.
11. LORRAINE: Again, I think there is more awareness of what the smells are and that there is very little smell apart from those things. Whereas before you hadn't noticed it. Using those words noticeable or distinct you hadn't really noticed it before. Question 7: 'Please describe your experience of materials or surfaces you touch in your studio. White plastic, white wood, painted concrete, grey metal and concrete. Also, wooden drawers and denim sofas.' And today we've said 'Mainly hard surfaces, plastic, metal and concrete. Paper and cardboard are also everywhere. Peoples work.' I think you're more analytical and critical. Before you were just describing what you could see but now...
12. JILL: What I could see, whereas now it's the things I could interact with and I guess that's also a sign of people being there that I mention the paper and cardboard when we first done that it was kind of like dead space. Sort of [because] people hadn't done anything to it yet.
13. LORRAINE: There is a sense of touch coming out of here too cos your kind of feeling the surfaces, plastic, metal, concrete, paper, cardboard... a haptic feeling going on as well. OK the next question: 'Please describe your experience of sound in your studio. The sound comes from upstairs and outside. You can really hear the canteen and the second years up stairs. It can be distracting. Most people wear headphones.' Today you have said 'Busy background noise of talking all the time, often with music, drills, general moving about. Sound travels up from the reception and across from the canteen and upstairs.' So, again I think its very similar to your first response but I think there is more of an awareness coming through? Descriptive again of what the actual sounds are.
14. JILL: Yes. Both times I've mentioned that it's coming from upstairs and downstairs, outside, inside. Sound coming from everywhere type of thing.
15. LORRAINE: Yep. Question 9: 'Please describe your favourite area or space on the art school or university. I like the seminar rooms. They are carpeted and quiet. However, we are not really

allowed to book them to work in' and you've said today: 'Case room, because of the working environment. It's serious and focused but no pressure. I also like the photography studio, warm and quiet.' There is much more creativity now coming through.

16. JILL: Yeah. I think it's interesting I've put seminar rooms then and I haven't been in the seminar rooms this whole year because you're not really allowed to book them cos there is no space. But thinking back on why I said that I still do like the seminar rooms as a space. The space is so much nicer than other spaces but then the Case Room is nice and the photography studio has got the same. Is the same things that I like about them is the quietness and the... not the privacy but the focus. If you are in there you can get on with work I guess.
17. LORRAINE: That's great. The next question: 'Please describe hands on design techniques or practices you currently use or hope to use in the future.' And you've said: 'The opportunity for any are good. I love the Case Room and before coming to uni I used metal and wood workshops a lot. Getting new skills and materials is exciting.' And today you've said: 'Using the Case Room really appeals. Also hand drawn typography is becoming an interest. Papers and interesting materials.' I think there is a sense of haptic engagement there with the more traditional, hands on is now revealing itself. Which before you kind of touched upon with metal and wood [workshops] and the Case Room. Now this is definitely proof that's the way you want to...
18. JILL: I think also because we've been working on a couple of projects in the Case Room and now we're, sort of, more free to kind of experiment. More confidence to do those things.
19. LORRAINE: 'To what extent do you feel influenced or affected by your learning environment? Mood in the studio really affects how you work. When its loud it is really difficult to do any work'. And today you've said: 'I don't feel focused or like I produce very good work in the studio if I am distracted and noise makes it hard to be creative.' Very similar responses from then and now. You still prefer working in the studio? Why is that? Rather than at home or a bit of both.
20. JILL: I think it's because if I'm at home I'm not very focused. There are so many other little bits and pieces that I end up doing and I struggle to just get in the zone and just do it. And also, I've got a desk but it's not a very comfortable desk. It's got other stuff on it so doing all the other little bits and pieces. I like having separation between work and home. But then, at the same time, the studio isn't necessarily ideal for me to work in either but its still better than working at home.
21. LORRAINE: Right, ok, that good. So, 'Please describe your experience of the [----- Building] to date: I think it is a lovely building architecturally but it doesn't make a successful art school. Much stops the studios being easy to work in.' Today you have said: 'The sound is such a problem in all

areas of the building. The building itself is nice, like a museum. I wish we were able to use the seminar rooms for private work.' So, again the awareness of sound is coming though.

22. JILL: I think initially I was just like, its such a problem but now I'm like, well if it's a problem if we can work in the seminar rooms that would be getting away from it. Trying to find ways to just get away from the sound rather than doing anything else I guess.
23. LORRAINE: OK, I'll not go into the last two because they are other buildings right now so how do you, have you developed an awareness? Describe your experience of these last eight weeks, doing the research activities.
24. JILL: I've definitely become more aware and more open I guess, to just understand or see all the... what the differences are in the studio and especially sound is just the biggest issue that we have. And then also I guess just personally look at my own desk space. I found the... when you showed us our desk photographed from each week – I just find it really funny that once mine was done, it's just stayed like that. So, that's my comfort zone. My place once I've made it. That's me happy. But I never really appreciated before...
25. LORRAINE: You need that formula.
26. JILL: Yes, and looking at other people's desks. You don't normally do. Like if you see someone you just go and chat to them or whatever, but since doing this, when I'm chatting to someone at their desk, I'm more aware of what's on their desk. How they've made their place. Its like Mary, she has got nothing on her desk at all and I've found that really weird. There's nothing there at all.
27. LORRAINE: Why do you find that weird? If that's the way she works?
28. JILL: I find it weird because my desk was like that last year, had nothing on it at all and then I printed off some photographs from the holiday I'd been on. I put them up on the wall and I just felt more inclined to go and work there. After putting something personal on it. And that was something that I kind of did last year and so now I think about the idea of an empty desk as that kind of phase when it was just – I really didn't want to go to my desk. There was no reason to go there. I guess its weird for me for someone else to be in the place where I was. They are coping with it fine but for me that was just a bit like empty.
29. LORRAINE: That's great, thank you very much Jill.

17.12 TRANSCRIPT / Week 8: Reflective interview with Robyn

Tuesday, 9th December 2014.

Seminar room.

1. LORRAINE: Ok so I'm with Robyn just now. We're going to go through the questionnaires. The first question from the beginning of term was 'how welcome do you feel in your studio?' At that time, you said a little welcome, because it's a new studio and with 4th years...
2. ROBYN: Sorry my handwriting is awful. 'With the 4th years it still feels a little off a couple of weeks in'.
3. LORRAINE: And today you have written?
4. ROBYN: Now very welcome and very much settled in and feel at home in the studio.
5. LORRAINE: And I think it really shows in the GoPro® footage how bedded in you are and sociable with everyone. And I think [Tutor] said that as well – you are one of the most sociable people in the studio.
6. ROBYN: I was watching it and I'm so annoying!
7. LORRAINE: You are not.
8. ROBYN: Like shut her up!
9. LORRAINE: So, I think it is really evident visually you are bedded in there, ok?
10. ROBYN: Yeah, I feel really comfortable in it.
11. LORRAINE: And you interact with everyone. I don't think there is anyone that you don't, I don't think. The next question 'please describe your own working space in your studio'. You said in the beginning 'in a corner with high walls, the wall space is good. However, it sometimes feels enclosed like a cave.' And today you've got?
12. ROBYN: Small and tucked away. I try and keep it tidy to have space but the lack of storage, but due to lack of storage, sorry, its quite cramped.

13. LORRAINE: You're saying tidy again. I think you have real issues with mess! You feel you are messy but I don't think you are.
14. ROBYN: I think its just it looks messy but its organised mess. But sometimes I can't get my feet under the desk because I've got this big canvas bag that has got nowhere to go. I think that storage is a real problem in the [space].
15. LORRAINE: Hmm, absolutely. Do you see other desks around you? Do you think they are messy in comparison to yours?
16. ROBYN: No.
17. LORRAINE: No? Why not?
18. ROBYN: I don't know. Cos, its their stuff. I think cos its mine its mess.
19. LORRAINE: Ok, next one. 'Please describe what you see or notice most about your studio space?' 'Much quieter than last year. Not a lot of students are in. So, white, so at my desk I've tried to add some personality.'
20. ROBYN: I've said a lot of white with a few hints of colour. People trying to inject personality.
21. LORRAINE: So, it's very similar again – about adding personality into spaces and place-making.
22. ROBYN: Yes.
23. LORRAINE: The next one is 'please describe your experience of smell in your studio: not really a smell, if anything it smells quite dusty.'
24. ROBYN: And I've said now 'smell-less, unless someone is eating lunch.' But I think that was because we had just come into the studio and it was still dusty.
25. LORRAINE: Fresh and new.
26. ROBYN: Yes. Its... hardly any smell.

27. LORRAINE: 'Please describe your experience of materials or surfaces you touch in your studio space? Very dusty floors. Also the seats are very hard so they are quite uncomfortable.'
28. ROBYN: Cold and concrete, also plastic and paper.
29. LORRAINE: Again, like Jill's response we are aware of touch and the actual materials around. Ok, 'please describe your experience of sound in your studio space? You can hear the noise from the canteen and the occasionally the second years. However, it isn't that bad until it comes to a crit talk. In normal studio time, I find it quite peaceful'.
30. ROBYN: I've said, 'a lot of background noise, other noise from studio like at times really noisy especially during lunch rush hour.'
31. LORRAINE: In normal studio time you said you found it quite peaceful but not any more? Is there an awareness of it?
32. ROBYN: I'm aware of it.
33. LORRAINE: Sound intruding, especially from the canteen. 'Please describe your favourite area or space of the art school or university? I like my desk space but I feel quite separate from the studio, which is sometimes a good thing. I also like the case room, friendly environment and good music too.'
34. ROBYN: I say 'I love the case room due to friendly and fun atmosphere. I also like the corner in the café'? So, I've started to not have my lunch at my desk. I've been going out either up to the canteen or to the sofa areas? But I love... see the area... its like the window, the windows. I just love that area.
35. LORRAINE: That wee corner? Why is that?
36. ROBYN: Its quite tranquil and cos you're tucked away and you don't hear the noise as much.
37. LORRAINE: You have also gone from saying you 'like your desk space' to 'love the case room'. Like to love. Away from your desk space and into the case room. So, why the case room?
38. ROBYN: I think like, when Jill was saying, cos we're third years we've got more freedom. I quite like the idea that we can go in anytime and just do it. I like that.

39. LORRAINE: That's quite good. 'Please describe hands on design techniques or practices you currently use or hope to use in the future? Case room, typography, hand driven approach helps me to better understand typefaces, etc.'
40. ROBYN: I've said 'case room and also screen-printing. So, much fun and something to be proud of at the end.'
41. LORRAINE: That's good cos you have moved on creatively as well with your techniques.
42. ROBYN: Yeah.
43. LORRAINE: Is it because its hands on? Its messy?
44. ROBYN: I think its cos with digital stuff you can tinker at it, whereas with the case room you print. The only way to see if you have got something worthwhile is to print it, look at it and do it again. I like that idea of the really hands on aspect.
45. LORRAINE: Ok, that's good. 'To what extent do you feel influenced or affected by your learning environment? Size and space of studio impacts the way I work. I'm quite messy. I would work better in a big space. In the small space, I have now I can't really move about.
46. ROBYN: I said, 'doing these experiments I've become much more aware of the environment and how to use it to my advantage to get the best of my work.' So, now I know...
47. LORRAINE: There is definitely awareness there?
48. ROBYN: Yeah.
49. LORRAINE: That wasn't there before? That's good. Sorry what were you going to say there – I interrupted you there?
50. ROBYN: I forgot!
51. LORRAINE: Do you still prefer working in the studio then? What have you got now?
52. ROBYN: And home.
53. LORRAINE: Why is that?

54. ROBYN: With the last project, I had to use an iron. I had to go home and do it. I started to think if we were... if I was in my own studio you'd have them all in hand. So, sometimes I do love working in the studio and I probably do most of my stuff in the studio but sometimes I have to leave and do other stuff in the house. Its understandable, but...
55. LORRAINE: Yes. So, 'please describe your experience of the [space] to date? It still feels precious, as in you can't do certain things in case it damages the build. Its got slightly better than last year but still feels a bit off.'
56. ROBYN: I've grown to like it but I still think it is unnecessary. I didn't know how to work it. Its so precious it's unnecessary how big it is. And I think the space could be used better. I quite like it. I've grown to like it.
57. LORRAINE: Do you think you've grown to tolerate some of the intrusions or have you just changed strategies with your working?
58. ROBYN: I think I've accepted that it's not going to change any time soon. I'm going to have to live with it. I feel like I badmouth it but if someone else badmouthed it, I would defend it. Yeah.
59. LORRAINE: Ok, that's interesting. Ok, that's great. Over the last eight weeks what have you learned about your experiences and your senses in the studio? Or sensory experiences in the studio?
60. ROBYN: I think before doing it I wasn't... you were aware of it but you weren't really aware of how much it did influence you. But now I understand... like when I see other people, why there are doing that... cos, its like too noisy or its too cramped or something and its interesting how the space and the sound does affect work whereas you would never really think about it that much. So, very self-aware [now] I think.
61. LORRAINE: Thank you very much.

17.13 TRANSCRIPT / Week 8: Reflective interview with Toby

Tuesday, 9th December 2014.

Seminar room.

1. LORRAINE: OK so I'm with Toby now. We are going to go through the questionnaire. So, at the beginning of the session we said: 'How welcome do you feel in your studio?' You wrote: 'Fairly welcome. It's not particularly open. The dividing walls which is not the most inviting entrance. Tightly packed. Everyone is friendly that works here which makes it welcoming. Bright'. And today you've said?
2. TOBY: 'I feel settled and welcome. I'm getting more familiar with other year groups that share the same studio. Friendly faces about.'
3. LORRAINE: Definitely the community is coming through in that statement from the original...
4. TOBY: I've started to ignore the walls.
5. LORRAINE: OK, 'Please describe your own working space in the studio: In the middle of the space, just at the open archway into illustration. Fairly private but has some human traffic going along one side. Enclosed.'
6. TOBY: 'My space is on the border of illustration and graphics below the windows. It has become progressively more full of things over the term. I like to surround myself with work.'
7. LORRAINE: So, that's quite good, how its evolved again from being aware of just the human traffic into there is a lot of creativity emerging around you. Quite interesting.
8. TOBY: Creating more in the space.
9. LORRAINE: 'Please describe what you notice most about your studio space: Concrete, windows, high ceilings, noise carrying from different parts of the [----- Building].'
10. TOBY: This is really different now: 'The sense of community, social aspects, noise from all ends of the building. You have a sense of lots going on. There is no stillness. Trends in digital work. Wood in projects, like surfaces and things like that.' Yeah.
11. LORRAINE: What a difference from that first statement.

12. TOBY: Yeah, I know.
13. LORRAINE: That shows such an awareness of all the different layers within the studio.
14. TOBY: Mainly it's the research I feel has made me more aware. Whereas I would have just focused on the architectural things. It's like the invisible things you don't see, you know?
15. LORRAINE: 'Please describe your experience of smell in the studio: Smells like paper and cardboard. Materials we use and not much else.'
16. TOBY: I've wrote: 'Sometimes food from cafeteria, not much else. Smell of paper?' Did I write that?
17. LORRAINE: Yes, exactly that. Question mark.
18. TOBY: That's so strange.
19. LORRAINE: But that's a lovely smell though. Fresh paper, yeah. But again, maybe you're aware of smells coming from further afield like the canteen now. OK. 'Please describe your experience of materials or surfaces you touch in your studio space: Everything is quite smooth and new still. Man-made, machined surfaces.'
20. TOBY: Just the same: 'Cold, hard and sterile. Little texture if any. Dusty floors, smooth walls and dividers. Man-made'.
21. LORRAINE: So, a little bit more awareness of tactile surfaces, but yeah, pretty similar. 'Please describe your experience of sound: Echoes carry from other parts of the building, never silent. I use headphones and music when I want to cancel out noise.'
22. TOBY: And I've said: 'It comes from all angles, filtering in like a big bowl trapping the sound. Its very fragmented noise. There's voice, chairs, laughing and music.'
23. LORRAINE: So, again you're deconstructing the sound a bit more with that statement. And just putting your headphones on, which you were saying right at the beginning. Now you're actually aware of what all the different layers of the sound are intruding on you. That's interesting. 'Please describe your favourite area or space in the art school. The Case Room, letterpress machines and drawers of type everywhere. Lots of prints and posters and has an aged feel in a new space. Windows.'

24. TOBY: Nice windows. 'The Case Room. Old and contemporary space. Has a sound track which is good for working. A symmetrical balanced space.'
25. LORRAINE: Yep, that's quite interesting. Really good. Do you still prefer hands on, sorry traditional and digital techniques?
26. TOBY: Yeah, I do – both.
27. LORRAINE: 'Please describe traditional or hands on techniques you currently use or hope to use in the future.' You've put: 'Cutting and pasting, photocopies, drawing, letterpress, print-making, hands on techniques allow you to appreciate the characteristics of traditional methods.'
28. TOBY: Today I've written: 'I work with found objects and sculpture, to do more hand rendered typographic work. I feel that the digital makes this too easy. This is partly due to us doing a hand-rendered workshop a couple of weeks ago and I really enjoyed the process. We used watercolours to do it. I've never done that before.'
29. LORRAINE: So, looking at new formats and new materials to create. And also, it's interesting you've got sculpture and found object – you are looking at 3D. Where people perceive graphics to be 2D mostly. We can make anything with it. 'To what extent do you feel influenced or affected by your learning environment and why? In some ways, I feel restricted as the space isn't messy or used yet. Walls are impossible to pin into cos they are brick. It is noisy. Distractions.'
30. TOBY: OK, so different again. I've written: 'I'm very much so, influenced by it. I thrive in social situations so this is good but also value privacy and silence. In this respect, I feel affected by it but mostly I make all my work here.'
31. LORRAINE: Really good awareness of community and what you need as a formula to create. OK, that's really good. Do you still prefer working in the studio?
32. TOBY: Yep.
33. LORRAINE: So, 'Please describe your experience of the [----- Building]: Beautiful, noisy shell.'
34. TOBY: I've written: 'Vast, spacious, noisy, digital focus.' Yeah.

35. LORRAINE: So, again, more awareness of what's going on.
36. TOBY: I would probably add community to that now, looking back. Because it is like a meeting place, kind of.
37. LORRAINE: It's a big, communal kind of?
38. TOBY: You can just shout over the balconies to your friend. That sort of... you wouldn't get that in any other studio.
39. LORRAINE: How much have you, kind of... how aware are you of sensory experience in the studio compared to when we began to when we ended it today?
40. TOBY: I think like, this shows that I'm better at de-picking the senses in the studio. Maybe I'm like aware that they were going on but I didn't know how to vocalise it so I think the exercises have helped, the using... the drawing for example, helped me to realise the sound was fragmented. This fragmented drawing. I think that's helped me put into words the sensory experience but also, I think its [the process of this research] made me aware of how much my work is digital this year. And often how it can be often a... I come to my desk and I'll be on the computer? Like the GoPro® shows that. I don't know whether it's a bad thing to get so locked into a digital world. And I wonder if the building has had an impact on that.
41. LORRAINE: I think this whole exercise has, and these activities may have acted like an intervention for you already. As an awareness of your practice being digital so it might actually bring... and also with the workshops with other lecturers as well. Hand driven and that kind of thing. You might be much more aware of your senses now that you will bring that into your own practice, your place-making as well inside the studio and community of practice.
42. TOBY: Yeah. I think so. I've realised what's important to me...

17.14 TRANSCRIPT / Post-case study: Reflective interview with Jill

Wednesday, 17th June 2015.

Cafe.

1. LORRAINE: Part 1. Please describe any changes, if any, that have occurred in the studio since we conducted the research activities. Why did these changes come about? How did you work with these changes?
2. JILL: I think the big change is that we had a big studio reshuffle.
3. LORRAINE: Yes, I noticed that just after I left.
4. JILL: My desk. And it affected it in a really good way. So, my desk is so much better.
5. LORRAINE: How? Why?
6. JILL: Because you know where my desk was originally? In the line of traffic?
7. LORRAINE: By the lockers, yes.
8. JILL: And all that sort of rubbish. We decided to smaller the sofa space.
9. LORRAINE: Yeah, reduce the space there.
10. JILL: And then we could sort of shuffle all the desks around? So, that was really good because it meant I could use the wall that was part of the sofa space, and move that across to block off the locker area. Then my desk is just behind that now. So, now I am in a corner so I've got on one side I've got a wall behind me and obviously, I've got my desk and the small... to the front of it and to the side so I'm in a little zone and it is so much better and I don't have that distraction of people walking through. It even blocks off a bit of the noise because I feel the problem was the noise coming in through the hole in the wall.
11. LORRAINE: Yes, the void.
12. JILL: And door. And because that walls there it blocks off some of that noise so I love my little corner!

13. LORRAINE: I'm looking forward to seeing it actually. I'm here for five weeks. When do you guys come back in to start working or when does the degree show go down? It's the weekend, isn't it? But you are off for the summer now, aren't you?
14. JILL: I think it will be next year when we come back.
15. LORRAINE: I'll see you space next year. I'll be here in November so I'll see it then. That will be good.
16. JILL: I don't know if the desks will be back to how they were but it would be good if they did and we all seemed to work a lot better. Because in the first half of the year there was a lot of problems. People weren't really happy with the desks.
17. LORRAINE: Do you feel overall everyone is a lot happier? Generally? So, how do you know that? What have they said?
18. JILL: Yes, definitely.
19. LORRAINE: What kind of things have they been saying?
20. JILL: Its feels like there is a lot more work focus going on.
21. LORRAINE: Right.
22. JILL: People are coming in and they are coming in to chat but there is more of a route through the studio. Because you are not straight away confronted by desks you don't straight away chat to people - you just kind of flow straight through, which is good. And I think its going to be good next year because we're going into fourth year. We kind of get priority over the desks. I've already had M saying, 'so I want to have this desk here'. Well I'm going in the same place. I'm not giving up my desk for anyone.
23. LORRAINE: So, it's a case of a free for all at the beginning of the year then with the desks selection?
24. JILL: I think we've all kind of... the fourth years get priority first.
25. LORRAINE: And then the third years get the leftovers?

26. JILL: Kind of go wherever they get left. I don't think there are any desks that are really bad desks. There were a couple before.
27. LORRAINE: Right OK – so that's been eliminated?
28. JILL: There are desks, which are more affected by walking through so therefore they are more chatty, social desks.
29. LORRAINE: Do those suit the people that have those desks?
30. JILL: At times.
31. LORRAINE: At times?
32. JILL: Molly was at... you know when you walk in and some desks were right in front of you? Sat in one of those desks there, [people] came in and stopped by to say hi to Molly. Which is great because she is chatty and she's like that but there were definitely times when she would come over and say 'but I can't focus. Everyone is chatting to me and I just want to concentrate or be in the zone and someone will come and say hi and it will just interrupt you'. So, I think you are always going to have that unless you have really anti-social desk space shut off in a little corner of the studio, which would be rubbish but I think you need a balance.
33. LORRAINE: You need a balance – a bit of sociability and you want your own private space as well.
34. JILL: I think for fourth year its probably better to go with more of the private space, private side of things...
35. LORRAINE: So, you can focus?
36. JILL: Just so you can focus if you need to. I'm noticing that all of the fourth years have got ones near the walls so they have that one desk away from the main walkthrough. More wall space and one desk away from the main...
37. LORRAINE: Where the sofas are now then - where the critique space has been reduced. How does that work for group meetings? Is it quite a squash?
38. JILL: Yeah, it does. It's a little bit problematic...

39. LORRAINE: Its solves one problem but then you are all sitting on top of each other for critiques now because that space has been reduced. So, it's the offset there, isn't it? But do you think it's a valuable offset? You've got more out of it than...
40. JILL: Yes, definitely. Desk space is more important. And also, if we need to do that there are other spaces in the building that we could use but the tutors never bother booking the other spaces. Its kind of like its only an issue because no one can be bothered to sort it. You could go in the green room. You could go in the seminar room.
41. LORRAINE: So, you could have those spaces if you want.
42. JILL: But as long as the tutors book them but most of the time we will all meet in the sofa space and everyone piling up together. We were doing Design Domain and everyone will be crammed in at one of the walls. So, everyone is like, on one side trying to look at the projector on the other wall. So, its not so bad. Its nice having a bigger space but for the sake of having more desk space...
43. LORRAINE: So, it's a compromise but it's a good one. Excellent OK. Please describe what you see, or notice the most, about your own studio workspace now. What does your workspace reveal about you or your peers?
44. JILL: I think its interesting looking at that question over the last few weeks. It's got chaotic.
45. LORRAINE: That's not a word I would associate you from before! When you were saying how organised you were.
46. JILL: My desk has stayed basically exactly the same except for a little pile on the left-hand side of my desk built up of stuff. But that was my desk so I kind of try and keep the chaos away the desk. If I am going to do any work at all...
47. LORRAINE: So, it's got to be a measured chaos off to the side.
48. JILL: A side stack of chaos. But the rest of the studio just descended into chaos.
49. LORRAINE: An explosion. Is it really?
50. JILL: Yes.

51. LORRAINE: That's exactly what Robyn just said. She said it's so messy and that's really been noticeable recently.
52. JILL: And I think definitely that as soon as it becomes deadline time it absolutely goes crazy.
53. LORRAINE: Its nuts.
54. JILL: But in a kind of good way because of stuff being made - of things created. But it does get a bit overwhelming when you go to the studio in the morning and there is stuff everywhere.
55. LORRAINE: So, how does that affect your mental process if you feel that everyone else around you is being messy and you are like...? Does it bother you or can you shut that off, because your space is ok? Can you shut it out a little bit?
56. JILL: I think I try and shut if off as long as my desk is under control.
57. LORRAINE: If it's not under control do you feel the rest of the mess intrudes more on you – it becomes a bit...
58. JILL: Yes, definitely. So, I have to tidy my desk up a bit or I have to chucking stuff out. No, no, no – it needs to go. And I think that definitely happened more when it was busier. More chaotic.
59. LORRAINE: And Robyn was saying there as well that her and Toby were made studio managers but they ended up being 'tidier uppers', rather than managing it and using that authority. How did you feel that worked?
60. JILL: I don't think it works at all.
61. LORRAINE: Is it because they are so friendly with everyone? And they weren't really like the authority?
62. JILL: It's just the fact that it was them and I think they shouldn't have been studio managers. It just doesn't work. In a studio space people kind of take ownership of their own space and if someone comes along and tells them they need to clear it up they go 'no, I'm doing it'.
63. LORRAINE: So, they just ignore it.

64. JILL: And most of the time people don't make the mess for bad reasons. It just happens. Its not like vindictive mess where you...
65. LORRAINE: So, it's a mess you don't even notice until...
66. JILL: Someone comes along and goes 'you've got all of these tables and they are all covered in your stuff. You need to clean up one of them'.
67. LORRAINE: While they are getting in the creative zone they are not noticing the mess they are creating.
68. JILL: So, I think like it would be good to have people in charge to say like 'come on' – I just don't think it works. In a studio space, it just doesn't work.
69. LORRAINE: On a practical level, it doesn't work. OK that's interesting. Please describe any comfort or discomfort you have encountered in the studio since we conducted the research activities. How did you work with this?
70. JILL: I think in general I've become more comfortable in the studio.
71. LORRAINE: Why?
72. JILL: I think because as soon as you become aware of something you kind of start to understand it more. I've become more aware of the studio space and what we have. What I like about it and what I don't like about it. I've adapted it a bit more to make myself more comfortable.
73. LORRAINE: So, what do you like about it and what don't you like about the studio space?
74. JILL: I like where my desk is and because I like that I've spent a lot more time at it. The first half of the year, in general, I wasn't particularly good at going into the studio but the second half of the year its been easier to come into studio, which I think for me is a big difference. Normally I'd work at home and you know I found space there. But I don't think I've worked at all at home this last term.
75. LORRAINE: That's quite a change, yes.
76. JILL: Yes, quite a big change for me and I think I've benefitted from that. Having a distance between home and studio space, which obviously means I'm quite comfortable in the studio

now. Which is now, not a big change but like a subtle change, which I wouldn't have noticed before. That's because I'm now more aware of the studio and aspects of it I think, thinking about it I have actually been in the studio every day. I haven't actually worked at home much.

77. LORRAINE: Robyn just said a similar thing as well. She felt much more productive in her studio, at her space. It's quite interesting how that's evolved over the year and that will continue on to next year. Please describe any changes, if any, that have occurred in your own creative practice. In what ways has your work or process stayed similar or changed? What did you learn?

78. JILL: I think that has to link to going into the studio more.

79. LORRAINE: So, your process has directly changed as a result of spending more time in your studio? OK in what ways?

80. JILL: The final project that we did was on book covers. I ended up getting a bit sort of carried away with it while I was doing one book cover I ended up doing two sets of five books each.

81. LORRAINE: Why was that?

82. JILL: Kind of I had two ideas and because you are in the studio you get this... keep going with both and there is more, because there is more people around there is more enthusiasm. Like if I was at home I would have gone 'right, scrap one of them and go with one'. Because you haven't got...

83. LORRAINE: So, it's more of a [adding to] practice by being in the studio?

84. JILL: I didn't shoot myself in the foot but I did end up like having too much of everything at the end and the tutors were like 'you know, they are both really nice but you could have just gone with one'. Or find a way to do something with them.

85. LORRAINE: And how did you produce them? Did you hand print them or?

86. JILL: No it was mainly Indesign but with photography and stuff so one of the ideas was based on material and photographing them so I did that and was playing with them in Indesign and the other one was text but it was a lot of found images and stuff. I sourced quite a lot of those images because they were quite specific to what I wanted. For each of them, the point of that, I could have taken each of them off in different directions and focused on one. But I think its good being in the studio because you get a lot of other people's feedback.

87. LORRAINE: And it stimulates interest.
88. JILL: You are like 'I can keep going with this'. You can definitely push yourself more than if it was just you at home. It does make a massive difference.
89. LORRAINE: Please describe your personal experiences or observations of the social community of the studio. What do notice the most now about the social community?
90. JILL: Definitely with helping the fourth years – the fourth years have come together a lot more.
91. LORRAINE: In what way?
92. JILL: Well because we've all been, not assigned, but we've all got a fourth year or a couple of fourth years to help so they've been going 'oh quick, I need this!' so we've been coming in. Over the year they've been asking us, well L asked me a while back so of course I've been helping her. But when you are in the studio you kind of help anyone else that needs it.
93. LORRAINE: So, what kind of things do you do to help?
94. JILL: For Lee, I was helping her photograph stuff, doing some Indesign work for her. I was doing jobs that she needs doing but doesn't necessarily needs doing herself – those kinds of jobs. I also went to get stuff from the printers. Kind of the more time-consuming stuff – so we did all that kind of stuff and we did more of the more helping paint it, sand it – that kind of stuff. Because you are working together you get on a lot better and learn a bit more but it's a shame because now they are going so now its kind of like...
95. LORRAINE: And now its you, next year where you will have a helper to help you and you can...
96. JILL: Exactly, but that only happens right at the end so when we hand in [our assessments] that's when we start helping them.
97. LORRAINE: So, do you think its changed your creative practice by helping other fourth years or changed how you might want to do something by seeing how they do it?
98. JILL: I think by watching what they have done its, hopefully, set my mind straight about what I want to do next year. Because before then you were kind of like 'ah, fourth year – its scary'

and then Lee survived and she did this and that's interesting because Kay did this, this, this and someone else did this, this and this...

99. LORRAINE: So, you can form strategies and...

100. JILL: They are still alive at this point! So, maybe that's a good way to go. I think just being able to watch other people kind of experience how they are dealing with it is a really, really useful way of like...

101. LORRAINE: So, using the social actions and collaborations to build upon. Yes, that's good. OK, so what insights have you developed overall from your participation in this project? To what extent has this impacted on the development of your thinking and practice now? What did you learn or take away from this experience overall? Do you have any recommendations in terms of future interventions of this kind? So, what did you get out of the project?

102. JILL: So, one of the most important things that I got out of the project is just the awareness of studio space and it's just something I never really thought about before. When you get out in a room and you go – ok I'll work here, whatever, that's fine. But just becoming more aware of the different elements that affect it and make it up and how to change those definitely makes you more comfortable. More productive. So, I think that would be the biggest for me and I think it's a good thing to do in general because if we had done this, say, in first year we would probably have changed quite a lot about how we would have spent second year and third year. You would have been an expert...

103. LORRAINE: So, if we had done this project earlier?

104. JILL: Of your space and how to... you know we do a bit of how to learn and how to best motivate yourself or whatever but the space often doesn't come in to that.

105. LORRAINE: So, you are more aware of the sensory affect now but if we had brought it forward in first year, perhaps in a future project and built upon it even more we could have taken it much further for future students.

106. JILL: I'm not sure how a first year would take that. Its something you need to be...

107. LORRAINE: Why is that?

108. JILL: I think because we had such a strong opinion of our studio in the first place [in second year] you were then able to look at it from a perspective of this is what I know and this is how I've been working so how can it change, whereas in first year when they went into a space they wouldn't really know. And you wouldn't necessarily be aware of what the problems might be.
109. LORRAINE: They haven't had a studio before? But if they come from school or, do you think that's part of the problem?
110. JILL: I think its very, very different from studio and even because I did school then I did an art foundation course and then uni so that was quite a good step because although I was still in a classroom environment you had a base and you had a bit more space. I couldn't remember what else but its like step towards it. It was very, very different between an art classroom and a design studio. Between a desk and a space. So, I don't know whether if you gave this [project] to a first year they might have that perception of what they expect or what it could be, whereas because we've had sort of experiences of no like, could it be better or could it be worse, well yeah. Experience it and then afterwards you kind of go – yeah, that worked for me and that worked for me. Yeah, it would be interesting to do it earlier but I don't know if actually it would be as valuable as...
111. LORRAINE: That's an interesting point.
112. JILL: To not necessarily know what a bad studio is but to know what a normal one is.
113. LORRAINE: And then how you can improve it and become more aware of the affect and experiences. OK that's great, thank you very much. OK in part two it was a selection of transcripts. Have you had a chance to read over them? So, number one was about reflecting back on the transcript about the Caseroom and if you use the woodwork room and other spaces out with studio. Here it says, 'there is a certain kind of trepidation' – like you have nerves that you are going to produce good stuff. That you are going to produce good stuff most of the time when you go to the Caseroom or the woodwork room. So, what do you think – reflecting back on that transcript now? What does it reveal to you?
114. JILL: I think its pretty accurate even though I would say those specialist areas still have that kind of excitement that you know that when you go in there – you are going in there to be productive. You're not going in there to sit and do nothing, or sit and think. You are going in there because you've got an idea or because you don't have an idea but you might experiment with something and I think that that's the difference between studio and this space. Studio has to be somewhere you can sit and you can think and you have no pressure

to do anything. But you are doing stuff – just not physically. Whereas in those rooms you go to actually make work, explore or develop something.

115. LORRAINE: So, you are getting something tangible out of it? And then you feel like you have achieved something. From my view, I think the talking and thinking and social aspect of studio is just as valuable production. Its interesting how everyone's perception is if you create something real that you can touch then you've had a good day. Whereas maybe if you just spent the day talking you think you haven't made anything, but you probably have. You've come a long way with thinking.

116. JILL: Both are really valuable. I think we mentioned something like if the Caseroom was in the studio I think that wouldn't work as you almost need those two separate spaces.

117. LORRAINE: Thinking and doing.

118. JILL: Thinking and doing. In the same way, you need studio space and home space. I think you need, or personally I need that kind of physical and mental, you know. Different places you kind of expect different things of yourself. So, I suppose you feel more satisfied at the end of the day if you spent the day in the Caseroom and you've made the Caseroom stuff that's great. But if you spent the day in the studio you have maybe not done anything it doesn't feel so bad or... I think different expectations for different rooms and stuff.

119. LORRAINE: OK that's fine, thank you. Number two. It was the music? So, reflecting back on this transcript now - what does it reveal to you? What alternative courses of action may have been possible?

120. JILL: I think noise is just going to be one of those things that will always be.

121. LORRAINE: Its just going to exist?

122. JILL: In this building, I just don't... well we've been in this building for a year and there has not really been any change. Maybe we've become more aware of the fact that its become more noisy so I think it is a little quieter in general. Because the fourth years used to shout at us second years all the time and I've not had to shout. There has only been a handful of times when we've been: 'right, sorry guys'. I don't know whether that's because when we first came in we were like 'a new building!' and we didn't realise how noisy it is and hadn't we have experienced it. But now because its been a year or so.

123. LORRAINE: So, maybe you are more comfortable with it and maybe more comfortable with the noise as well.
124. JILL: Exactly. Yeah, maybe we are more used to it. Maybe we are more accepting of more noise.
125. LORRAINE: I was going to say, yeah. Because you have been in those shoes. More tolerant.
126. JILL: All the second years are more aware that there is problems because they have been in the building for a little bit as well so maybe they kind of go 'oh well, maybe we will be a bit more quiet.'
127. LORRAINE: And one of the... in the last interview with Robyn she said there was two types of noise: creative noise and non-creative noise. And even though the creative noise might be intrusive and loud it is more acceptable than non-creative noise? So, for example, if you are in the Caseroom the noises of the machinery or the music in there is ok, but if you have this kind of noise out here, whatever that's intruding then its non-creative noise. It's more unacceptable.
128. JILL: Definitely acceptable level of noise even when people are hammering stuff – its fine like because they will finish and its oh whatever.
129. LORRAINE: But if there is a workman outside hammering then...
130. JILL: It would be really annoying because its not productive.
131. LORRAINE: Its non-creative.
132. JILL: And also, because its like if they are distracting you from doing your work it annoying, but if they are doing their work, you are also doing your work and if one of you make a noise then the same things happen. Maybe it's biased, I don't know.
133. LORRAINE: That's an interesting point. The third transcript was about using other spaces and having permission to use other space and feeling comfortable in a space. You know like the green room or about being self-conscious working in other areas. So, what does that transcript reveal to you now?

134. JILL: Since we've done this I've not used any other spaces than the studio. Whereas in this I say that I use studio spaces and project spaces, seminar spaces even. I haven't used them since and maybe that's because...
135. LORRAINE: Because you've solved the problem in your own studio?
136. JILL: Or whether it's just too much of a hassle to actually make it happen.
137. LORRAINE: Right.
138. JILL: Because you have to get the tutor to book the space for you. I don't know whether part of me is like 'is it more hassle, is it worth it?'. I can make do with other spaces or whether my work hasn't lent itself to that as well. I wanted other paces last year but that's because I was doing animation, kind of like bigger stuff and I don't know whether I've done less of that.
139. LORRAINE: Modified your practice because you can't be bothered working in more sought-after spaces or?
140. JILL: Yeah, it might be something like that I think. In a kind of subconscious way. Not in... I haven't actively gone 'oh it's going to be really difficult to book a room so I'm not going to do that'. I think I can use my computer or I can do this within the studio or maybe I can hire the photography studio and go in there instead. Just getting a room.
141. LORRAINE: So, you are just modifying strategies about where you can do your practice.
142. JILL: Yeah, I think so. Which I think is a bad thing really, to be honest.
143. LORRAINE: Why?
144. JILL: To be able to have the opportunity to use a room should be made as easy as possible. Because a lot of the time its not used and it shouldn't be an issue, a problem.
145. LORRAINE: Like a barrier.
146. JILL: If there is a room you should be able to use it. And there should be a way the students should be able to access rather than it being through tutors because then you do feel...

147. LORRAINE: So, it's a level of trust then that's not being looked at.
148. JILL: Yeah.
149. LORRAINE: Especially because you have been here a few years.
150. JILL: You would have thought that. I couldn't understand why that is if someone has got it booked then they have to have it and stuff but it should be easier to find out if its available. To use it.
151. LORRAINE: Anything else you want to say about studio affect or anything else you want to add?
152. JILL: I don't think so really. I think that it's been very interesting to do the whole thing and it'll be interesting to see what happens next year. I think that will change our opinion of studio again.
153. LORRAINE: Yes, I think I'd like to do a couple of reflective interview with you again in November/December - a few months into fourth year at that point and see if its changed from there.
154. JILL: And it'll be interesting to see what happens after they take the degree show down and put it back – will it still be the same?
155. LORRAINE: Will you still feel the same?
156. JILL: Will we be on the same desks or will we be moved - and if we've moved, why have we moved? I think it will be really interesting to look at.
157. LORRAINE: That's great, thank you very much Jill.

17.15 TRANSCRIPT / Post-case study: Reflective interview with Robyn

Wednesday, 17th June 2015.

Cafe.

1. LORRAINE: Part 1. Please describe any changes, if any, that have occurred in the studio since we conducted the research activities. Why did these changes come about? How did you work with these changes?
2. ROBYN: I think like, I would have said I would have started to think of the space differently, like completely differently than in first or second year. I used to eat my lunch at my desk and be messy. But now, since doing the study and actually thinking about the space I have come away from my desk. I use my desk as... this is a working space and you work here. The sofa space is where you eat and where you socialise. So, I have got that separation? And I think it's like the psychological separation when you are down at your desk you are there for work and you do your work at your desk and then you can sit at the sofas for a chat.
3. LORRAINE: Why do you feel the need to implement that?
4. ROBYN: I don't know. I think it was because... I was stuck at my desk all the time and I was chained to it and I wasn't really getting anywhere creative? But not I've made a conscious effort to have a break, before I wouldn't have a break. I would just work right through. I used to get told off by the technician, to say you need to have a break and come away from the computer. But now like I have said to myself right take 15 minutes in the morning, have a cup of tea and take an hour for your lunch. Have an hour just to... even when you are having a lunch break, you can talk about your work but it doesn't feel like you are in a crit or like a serious thing. Like the conversations you have can lead to sparking ideas. It's been really good.
5. LORRAINE: So, you are using the space more productively you feel?
6. ROBYN: Yeah, I feel like that.
7. LORRAINE: Than what you have been? Ok that's great. Please describe what you see, or notice the most, about your own studio workspace now. What does your workspace reveal about you or your peers?

8. ROBYN: I've noticed how messy we are. The tutors keep saying how messy we are. But we're like – oh no, that's a creative mess. But when we are tidying the studio for the degree show, like, oh this is minging.
9. LORRAINE: Cos, you were always saying [in previous interviews] what a mess you thought the desk was before.
10. ROBYN: Yes.
11. LORRAINE: And you still feel like that?
12. ROBYN: Yes, I still feel like my desk is still like a creative mess but as a [studio] whole its just like a...
13. LORRAINE: So, you have now widened that perspective to include not only yourself but to include everybody?
14. ROBYN: Yes, the whole class. I think being in art school you hoard quite a lot of things. That will come in handy. I'll keep that. Then you never, ever use it. Cos, we had the orange fur from MTV? Still there.
15. LORRAINE: Still there?
16. ROBYN: Yeah.
17. LORRAINE: But do you think that's because you might want to reuse it for other projects or?
18. ROBYN: Yeah, I think...
19. LORRAINE: Like, create an archive of material and bits and pieces?
20. ROBYN: Cos, we've got loads of cardboard and stuff but then some of the stuff was pretty minging. I think its just like... there was like cups and stuff, tea strainer and the bit... just disgusting. I think it's the fact like... 30 people living together and its hard.
21. LORRAINE: That's a good thing to say actually. That you feel like you are living together in a close space so...

22. ROBYN: Cos, you are like you have a cup of tea with them in the morning which you would do if you were sharing a flat. Then you'd have lunch together and then sit with them and chat and like, you're there all the time. I think its just...
23. LORRAINE: So, the idea of co-habitation between you all in the studio.
24. ROBYN: I think everybody kinds of treads on eggshells and they don't think like 'this space needs to be tidy' like you look like you are a control freak. But I think everybody is collectively thinking like 'why did you leave that spoon there? Just like pick it up and put it in the bin!'
25. LORRAINE: So, nobody actually says it?
26. ROBYN: Yeah, but the tutors say it but we're like...
27. LORRAINE: So, the tutors say it but nobody else says it? The rest of the...
28. ROBYN: I think... me and Toby were made studio managers which I thought like – why pick me? But I think its because mines is controlled mess and tidy messy.
29. LORRAINE: I think you are a tidier-upper! I mean, look at the GoPro® footage from before. You were constantly moving pot plants back to where they belonged and and you know, you were re-arranging thing. And putting things in the bin.
30. ROBYN: I wouldn't say I'm like tidy or that but I like to have things in specific places. Not like OCD where this has to be here or I can't work... Its just like...
31. LORRAINE: That's why you were made studio manager. Interesting.
32. ROBYN: We were like: 'Jill, why did you pick us to be studio managers? We never really implemented anything other than like, instead of asking people can you keep the place tidy, me & Toby would tidy it up.
33. LORRAINE: So, you would actually just tidy it up rather than using your authority to say 'come on guys'.
34. ROBYN: If I was stuck on a project or not getting anywhere I would just get up and start tidying the cutting mat area. And putting it in the recycling bin and going round the studio, in the sofa area, picking up their cartons. I suppose I use the tidiness to... not relax, but to come away from my desk again and have a little break.

35. LORRAINE: So, you weren't really like managing as such. You were the studio tidier-upper.
36. ROBYN: Yeah. I should get a badge: 'tidier-upper'! I think that's what I've noticed the most is just how messy and also how sociable we are. When you see the mess in the sofa area its like people ate, and there is like bits of paper, drawings and stuff. So, it is quite a social...
37. LORRAINE: A sociable mess.
38. ROBYN: Yes. A sociable mess. A little bit clarty.
39. LORRAINE: OK that's good. Thank you very much. So, question number three. Please describe any comfort or discomfort you have encountered in the studio since we conducted the research activities. How did you work with this?
40. ROBYN: Well, we've hardly got any storage and I think that's my big thing. That we never had any... third years just have like a drawer. Well it's not really a drawer. It's supposed to be a portfolio case but we have turned it on its side. But we've turned them on their sides to put them in [the studio]. And that's still not enough space for me. I would love to have a studio like massive. But, like I said, I'm quite like a hoarder so I like to keep all my stuff. But yeah, the storage.
41. LORRAINE: So, the storage is a big thing. The discomfort issue.
42. ROBYN: But I think, by like place-making and the first time we were all a bit. I think they are still precious about the building so we're all a bit 'we don't know'. We started to take [mark] our heights on the wall and write on the wall.
43. LORRAINE: So, you've made marks on the wall? Intruded on the architecture with your own...?
44. ROBYN: Yeah. We done that in second year as well in [----- Building] and I think we felt more at home at [----- Building] because you could draw on the wall... but here you are like... Oh, it's a bit...
45. LORRAINE: But you have started doing that now?
46. ROBYN: Did you hear about the poster ban we had? We had a poster ban. It was like, maybe, we weren't allowed to put any posters up. But you can still see on a high bit of the

void cos it was infringing on the architect's view of the building. So, the students were all like poster vigilantes and putting them in really places.

47. LORRAINE: So, you are trying to overturn that rule?

48. ROBYN: Yeah. And then they have brought it back in cos they were hanging them from... really putting themselves in danger to get the poster wall back up.

49. LORRAINE: So, that's a form of place-making by saying, no you are reclaiming this space. You are the ones using the space so you are reclaiming it away from the architect.

50. ROBYN: Yeah. And I think that's what we have had to do in the studio as well because the studio all right for putting your exhibition on but... its such a good show and the degree show. But working there is quite hard. I think collectively, we've went... we have to make it our own. Enjoy the space so there is people who have brought in their own shelves, their own...

51. LORRAINE: Familiar things?

52. ROBYN: Yes, storage bits and someone has got like a... made these like... slot onto the boards, edges.

53. LORRAINE: So, they are modifying the space to suit themselves?

54. ROBYN: Yeah, which we have started. Yes. Its quite nice.

55. LORRAINE: Is that a new thing?

56. ROBYN: Yeah, it just happened in like when the fourth years were closing in on their deadlines. So, they were spending a lot more time in the studio. You seen a lot more lights being brought in. A lot more storage facilities.

57. LORRAINE: So, they are spending more time in the studio and that they were starting to modify it.

58. ROBYN: Yeah.

59. LORRAINE: But up until that point they weren't really, because they were working at home and other places as well as here. Ok that's interesting. Thank you very much. So, please

describe any changes, if any that have occurred in your own creative practice. In what ways has your work or process stayed similar or changed? What did you learn?

60. ROBYN: I think its like the years went on I've gained more confidence and it shows in my work as well. But I think I've settled in to the studio cos this will be the studio we have been in the longest for. In fourth year. For me anyway, I've decided that this is going to be my home for the next two years. I'm going to use it for me.

61. LORRAINE: Bed down in it?

62. ROBYN: Yeah. Cos, in the second-year studio we were only really there for the last two months of the year. And then in the [----- Building] studio we knew that was temporary anyway but now that...

63. LORRAINE: Now you know that this is until the end.

64. ROBYN: Yeah. So, I've started to think like if I was a professional in industry this is how I would use the studio.

65. LORRAINE: So, how has your actual creative practice changed as a result of that as well? So, do you still use the same production processes? Or have you added anything new into the mix?

66. ROBYN: Yeah. I think... I don't know. I think I've changed but I think its me getting more confident in myself. And the fact that the briefs are a little bit more tailored to what I want to do. So, I think...

67. LORRAINE: In what way?

68. ROBYN: And then... cos we get three briefs in graphics, I can pick one and then mould it to my way. Yeah, you get a choice. I think that's maybe helped as well but also, I think its like nearing the end of my life span at art school I'm trying to think, like this is how I would work in a professional industry. So, I think that's what I've kinda...

69. LORRAINE: OK, that's good. Please describe your personal experiences or observations of the social community of the studio. What do notice the most now about the social aspect?

70. ROBYN: A bunch of procrastinators. We love to have a chat. And even though I say I'll give myself an hour for lunch it normally ends up being an hour to two hours just sitting chatting

and tea as well. We make loads of cups of tea. I think its because as well, as third year we are quite a close-knit group. We've been together a few years now. And there is a wall that separates graphics from the other two practices so I think we consciously go into the other practices. And cos you have got the dividers – they are great. We love the dividers but we are always peeking over them. Chatting. Still connecting.

71. LORRAINE: Still connecting with others in the studio.

72. ROBYN: Which I think is really important. Cos, when you go into illustration – cos they are like sitting drawing and stuff – its quite a quiet thing and it's kinda off-putting I think. Whereas when you come into graphics everyone is chatting and you don't feel uncomfortable going up to someone's desk and saying, 'can you have a look at this?'

73. LORRAINE: So, it's quite a relaxed social...?

74. ROBYN: Yeah. Its not like forced that you have to be social because there is like desk spaces that are a bit withdrawn but you do see people coming out of the little cubby holes and saying, 'someone help me' or to chat.

75. LORRAINE: So, it's very much like a social thinking space and everyone helps out each other with briefs.

76. ROBYN: Definitely.

77. LORRAINE: And do you think that opens out the projects better because you are all talking so much?

78. ROBYN: Yeah, cos I think, especially in the third-year graphics that everyone has different skill sets? So, if you are thinking, right I want to do something digital you will go to someone who has a background in that or do something quite crafty you go to someone like that and vice versa. And then I think that what I've picked up on this year – use your classmates as a tool as well as yourself.

79. LORRAINE: Collaborate. That's good – excellent. What insights have you developed overall from your participation in this project? To what extent has this impacted on the development of your thinking and practice now? What did you learn or take away from this experience overall? Do you have any recommendations in terms of future interventions of this kind?

80. ROBYN: Well it has shown me how social we are. And when I thought about applying for graphics and graphic design I thought I'm always going to be at my desk. Solitude. On a computer all day. Its having people coming in and chatting from industry and the ways we conduct ourselves in the studio – its completely different. Its like more sociable and the people. A lot of the tutors are saying that you can tell you are a graphic designer when you walk in the studio cos they are the ones having a cup of tea and chatting instead of being at their desks. Yes, but just the way how sociable we are. Even though the studio is designed for you not to be that social I think?
81. LORRAINE: Why is that?
82. ROBYN: I think its cos like there is a wall that separates us. The boards. Its quite clinical. Its all white.
83. LORRAINE: So, there is the architectural space interventions that are trying to stop you being sociable so you will be more at your desk, but then you are actually overcoming that but peaking over the boundaries.
84. ROBYN: Yeah, and putting the poster ban on as well. I was going like, no this is our building.
85. LORRAINE: Yes, this is ours.
86. ROBYN: Yeah. Its shows how social we are.
87. LORRAINE: That's great, thanks very much. OK part 2. So, for the first... I won't read all the transcript out. Reflecting back on this transcript now - what does it reveal to you? Number 1 transcript. So, that was about going into the Caseroom and you said escapism, getting out the studio. You feel like you achieve something when you are somewhere else?
88. ROBYN: Yeah. I think yes, its good to get out the studio. Come away from the desk and having a break, but even having a break in a creative way. What was the? I can't remember the quote but it was 'useless toil' or something? The William Morris quote. Procrastinate but creative. I can't remember it. So, even the fact that you can go up to the Caseroom anytime, even if you are not doing it as a project, do a few prints and that can spark a few ideas. Also, if you go to the Caseroom for a project you are like you are going to the Caseroom and I'm going to do this and come out with...
89. LORRAINE: Come out with a defined idea of what you are going to create.

90. ROBYN: And especially when you go down to the woodwork shop. Like even chatting to the technicians can give you ideas.
91. LORRAINE: So, production kind of fuels that stimulation? OK number two of part two. The transcript about the music. The intrusive music? Reflecting back on this transcript now - what does that reveal to you? What alternative courses of action might have been possible?
92. ROBYN: I think you can hear the noise up here and it trickles all the way down. I was thinking we have the noise in the Caseroom and it can get really noisy with the cutter and the press and then you have got the music as well. Its kind of like creative noise? And when you are in the studio and you have a natter and stuff its creative noise as well but when you can hear this...
93. LORRAINE: The non-creative noise?
94. ROBYN: Yes. It kind of puts you off. But yeah, I think...
95. LORRAINE: That's a really good delineation between creative and non-creative noises. Different camps like that.
96. ROBYN: Cos, its like with the Caseroom even though you don't know the music Euan's playing but its just background noise and it kind of helps your creative juices flow but whereas here you hear the clattering. The tinging of the cutlery. Kind of scary. It outs you off.
97. LORRAINE: Yeah. That's interesting. OK, that's great. Thank you very much. Number three, which was about workspaces. Trying to find other spaces to work that are more suitable. So, reflecting back on this transcript now - what does it reveal to you?
98. ROBYN: I've wrote this big rant about the architect but I won't. Basically, I'm thinking like the way the architect designed the building he sounds like he has done it how you think a graphic designer would work – at your desk all the time. But when you look at the degree show, a lot of people have designed digital things. Its all crafted thing and its all... some of its hand painted and some of its like... I think especially being a school of art you don't just be graphic designer on a computer, on a Mac.
99. LORRAINE: So, think beyond that?
100. ROBYN: Yes, think outside the box and think we have the space for that here cos in the transcript when Jill is talking about getting the spaces booked out. The spaces aren't used

at all and rarely. They could be. If you put paper down and set up an easel you could do some work in there.

101. LORRAINE: Do you still feel you can't use those spaces even now?

102. ROBYN: Even more so now.

103. LORRAINE: Even more so? Why?

104. ROBYN: I think because in second year you could sneak in. They didn't lock the doors so you could sneak in and do it. Now they have caught onto us and they've locked the doors and they have out security bits on the lift as well so you can't go to certain floors without getting your scan. And it's all a bit constricted so you've...

105. LORRAINE: Its almost like that level of trust, now you have been here for a few years and they know you but you are still not trusted to use the space responsibly.

106. ROBYN: Not at all. I don't think so. They done a hand-written workshop on the windows and it was beautifully done. It wasn't like... it was just like words saying architecture and quotes from magazines and the Estates went mental. And you think, well its an art school?

107. LORRAINE: Yes, that's it and it's kind of like making it an art school.

108. ROBYN: And it looked beautiful across to the [----- Building] – it was nicely done. It was nice that it was students that done it.

109. LORRAINE: So, was that Communication Design students that did it or?

110. ROBYN: It was a guy called Alaric [Garnier]... I can't remember his second name but he was like a French writer and he came over.

111. LORRAINE: Could you email me his name? Is that all right? And I can see if I can find the images. It would be quite good to see them.

112. ROBYN: There was some gorgeous stuff and it was just like...

113. LORRAINE: That's weird how they are... mmm OK. Anything else you want to say about that?

114. ROBYN: I think the students are starting to get a little bit angry at the fact we can't use the studio in the way we want to use the studio. Like, space-wise. We can't use the Green Room because that's booked out for projection rooms but use like the hall. Like some people were in the hall. You are not allowed to spray paint, fair enough but there was some girls in the hall just putting paper up and taking photographs of it and they got their names take and proper... the police from health and safety.
115. LORRAINE: So, it's not even a space outside where you can spray paint. I know at the university where I work there is [an outdoor space] but.
116. ROBYN: Downstairs does it but we weren't spray painting. It was for our degree, hanging up pieces of paper and photographing. Cos, there is not really good lighting...
117. LORRAINE: And you were looking for light in more suitable spaces in order to do that?
118. ROBYN: Yeah. And cos they were on a fire escape or what they thought... its just the staircase round there. There was another exhibition they were on the ground and they got told to remove that as well.
119. LORRAINE: So, looking back at studio how do you want to use the space next year? What's your ideal... if someone says forget all the rules and you can use what you want to do inside that studio. I feel like a lot of the things we have said are folk coming out of the studio and trying to find solutions out with the studio so how can we change it in the studio to...?
120. ROBYN: In the studio, see if you just got told you could do... I don't think a lot of people would go and start spray painting walls.
121. LORRAINE: A measured creativity?
122. ROBYN: Yes, you would respect the studio and you know that next year people are coming down to use the same studio. Cos, when we were preparing the walls for the degree show we were saying maybe next year we'll not use as many nails in the walls cos it took forever to get the walls prepared for this year. I was silly and put No Nails on the back of the wood and pulled it off, pulled off the wall and that took forever to mend so we were like don't use No Nails. If people said to us we can use certain areas. There was one time we were using the Pool of Reflection? And the guys got told not to use it because...
123. LORRAINE: What's that?

124. ROBYN: It's the downstairs? Its like the pool bit with the building of the [----- Building]? One of the guys papered the wall for his exhibition cos there was no space in the studio? And the woman was like, you can't have that, you can only have it for lunchtime and take it down at lunchtime that would be fine. But he was like, I've got nowhere to put my work so it should be like...
125. LORRAINE: Yeah, I see what you mean. There is not that level of trust.
126. ROBYN: There is tourists coming about but it is also a functioning art school.
127. LORRAINE: There is definitely a conflict there between the tourism and the actual functioning...
128. ROBYN: Yeah, how like the [----- Building] studios were run. You could write on the thingy and that's like one of the best buildings in the world.
129. LORRAINE: But we can't do that here.
130. ROBYN: But we can't do that here.
131. LORRAINE: Thanks, you were much, Robyn, indeed.

17.16 TRANSCRIPT / Post-case study: Reflective interview with Toby

Wednesday, 17th June 2015.

Cafe.

1. LORRAINE: OK. It is getting a bit noisier in here. It was quiet earlier on but now its really building. OK so the first question. Did you have a chance to look over these alright? Please describe any changes, if any, that have occurred in the studio since we conducted the research activities. Why did these changes come about? How did you work with the changes?
2. TOBY: So, the studio was reconfigured so the actual crit space halved in size and then we just expanded out into that other half. So, I think we were finding that the actual space for doing the crits was just far too large and kind of awkward and we just didn't spend enough time in it so it was important for us to have ample desk space.
3. LORRAINE: Production space.
4. TOBY: So, that helped a lot.
5. LORRAINE: So, has your actual desk space increased or is it just the configuration of the studio has increased?
6. TOBY: Just the configuration. Like the desk is still divider size.
7. LORRAINE: OK.
8. TOBY: However, I've got space behind me, like more wall space to use.
9. LORRAINE: So, are you in the same position or are you slightly changed?
10. TOBY: Its kinda like the same position its just like... if you imagine the wall that was next to me has moved back a bit and the desk has basically just been turned a 90-degree angle.
11. LORRAINE: OK so you've got the wall right beside you and right. OK, so.
12. TOBY: I don't have the wall – the fourth years have the wall but its there if I need it.
13. LORRAINE: Right OK. So, there is still ownership over who gets what. Right, OK. Interesting.

14. TOBY: Next year I'll have the wall.
15. LORRAINE: You've got your eye on the wall!
16. TOBY: I do!
17. LORRAINE: So, how does that impact on the crits then if the space is much smaller?
18. TOBY: Well the crits are a bit more cramped and there wasn't enough space to like show work. I wasn't too bothered about that because for me the more important part is having space throughout the year. That was like a better sacrifice.
19. LORRAINE: So, it was a good offset?
20. TOBY: Yeah. But they were a bit cramped and awkward sometimes so its like being huddled into a little square.
21. LORRAINE: So, how did that feel like, you know when you are all like sardines? Were you able to focus on the crit if you are all in close proximity?
22. TOBY: I would say like there's times when you want to look at someone's work who is next to you but you can't because you are so close to them so I think the crit space could obviously be better configured. I would say like maybe being close kind of took the edge of it because it was like nerve-wracking orating to people but if it's more like a cosy crit group. You know?
23. LORRAINE: Because its so close together.
24. TOBY: So, there is two different sides to it I think.
25. LORRAINE: That's great, thank you. Please describe what you see, or notice the most, about your own studio workspace now. What does your workspace reveal about you or your peers?
26. TOBY: So, how it was before we did this?
27. LORRAINE: Yeah, your actual workspace and actual desk space now – how do you feel about it now?
28. TOBY: I feel more at ease with the studio. I've come to terms with limitations the studio gives us and how I worked out those limitations.

29. LORRAINE: So, what are those limitations?
30. TOBY: So, how big, the scale you can make work. Its spilling out of every aspect of the studio. I think we do need a bigger space still. So, in my final project I did a few like big paintings and stuff, just because I was really depressed with the computer work I'd made all year. I wanted to do something, completely drastically different. So, I went to the green space to make that work because its like a big, working area. Slowly over the year its become less of a crit space like they intended to and more of a student space.
31. LORRAINE: What's the green area? Is that?
32. TOBY: Do you know where the shop is just now? Like for the degree show there is like... when you come into the illustration studio, to your right is that area.
33. LORRAINE: Oh right, its further along there? Right OK I got you.
34. TOBY: So, I took all my work to there and we took that over. The students took over that space. It was so important that we needed like a messy working area and that became the opposite of what they said it would be at the start of the year.
35. LORRAINE: OK so you just made it your own? That was a space that you really, really needed?
36. TOBY: Yeah.
37. LORRAINE: Ok that's good. So, please describe any comfort or discomfort you have encountered in the studio since we conducted the research activities. How did you work with this comfort or discomfort?
38. TOBY: Like via the activities or just in general?
39. LORRAINE: Since we met last. What kind of sensory affect has comforted or discomfoted you or is there anything else?
40. TOBY: I think that noise has always been an issue like even during the tests as well. Especially in the madness towards the end of the year when everyone is getting a bit kind of worried about the degree show and then stressing out and then running about asking 'do you have any paper, do you have any of this?' – it became a bit like pandemonium. You almost couldn't shut off and have...

41. LORRAINE: So, you can't focus? And that's been throughout the semester – that the noise has increased in the frantic...?
42. TOBY: Luckily for us we weren't making work at that time but the poor fourth years probably when we were having our assessments – we would have been really loud and like all over the place and they were trying to make work for their degree show!
43. LORRAINE: OK so working within that. Please describe any changes, if any, that have occurred in your own creative practice. In what ways has your work or process stayed similar or changed? What did you learn? I think you actually mentioned something a moment ago about – OK I'm sick of computers, I want large scale. So, how did that come about? Just a bit more about why you felt you needed to break out. Cos, I know I looked at some of your previous projects and your Muse, your colour one and they were really, really high quality so you felt like you needed to change your practice?
44. TOBY: I really enjoyed doing that kind of Muse stuff but when I looked back at my folio at the end of the year I didn't really feel like it reflected like the many voices that I wanted it too. It was just one, digital kind of... clean but almost like I wanted my final project to be a bit more like politically-driven so I felt like it was wrong to make something on the computer. I had to have more than one voice so I felt that the paint brush or doing... I made these like big mind-map things which were used as a final piece. Kind of like...
45. LORRAINE: Did that come from the research activities?
46. TOBY: Yeah.
47. LORRAINE: Did it really?
48. TOBY: One day I got like a roll of paper as well and I was doing these research rug, kind of, things and that did help.
49. LORRAINE: Excellent. Have you got photographs of these that you could send me?
50. TOBY: I don't have photographs but I can take them.
51. LORRAINE: That would be great. So, I can line it up with what we did and where you have moved to. Yeah, that would be great.

52. TOBY: Yes, I was thinking about that and from what you were doing, that research can be as much the final thing as a finished piece. I kind of like worked with that a bit.
53. LORRAINE: Excellent. That's really interesting. Please describe your personal experiences or observations of the social community of the studio. What do notice the most now the social aspect of the studio?
54. TOBY: That it is still very social and that we all need... most of us use the socialness to the best, like getting feedback from people so I think the best asset of the studio is socialness.
55. LORRAINE: Why is that do you think? I had chats with Robyn and Jill and they were saying the same sort of thing. Its like collaborations as graphic designers, like the talking. Like you were saying earlier – all the running about – you've helped with the actual degree show as much as the folk in it. The social build. The structure. And that's quite interesting how that impacts upon the whole course.
56. TOBY: Yeah. I think graphic design in particular, it's really important to talk to people and make sure your work is being looked at by other people so it does stay on track with it.
57. LORRAINE: Yeah, and I think Robyn said something as well about the space which tries to stop you being social like with these boundaries and dividers and everyone overcomes that by constantly looking over the dividers.
58. TOBY: Like physically overcoming them.
59. LORRAINE: Overturning that to bring the social aspect very much still into the studio which is quite interesting.
60. TOBY: Or even like shouting from the upstairs mezzanine down to us – it's meant to keep us apart but it's not going to.
61. LORRAINE: Yeah, that's quite interesting.
62. TOBY: It's kind of difficult though because we want it both ways. We want the private space but we want the socialness? It's kind of like – how do you...?
63. LORRAINE: It's like a balance isn't it between the two? Having the thinking time and private creative time, but then having that social aspect which also comes into it. Yeah, absolutely, it's a fine balance.

64. TOBY: It can make you more distracted as well.
65. LORRAINE: So, it's a finely tuned machine, isn't it?
66. TOBY: Yeah.
67. LORRAINE: So, what insights have you developed overall from your participation in this project? To what extent has this impacted on the development of your thinking and practice now? I think you have said a few things already actually. What did you learn or take away from this experience overall? Do you have any recommendations in terms of future interventions of this kind? Jill said to me that it perhaps might be good to roll out this kind of project from first year, rather than starting in third year and she said it was quite valuable as its changed your perception of studio. But is it worthwhile doing it with first years? Building up into a stronger product but then first years are coming in and they don't even know what studio is at that point as they come from schools and classrooms, which is a different thing. That was one suggestion she made.
68. TOBY: Yeah, I wouldn't maybe agree with that. I think that maybe first years don't know studio environment yet. Maybe in second year, when you done second years so they might have a bit more perception.
69. LORRAINE: We did that, briefly didn't we?
70. TOBY: I wouldn't agree with first year but I might agree with second year to start?
71. LORRAINE: OK.
72. TOBY: Because I definitely noticed a bigger shift in my work from second to third year and I was put off with that. It became all kind of smaller scale and considered in third year. I put a lot of the blame on that on the fact that studio space was a limiting thing. It would be interesting to see if in the same studio the same things happen? Or I think what I've learnt from it is to kind of like try and challenge my environment a bit more by thinking about what kind of work I usually make in it. I think this study has helped me to go, well – there is all these other techniques and approaches I had to abandon because I felt that I had been limited by my environment. And then trying to work out with that.
73. LORRAINE: You are trying to overturn the fact that the environment has affected you and how you overcame that into other areas.

74. TOBY: We had a one day project as well on sustainability and we had to (it was with the sustainability department) and we had to make some kind of infographic that avoided the clichés of sustainability. So, we had to make something about how much electricity the school uses. So, we thought of... I was in a team with others from graphics and we thought we could make everybody's names that's ever been in the school on a roll and kind of make like a conscription call to come and do their time to come and do the time in the building like some weird scenario. But what we did was we got this big roll of paper, like the ones you were using and we suspended it in one of the voids and then had it on like a big sheet of ribbon, down the building. We wrote all the names down on this list. So, going from something that we could have made digitally to something we actually used.
75. LORRAINE: You used an intervention in the space. That's really interesting.
76. TOBY: I think we created something much more interesting than topical work through that. That was an example too.
77. LORRAINE: If you could send me photographs of that. Have you got those? Wonderful. Send me all of those. But that's great, excellent. Thank you. OK so going over the transcripts – have you had a chance to read these OK?
78. TOBY: Yeah.
79. LORRAINE: So, the transcripts – the first one was about the Caseroom and the woodwork room and how you feel when you make in those kinds of spaces so reflecting back on this transcript now - what does it reveal to you? It says here you've got a certain amount of trepidation, a certain amount of excitement about other spaces.
80. TOBY: I noticed I'm talking in big paragraph! Everyone else is just like that [small sentences]! Blah, blah, blah.
81. LORRAINE: But that's a good thing!
82. TOBY: I think that I probably still agree with what we said. The Caseroom is a good place to go to vary up your routine and go off and make something. And I think that's always going to be different from the studio. However, reading over the transcript as a whole we do need a bigger space and even the bit about when we were talking about the music and being too scared to ask to turn the music down? I was thinking that's awful – we shouldn't be intimidated by the noise in our studio. That's so unfair.

83. LORRAINE: And to overturn it somehow. I think what we were saying with Jill and Robyn was that the idea of making something in the Caseroom and the woodwork room versus the thinking space that the studio is offset each other where you kind of the thinking space and the doing space. You feel more excited because you have something 'real' when you come out of the woodwork room. You know what I mean? There is that kind of balance. Pockets.
84. TOBY: Yeah, pockets. Its almost like those spaces don't need to be that physically big because the equipment is there and you go in and make something. It's the thinking space that needs to be expanding and you can lay things out and properly look at things.
85. LORRAINE: OK. That's great. The second transcript you said there just now about the music? What alternative courses of action may have been possible? Because before you were too scared to ask them to turn it down but now?
86. TOBY: Yeah, I feel...
87. LORRAINE: Would you learn to live with it or would you do something about it? Robyn illuminated the fact that we have creative music and non-creative sound, which is not tolerated. If someone is hammering in the studio it's tolerated. But if there is a workman hammering outside then it gets on your nerves. What's acceptable as creative and non-creative sound? But I think some really revealing...
88. TOBY: I feel that the radio in the ref is one of those non-creative sounds that we don't want.
89. LORRAINE: Very intrusive?
90. TOBY: I relate it to when I work in the shop at weekends. We have the most awful Now (Now That's What I Call Music) 159 CD on loop and you will have heard it three times that day so you just block it out. It's like the same with the radio now. Its just like background now and you just block it out.
91. LORRAINE: Do you still wear headphones as much as you did before to block it out or do you subconsciously?
92. TOBY: Towards the end I didn't because we were working together a bit more, organising things. I can't really concentrate when I've got headphones on I've found. I can't... some people can sit on a train and read a book with headphones on but I can't do that. I have to be either reading or doing one thing or another. Unless it is like a mindless task, I can't do it.

93. LORRAINE: That's interesting. So, the third one was about looking at other areas you might be comfortable working in. But its that kind of self-conscious thing where you try and find places to work in but you are not allowed or its been changed to office or... So, reflecting back on this transcript now - what does it reveal to you?
94. TOBY: Maybe to take over the spaces more. Just to take over ours because it is ours to do with at the end of the day.
95. LORRAINE: To be more confident to take charge of it?
96. TOBY: Yeah, I think so.
97. LORRAINE: OK.
98. TOBY: The worst thing someone can say is 'you can't use that' or getting into trouble for using something but although Dee has just had a degree show and she plastered a wall with posters and put them up with wallpaper paste in one of the voids which was really controversial. That's the architects. That's Estates. But you know... I just admire that she went and did it without asking anyone because at the end of the day we only get one degree show and...
99. LORRAINE: Absolutely. It's your time. Its kind of a form of place-making doing that but also leaving your mark. But also saying that I'm not going to let these other things and issues bother me – like the white ness – I'm going to cover it up with posters. And these other issues where you're trying to overturn the sensory affect. Saying 'I'm going to work with that, I'm going to dominate it'.
100. TOBY: Where you around when there was the activism posters?
101. LORRAINE: No but I did here about that – the girls told me.
102. TOBY: The perpetual blank canvas was on them. They stuck them up in really awkward places like with big broom poles and they got into a lot of trouble. It made a statement that we can put posters up.
103. LORRAINE: Exactly. It's your space to work with. It's not the architects anymore. He time is done.

104. TOBY: I don't know so much if it was the architect that said anything but Estates. Keeping it like a museum but its not.
105. LORRAINE: But its not, no. That's interesting. Anything else you want to say that's come out of this project or any other things that have happened?
106. TOBY: I'm just glad I did it. At the start of the year I wasn't sure of how much work it would be but actually its impacted a lot on what I thought of my own practice. I'm just happy that I did it.

17.17 TRANSCRIPT / Post-case study: Reflective interview with Jill

Monday, 7th December 2015.

3rd Year Studio (1st Floor).

1. LORRAINE: The transcripts I sent you, what did you think of them?
2. JILL: I started writing some notes because I was thinking of something as I was going. I thought firstly, it was really interesting just to look through them again. I forgot how long ago it was we did actually did them. It doesn't seem like it was that long, but actually, it was a year and a half ago.
3. LORRAINE: Yes, a year for the first one, and six months for the second one.
4. JILL: Yes, which is quite scary, going like, "Oh, okay, yes. We were at the beginning of the third year then, now we've come on so far." I suppose I'll just go through the notes, because then you'll see where I go. I thought one of the first things was really interesting, how I've become used to the studio. When we first moved in, we were moving into this studio for the first time, and it was the fourth years as well. As third years coming in, it was a bit weird. I talk a few times about not being quite sure, or not coming in very often, or whatever. Definitely, I'm used to the studio now and I spend a lot of time in here, so obviously something's changed, which is quite good. The difference between being in the third year, and now being in the fourth year, now we're top dogs almost, the fourth years. I mentioned quite a lot that we have first dibs at the desks, and we've got all wall spaces and stuff.
5. LORRAINE: You've all got wall space now.
6. JILL: That's a valuable thing almost, for studios, and desks, and stuff. Me and Molly came in really early on the first day to make sure that we bagsied the right desk, and all that kind of stuff.
7. LORRAINE: What is the right desk though? What's the right desk?
8. JILL: The right desk, for me, had a wall, is a little bit out of the way because I need quiet. I'm not very good if there are a lot of people running past me, which is one problem I had last year with my desk being right in the way, and with a through flow of traffic. I wanted to be, yes, against a wall, out the way a bit. Then, it was just a case of working out who you're going to sit near and stuff, because obviously that makes a difference. That's why me and Mary

came in together, because we were like, “We’re going to get desks next to each other because we work really well together.” That was quite interesting.

9. LORRAINE: Having a friend nearby helps?
10. JILL: Definitely, because you get to chat over ideas as well as just chatting about stuff you’re interested in, or whatever. Sometimes it’s distracting, but sometimes it’s useful. More than often, it’s useful just to have someone who knows where you’re at, and where you’re thinking with things. That’s pretty good. Then, I thought that other thing was, I mentioned the sound in every single one of the interviews, so it’s only appropriate that I mention it again. It’s still a problem. I think it’s always going to be a problem. It’s quite quiet today, and that’s because a lot of people are doing essays, and foci hand in’s and stuff.
11. LORRAINE: It was quite busy when I walked in earlier on. There was a lot of people, and then–
12. JILL: Yes. There was a lot of people milling around and then it just–
13. LORRAINE: Lots of illustration as well.
14. JILL: Yes. The sound just travels. I think it’s something that’s got more – now there’s a violin playing.
15. LORRAINE: Where is that coming from? Is that upstairs?
16. JILL: It could be anywhere. It’s probably upstairs, but it could be anywhere. Anyway, point proven. Also, they’ve blocked up some of the voids. I don’t know if you noticed the black material in the voids, which at first, I was like, “Surely that’s not to do with the sound?” I realised it’s not really to do with the sound. It doesn’t change anything, but it does help. There was a draft last year. Obviously, it came straight up from the door. Now, they’ve put those in, it stops the draft a bit, but again, it doesn’t really do anything for the noise. Also, it’s a bit weird because the voids are part of the feature of the building, but then–
17. LORRAINE: That’s it. Yes, I was going to say...
18. JILL: If you’re blanking them out, it’s like–
19. LORRAINE: Is the colour of that fabric significant, where it’s black, because everything else is white here? Then–

20. JILL: Yes, is white, but it must be some kind of—
21. LORRAINE: They've blackened it out.
22. JILL: Yes, blackening out these voids. I don't know, but that's quite interesting. What else have I got up to? Yes, and again, with the noise, there have been quite a few times that tutors have had to stop tutorials and ask people to be quiet, and stuff. Interestingly, it's not normally to stop people upstairs, it's normally people in here, so it's our own year group, and stuff. It's only when people are having conversations. It's not like people are trying specifically to be noisy. The way that the sound travels means that we could be having a normal conversation, but if the tutors are sat at the next desk a tutorial—
23. LORRAINE: It'll be just too—
24. JILL: It's going to be too noisy, and even more so when we're in the sofa area, because for some reason, that area just captures the sound and you can't hear.
25. LORRAINE: Why's that?
26. JILL: I don't know whether it's to do with the roof and the mezzanine thing. Yes, there have been quite a lot of times when tutors have been like, "Stop. Let's go and tell them to be quiet." That's fine. Then, my desk, I suppose. When you first saw it, you were like, "Yes, I can tell this is your desk," so...
27. LORRAINE: Yes, neat and tidy.
28. JILL: Neat and tidy, so it's stayed the same. I suppose that means I'm quite happy with my desk, or working in this kind of environment. I went through to Luisa's desk earlier today, and she's got so much stuff, and it looks beautiful because it's full of things. She's in illustration. She's got all these things hanging down, and it looks really nice, but I don't know if I could work in it. You definitely become aware. All the things you're saying, are you more aware of what other desk spaces are like?
29. LORRAINE: Yes, and what you need, and the formula that you need for your own space.
30. JILL: Yes, exactly. I think I'm definitely aware of that as a thing, which is quite good. Also, yes, the wall space. I think we're using the walls a lot more this year. Almost everyone that's got a wall space has got things on the walls. I think that's probably because as fourth years,

you need that space. Also, as I said, if you had a wall, which not many other people do, I don't know, whether you feel brave enough to put stuff on the wall maybe.

31. LORRAINE: That's it. Is it courage to put things on the wall?

32. JILL: Yes, I think so.

33. LORRAINE: I think the stuff that's on the wall is quite neat and tidy still. I would expect it to be more 'blargh,' you know what I mean?

34. JILL: Yes, some people—

35. LORRAINE: Your mark made on it.

36. JILL: Keep stuff. Molly has a thing where as she makes a piece of work, she puts it up and then, when she makes something else, she swaps them over. She has a continuous cycle of stuff going up on the walls. I tend to put stuff up that I think's important in my project. These things that I've put on the desk, if I've got to a certain stage. I go, "That's interesting. I like that," and put that up. I might work on something else, but I can always come back to that reference point.

37. LORRAINE: Okay. How often do you change your visuals on your desk then?

38. JILL: Not very often. These things have been up since the beginning, because I put them up in the first few days, and I haven't really done anything with them. These bits, with the new projects, I try and—

39. LORRAINE: What are those images that you've got up there then? Why have they been there since the beginning?

40. JILL: They were for the first project that I was doing, which was to do with light in a tunnel, and like an animation based thing. An interaction between speed and light, and going through a tunnel and stuff. I put them up for inspiration, and also some I really like. I really like this image. I quite like this image as well. I haven't really taken them down, because I haven't completed that sketch. I suppose when I complete the sketchbook—

41. LORRAINE: Right. It completes the story as well.

42. JILL: I'll take it down. Yes, it's still an ongoing project, but it's on the side while I'm doing this other project. I'm leaving it up to keep prompting myself with bits of inspiration and stuff, which is quite good.
43. LORRAINE: Okay.
44. JILL: The other thing, that I spoke about a bit before, was using different spaces, so using the seminar rooms and the case room, and stuff.
45. LORRAINE: Yes, that's something that came up in the themes, yes.
46. JILL: Yes. It was only when I was reading that, that I realised this year I haven't used any of those spaces.
47. LORRAINE: None at all?
48. JILL: None at all. Everything I've done this year has been computer based or at my room at home. I moved house this year, so I'm now literally two seconds down the road. It's really handy to set up stuff at home.
49. LORRAINE: Okay. There's not the distance issue and—
50. JILL: There's not the distance issue, or anything like that.
51. LORRAINE: Carrying things? Okay.
52. JILL: I've been doing some film work, so I've just set it up in my room at home, because it's easier than the hassle of finding spaces, and booking spaces, and having that limited amount of time. I can literally set it up in room.
53. LORRAINE: Leave it.
54. JILL: Leave it, and then I can just keep coming back to it, and stuff, which I thought was quite interesting. Then, also, it reminded me, although I talk about enjoying doing practical stuff, I haven't done that this year. Yesterday, I was like, "Right, going to do practical stuff," so I started hand drawing stuff, because I've learned a lot.
55. LORRAINE: Yes. What do you mean by practical, hand driven?

56. JILL: Yes, hand driven, so hand drawing things, or going to go to the case room and stuff, physically making things rather than digitally. A lot of stuff I have been doing this term has been on the computer. I know that's not what I enjoy, so I don't know why I keep going back to it.
57. LORRAINE: Right, okay, so why you've gravitated towards that practice.
58. JILL: I don't actually know why it happens. Actually, reading over it, I was like, "Right. This is it. I'm going to stop myself from doing that again, and go back to doing something that I really do enjoy," and I would do instinctively anyway. I think that's everything that I looked through.
59. LORRAINE: Yes. If you call up the page of themes that we identified, we've talked through all of those, haven't we?
60. JILL: I think so. Where are we?
61. LORRAINE: Is there anything that you disagree with, or anything else that you picked up in the transcripts that I didn't identify?
62. JILL: Well, everything that you picked up as a theme, I think, was pretty accurate. Reading through it, it was quite interesting for me to see these themes, because I hadn't really thought about it obviously. I haven't been able to read through them again. I think the idea of mess, as well, was interesting, because I'm quite a tidy person. As long as my little space is tidy and controlled, I'm not bothered by other—
63. LORRAINE: You're not bothered by other creative mess?
64. JILL: People's stuff, as long as I don't need to work in that space. Say, if I wanted to work in the green room, and the green room was full of mess, then that would really bug me, but because I don't need to, it doesn't.
65. LORRAINE: Do you find that inspiration, or not really influencing you, when you've got all this other creative mess around you?
66. JILL: Yes, definitely. As I'm walking round, I see things like colour combinations or interesting things that people have been doing, so it's nice to have it there. I think it's definitely a creative mess.
67. LORRAINE: Is that something that maybe you wouldn't have at home, if you had—

68. JILL: I wouldn't have at home, because I'm not like that. Myself and my desk would never be like that, because it would bug me too much. If it's around and about, and you can get inspired by it, then definitely.

17.18 TRANSCRIPT / Post-case study: Reflective interview with Robyn

Monday, 7th December 2015.

3rd Year Studio (1st Floor).

1. LORRAINE: Okay so the transcripts that I sent you, what did you make of them?
2. ROBYN: That looking back it's not really changed that much this year, but I feel that I've got more storage space. I don't know if that's because we've rearranged the studio, but I've got the shelf and I've brought in my toolbox. I've got the locker. We've got a better plan chest. So, I feel we've got better storage, but I don't know if that's just because we're fourth year and we've got priority over space.
3. LORRAINE: So, how has your perspective change being a fourth year then, because the transcripts I sent you were from December last year and June, so now we've moved on a full 12 months since the first.
4. ROBYN: Which is scary. I don't know because now you can do your own projects I can be organised. I don't have to bring in loads of stuff in case I maybe use them, because I can set up my own brief I'm like, "Right I can use this today. I can use that tomorrow." I feel a bit tidier.
5. LORRAINE: Tidier. See mess was always an issue with you, wasn't it?
6. ROBYN: I quite like how it's messy. This is mess that I can put my legs under.
7. LORRAINE: This is messy.
8. ROBYN: Yes.
9. LORRAINE: Because you said just a second ago you're tidier.
10. ROBYN: Yes. Compared to last year I feel I'm a lot tidier but I feel there's a degree of mess. So, I can put stuff up on the wall and it's not perfectly organised and OCD like, but it's...
11. LORRAINE: So, how has this differed from your previous space then?

12. ROBYN: I had loads of bags underneath and I couldn't get my legs in, but because I've got the toolbox and I've started every night doing a clear-up. Just I can clear my feet and swing my legs out. Because I've got a bigger wall space as well.
13. LORRAINE: Right. So, you're going more vertically aren't you on the wall?
14. ROBYN: Yes, vertical and because I've got the shelf I feel everything has just been lifted, so I have an actual space for desk stuff, which is quite good.
15. LORRAINE: Looking back at the themes that I identified from your transcripts, what do you make of each of them? Do you agree with them or disagree with them, or are there other things that you picked up on that I didn't that you wanted to talk about?
16. ROBYN: It's weird because I've started to notice again that it's all about the social aspect.
17. LORRAINE: Yes. That was the top one, wasn't it?
18. ROBYN: Yes. Everybody's quite social but we've started not going up to the cafe, because we've taken a stance against it because it's so expensive. So, we eat, everybody from illustration, in the graphics bit which is quite nice. It's really busy in the sofa spaces. I've started to use the case room again and because we're fourth year Euan has a little bit more trust in us, so that's quite a nice social feeling as well, that your tutor trusts you.
19. LORRAINE: So, how does the case room differ from here socially?
20. ROBYN: Sometimes Euan goes for lunch and he puts me in charge which is quite nice. So, I feel like I'm running the case room but I'm not really.
21. LORRAINE: So, you can throw everybody out.
22. ROBYN: Yes, which is quite nice.
23. LORRAINE: Because one of the themes that I highlighted was sociable and/or productive spaces. Your desk is a working productive space, separate from the notion of it being a sociable space in the context of studio. The sofas become the assigned sociable, communal, space which you just said. Then seeking your own studio identity and freedom via the definitions you assign to different spaces, and the activities you do there. For example, lunch break work. So, how has that perspective changed from fourth year to say from second year or has it changed?

24. ROBYN: I don't even know if it has changed that much. I think just the way the studio's been laid out, because we've now not got the kettle station. We've got it in the wet area. So, that's quite a nice space that you have to go through...
25. LORRAINE: So, you have a wet area now.
26. ROBYN: Yes. We have a wet area that's got shelves, you've got your sink, you've got kettles and microwave.
27. LORRAINE: Was that there before?
28. ROBYN: No. It's been changed because last year when they had the kettle there it was a bit dodgy, because it was water next to electricity because ___[0:04:32] we can use ___ and stuff there as well. So, we've got a massive table with plastic over it. So, that's quite nice that you have to walk through all the studios and see everybody to go get your lunch. So, again it's quite a nice social bit.
29. LORRAINE: Yes. So, socially walking through the studios, what do you do when you walk through the studios? Do you just walk straight there or...?
30. ROBYN: No. You say hi and normally if you're going to get a cup of tea it normally takes you about half an hour to get back, because you just sit and start talking.
31. LORRAINE: What do you talk about?
32. ROBYN: Right now, it's all about essay and [foci 0:05:06] and dissertation but sometimes it's just rubbish. You're talking rubbish like, "Oh did you see this last night? Or I watched this programme." Normally it's the Apprentice. I talk to all the photographers about the Apprentice. So, it's just procrastinating.
33. LORRAINE: Still socialising and touching base with each other.
34. ROBYN: Yes.
35. LORRAINE: The second theme we had there we've already spoken about briefly there, intruding mess. Your perception and self-consciousness of your own creative mess has widened, to include an awareness of the creative controlled/uncontrolled sociable mess generated by other students. Co-habitation mess I think we identified it as before, the need to

tidy as a means to reasserting your studio identity and sense of place. So, what do you think about that now? Do you agree with that or disagree?

36. ROBYN: I don't know if it's because the current third years aren't in as often, so it's not really as messy.

37. LORRAINE: Are their desks near you or is it fourth and third or are they mixed together?

38. ROBYN: It's all mixed. Everybody on the outside are mostly third years and everybody next to the wall is fourth year. So, it's quite nice that we all mix in, but this current third year don't come in as often as we did last year.

39. LORRAINE: Why not?

40. ROBYN: I don't know. I think a lot of them work from home but I'm not too sure why.

41. LORRAINE: So, you said you mix together better. What do you do when you mix?

42. ROBYN: The first week we had the icebreaker project. That forced us to talk and stuff but now because you're sitting next to them it's just, I don't know, being social and being nice but because they're not in that often it's a weird; when they're in you talk to them but when they're not in it does feel like their missing. Does that make sense?

43. LORRAINE: Yes. So, place making as a means to overturning discomfort, making marks on the studio, spending more time in the studio in years three and four because you feel more confident, more professional. Do you agree with that or disagree?

44. ROBYN: Definitely I still agree with that.

45. LORRAINE: Why?

46. ROBYN: I've got my slippers on.

47. LORRAINE: So, that's a sign of comfort, isn't it?

48. ROBYN: Comfort, yes. I think it's because I've started to come in during the weekends as well. So, I'm wanting it to be as homely as possible and not feel as office like, but have that comfort/professionalism that goes along with it.

49. LORRAINE: So, by spending more time in the studio what's that allowing you to do? Why are you spending lots and lots of time in the studio?
50. ROBYN: I feel like I just need to be in here to feel like I'm being productive by being in.
51. LORRAINE: Okay. So, it's productive. Placement you've got your slippers on. You're spending more time in the studio. You feel productive.
52. ROBYN: Yes. That's probably why. Even though I might not be doing work I just feel like when I'm here it's sort of being productive, even though you're not doing anything.
53. LORRAINE: Okay. The next three matches we spoke about was thinking and doing, separate working spaces like the case room, the validation of creating and experimenting with physical work in contrast to the studio, which is a thinking space. So, do you think because you're here you're thinking more?
54. ROBYN: Yes, definitely. I think it's because as fourth year you have to do a lot of thinking and research, because it is your own project. So, beginning of term one I was either at my desk doing research and looking through all my books, or being at the library. It's just recently that I've started to create things. I think that this space is more thinking if that makes sense.
55. LORRAINE: Okay. Yes. That's interesting. Your next theme was types of noise present in the studio, acceptable and non-acceptable. I think we've spoken before about creative and non-creative, what was acceptable, not acceptable, intrusive, non-intrusive. So, what do you think about that now?
56. ROBYN: We've got the black material on the voids now. So, it is quieter but there's still a nice buzz about it, but with dissertation I need to concentrate so I've got my ear plugs in.
57. LORRAINE: Okay. So, you've got ear plugs in the studio not just earphones but ear plugs.
58. ROBYN: Ear plugs and I put my earphones on as well.
59. LORRAINE: Gosh. Right. Okay.
60. ROBYN: I need it to be silent.
61. LORRAINE: Why don't you go to the library or something then?

62. ROBYN: I sometimes do.
63. LORRAINE: Oh, you do but you prefer here.
64. ROBYN: I like being here to just go into a zone and type out what I'm thinking and then go to the library and edit, because I feel in the library it is quiet and you can really concentrate. Whereas here I use it as just typing out, spewing my guts, what I think and then use the library as referencing and formatting.
65. LORRAINE: Okay. So, the last theme we spoke about was modifying your practice to fit a space, and the effort required to modify/book a more suitable space instead. "I think the students are starting to get a little bit angry, at the fact we can't use the studio in the way we want to use the studio." Do you agree or disagree with that now?
66. ROBYN: Now probably more so.
67. LORRAINE: Really.
68. ROBYN: Yes, because of the behind the scenes drama of them bringing in more students in the lower years, but not having enough space. There's a big campaign especially in illustration. All of the students are taking the director on a tour of the studio to say, "What do they expect us to do from such a..." It all stems back to people wanting to do etching and casting, and being told they can't because they're category three students.
69. LORRAINE: Oh, right there are categories for students.
70. ROBYN: There are categories for students. So, category three because we're ____ [0:11:00], but there's drama because this course is advertised as not a disciplinary course. So, one of the students measured her desk, and sent dimensions to the director and said, "What do you expect me to make in this...?" because it's fine for graphics and it's especially fine for photography, because their either in the photo studio or out or on their computers editing. It's almost okay for us because we're either on our computers, in the case room, out and about, or doing something that's not on a grand scale. Whereas people in illustration are making life sized things so there are a lot of ins and outs of the space. I can understand where they're coming from now, because I'm making a buzz wire game. I want to make it 2ft tall but I've got no space.
71. LORRAINE: You're restricted with the space.

72. ROBYN: So, it's quite interesting that it's a movement that's happening within the studio.

17.19 TRANSCRIPT / Post-case study: Reflective interview with Toby

Monday, 7th December 2015.

3rd Year Studio (1st Floor).

1. LORRAINE: So, the transcripts that I sent you, what do you think about those?
2. TOBY: Yes, it's interesting to read back on last year. I think it's interesting to read what maybe our concerns were back then, and to see how we've acted on it this year, because I think it's made us think about our studio a bit more, and how we should take ownership of it and that sort of thing. So, I picked up on that.
3. LORRAINE: Yes, because the first one was from December, a year ago, and then June and then we're six months in. So, that's a full year longitudinal.
4. TOBY: You can really see the shallow maybe superficial engagement with the first one, with the studio on the ___[0:00:47] and getting settled in, but then at the end of the year there was so much more to talk about. There was this big expanded...
5. LORRAINE: The themes that I've got on that sheet, the one that's got the themes on it, can we just look at them? So, is there anything you agree or disagree with there if we talk through them?
6. TOBY: Yes. We can chat through it.
7. LORRAINE: The first one was place making as a means to overcoming discomfort, ignoring the walls and becoming more familiar over time with the studio. So, I think you've just briefly touched on that there just now as well. What do you think about that compared to where you were to where you are now?
8. TOBY: I think a lot of this was to do with maybe sharing the studio with fourth years, and we were third years on the other side of it. Now as a fourth year I feel like I've got my wall now, which is the thing we were all talking about last year. You do feel maybe like the studio is a bit more ours this year, because we spend more time in it. I think fourth year class becomes a bit more of a community. Place making is now something we just do normally to make ourselves feel really at home here. So, I feel a lot more comfortable now in this space, working, than I did last year.
9. LORRAINE: Right. So, how does this space differ from the one you had last year?

10. TOBY: Well I've got a wall behind me and I've got this little corner here which is nice. Finn sits here and we work together on quite a lot of projects, so it's made it into more of a collaborative space I think which is nice too. It's good to be looking up and out the windows as well.
11. LORRAINE: Yes. So, you've got quite a nice viewpoint then, is that what you mean? You've got your social network beside you as well, you can look up to the sky, or you can look out. So, you're not on the main route. You're tucked away.
12. TOBY: Yes, quite out of the way. Then people come in and they don't turn around to look at me, because they just walk that way. So, it's nice. I don't get any distractions.
13. LORRAINE: So, you don't get interrupted or distracted.
14. TOBY: Yes.
15. LORRAINE: So, you're change in perception of studio, the shift from the surface view of the architecture, which you just mentioned there briefly, to an understanding of the wares of the studio and your associated practice. What do you think about that?
16. TOBY: I still think in some ways our work is controlled a bit by the environment. However, I think maybe I've got a better understanding this year of when that happens, and how you can work with the constraints of your space. I was recently in the Galleries where the sculpture students are, equivalent year group to us the fourth years, and they had an amazing space. They're making really big interactive pieces of work that are really engaging, and huge big pieces. You still get a bit of studio envy when you go in and you look at that. I still think we're controlled a bit by our space, but I think I've got a better understanding of...
17. LORRAINE: In what way do you feel controlled by the space in here?
18. TOBY: Well the desk size first of all. It's effectively like a cubicle, and you're always in some way in a thoroughfare of people walking through. So, there aren't really these big messy spaces. Even this year the green space, which used to be a messy space last year, is now being booked by people so you can't go in and leave work there. They've totally ruled that out.
19. LORRAINE: Oh gosh, right.

20. TOBY: There are no big messy spaces.
21. LORRAINE: Yes. So, looking at the next theme, modifying your practice, we said the case room, the validation of creating/[expression 0:04:38] of physical work in contrast to the studio, which is maybe a digital thinking space perhaps. That was something that came up in the transcripts. Might this also be applied to studio, modifying your practice to fit a digital or non-digital space?
22. TOBY: Yes. Okay. I haven't worked too much in the case room this year yet, but I was actually going to go up today. I think a lot of my work this term has been computer based, because I've been doing research with [0:05:06] and essay writing, and a lot of video stuff and quite research based work. So, I haven't really got into that analogue mode yet. Maybe I won't.
23. LORRAINE: Maybe you won't because that's something you said the last time we spoke, that you were really keen to- you didn't realise how much your practice had turned digital and you wanted to move away from it. Now you feel like you're going back into digital.
24. TOBY: Maybe it's the start of the year. You're just trying to get into something it's the easiest way just to sit at the computer.
25. LORRAINE: So, you think maybe next semester you might...
26. TOBY: Hopefully. I'm hoping to try to visualise things in a bit more 3D space I think than I have been this term.
27. LORRAINE: Brilliant. So, the next theme was the social community of the studio. You would say you'd probably add community to that now looking back, because it was like a meeting place. Even though the space works for you and against you physically and socially, you create your own interventions to work with the space and others effectively. So, you said you can just shout over the balconies to your friend. Do you still do that?
28. TOBY: Yes. That's not changed. Although the building is noisy it's quite nice that way that you connect with people on a different level, because all the areas you can see through. It's almost like a common the way people talk over type thing. So, I don't think that's changed this year, but then again sometimes you just want to have that closed down, quiet space as well. Funnily enough I took up meditation over the summer. I've been doing that. I do it at around 8 o'clock every evening. Sometimes I'm still here. You can't find a place to meditate in this building at all.

29. LORRAINE: You can't just do it at your desk.
30. TOBY: I can't.
31. LORRAINE: What conditions do you need to do that?
32. TOBY: Well the variety that I'm practising you need to have total silence or near to it, so that you can just shut down and switch off. At least at my level it's easiest that way. So, I've been finding the meeting rooms next door, sometimes their left unlocked at night and I go in there or there's a shower room.
33. LORRAINE: They are very quiet. Excellent. So, you're meditating in the shower room.
34. TOBY: Yes. I'm meditating in the basement because I don't think there's a prayer room in the building, or at least I've not asked yet but I've not heard about it.
35. LORRAINE: Yes. That's a good point.
36. TOBY: But there really should be. I don't think the architect really accounted for meditators when he was making this.
37. LORRAINE: Excellent. Okay desk space is important as opposed to a large communal area for critiques. I think we said that in your last transcript, that you felt desk space was much more important, so we reduced the size of the critique area in here didn't we? Space to work effectively. Yes, we've said that.
38. TOBY: It's now a lot bigger and more opened up.
39. LORRAINE: Yes, I noticed that. It is.
40. TOBY: So, I think they finally worked it out, the formula for the studio this year, because it's big enough that we can put on proper [kits 0:08:18], but also, we're in the graphics team for the branding for the degree show and we've been using that space as like a kind of work room, where we've been working collaboratively as opposed to our desks where we can't. We had the Design on Demand in there.
41. LORRAINE: I was going to ask you about that. Tell me about that. What it was and what happened?

42. TOBY: It's part of an ongoing bit of research we're doing into our practice. It's going to filter into the branding. It was an experimental performance piece, where we had a live stream, for 24 hours, of our workspace. We set up a popup studio. We took orders throughout this 24-hour period, on demand, for anything for free. We would respond to them and send them back a bit like a business. It was based on these \$5, fiver, on demand logo sites, which we actually got a few of them made as well. So, we sent away for these logos, outsourced them to other designers, and got a few done for our degree show just as an experimentation. We took that ethos but we thought, "What can we offer that's more of the abstract thinking side of things? If we're offering a take it or leave it service then people can't argue with what we do." So, we had free creative rein over things.
43. LORRAINE: Did it go for the full 24 hours?
44. TOBY: Well we didn't. We cut it short because we ran out of orders and we needed our beds. So, it was about 5 o'clock in the morning we stopped, but we had to move out of the studio because the building shuts at 10 in the evening. So, we moved out and went to Finn's flat, into his bedroom, and continued it in there.
45. LORRAINE: So, you couldn't do it right in here for the full 24 hours.
46. TOBY: Not for the full 24 hours but we streamed in here until 10 o'clock at night and then we moved over. We couldn't get the live stream set up because it was an issue with the internet, but we just continued working from there.
47. LORRAINE: Okay. That's great. The other themes there, types of noise present in the studio acceptable/non-acceptable, was things that we were starting to identify in the last transcript. If you scroll down was there any other themes?
48. TOBY: That's it.
49. LORRAINE: It sounds not too bad in here today actually.
50. TOBY: No. It's not too bad. I think last year people were in a lot more. I think over the two years there were more people around. It's become acceptable, this level of noise. You don't notice it anymore. So, I wonder if that's maybe something that's changed since last year. Maybe we've all adapted.
51. LORRAINE: Adapted to the noise.

52. TOBY: Maybe.

53. LORRAINE: Is there anything else that you want to say about the transcripts that you identified, or agreed or disagreed with?

54. TOBY: No. I think everything's been covered in that. I'd made some notes. Place making is still a big thing this year. It wasn't my idea but a few students in illustration were unhappy with our workshop access, as a department, and also our studio space. So, we did a silent, subtle, protest thing on the open day. We had these badges that we put into our [lanyards 0:12:03] that said category three student, because we're thought of as a category three student. There were ideas to map out the size of our desk space on the floor, and all this sort of stuff. So, this is what I meant by maybe on reflecting from last year, starting to think more about what facilities we have, and the space that we have in the school and wanted to say something about it.

55. LORRAINE: Yes. Excellent. Okay.

56. TOBY: So, that's what we did.

57. LORRAINE: That's great.

17.20 TRANSCRIPT / Post-case study: Cross case reflective focus group

Monday, 7th December 2015.

3rd Year Studio (1st Floor).

17.20.1 Part 1: Case Study 1 view their own and Case Study 2 Snapchat® data

1. LORRAINE: Okay, so I've set up the sheets of Snapchats®, and we've got the UK one and some Australian ones. What do you think of your sheet of Snapchats®, looking back now after this time? What were some of the comments?
2. TOBY: Less Snapchats® than the Australian students, so we wondered if this meant maybe there was more going on behind the scenes than this solo time.
3. LORRAINE: What do you mean by that?
4. TOBY: Looking at them in comparison, I think maybe the Australian students, there was less community going on and maybe a lot of them working on their own a bit more.
5. LORRAINE: Why do you feel that? What jumped out on you to make you think that from the Snapchats® in particular?
6. ROBYN: There's not many studio photographs compared to us. All ours are predominantly in the studio. Compared the Australians, it's mostly either at home or selfies.
7. JILL: Then I wonder if that's our different take on what we were supposed to be Snapchatting to. I felt like when we were doing it we were remembering to Snapchat® you when we were in the studio, where, as I say, these guys might have had- not a different interpretation, but they might have been more willing to Snapchat® you with everything that was going on.
8. LORRAINE: Okay, so you think they're more willing to Snapchat® me?
9. ROBYN: Hmm.
10. LORRAINE: Right. That's interesting.
11. JILL: Well, not that we weren't willing, but-
12. LORRAINE: No. No, I know what you mean.

13. JILL: ...maybe they've seen what we've done and gone, "Oh, we can just..."
14. LORRAINE: Well, they actually hadn't seen your Snapchats® at all when they did it. They only saw them at the very end of the project, so they hadn't seen your Snapchats® at all 'til the end.
15. TOBY: Yes, I feel like, looking at the Australian ones, yes, by the looks of it, people were really making their home their workspace. Then I think, from the kind of activities, it just seemed like they were a lot more mobile, going about doing different things.
16. LORRAINE: Okay, so not rooted in one place?
17. TOBY: Yes. If you look at it visually, there's a variety of different places and colours, and this is just clearly all in the studio.
18. LORRAINE: Yes. Your one. Yes.
19. JILL: You're saying ours is very black and white and they've got loads of colour and stuff going on, lots of different things.
20. LORRAINE: Loads of colour?
21. JILL: Yes.
22. LORRAINE: You guys have got colour as well.
23. JILL: We've got colour, but then all the walls are all white.
24. LORRAINE: Right, okay, so you feel the studio environment comes through in Snapchats®?
25. JILL: The studio is very much just white, whereas they've got pictures of outside, they've got pictures of inside. They've got this red wall that obviously is part of their studio stuff.
26. LORRAINE: The brand colour of the university, yes.
27. JILL: Then there are lots of colours coming up. It looks quite interesting.

28. LORRAINE: Okay, so if we go back to your set of the Snapchat® ones, what were some of the notes that were on there? Do you want to read them out for me and we'll talk through the points?
29. ROBYN: I've written 'we look more student like', but meaning- I don't know how to put it into words. I feel like their students look more commercial and- I don't like to say professional either. I don't know how to say it. Whereas we just look like if we're-
30. TOBY: Maybe it looks more like a community.
31. ROBYN: Yes.
32. LORRAINE: What, your ones?
33. TOBY: There's groups of people in pictures and that sort of thing. This could be anything, maybe not an art school, whereas this looks like-
34. ROBYN: Yes, that definitely looks like.
35. TOBY: ...community people.
36. LORRAINE: Okay. What about the other comments that are on your post-it note's.
37. JILL: I've got 'why so much table tennis?' I think that's just because there's just a whole stream of table tennis picture. I didn't feel like table tennis is a big part of our student life, but maybe it is and I've just not realised.
38. TOBY: cubicle-like.
39. LORRAINE: Hmmhmm, so cubicles and...
40. TOBY: White and boxes. I feel like every image looks the same. It's just like the middle bit that's changed. Do you know what I mean?
41. LORRAINE: Okay. What were the other comments on the post-it notes from that then? Anything else different?
42. JILL: I put 'I wish we'd sent more Snapchats®'.

43. LORRAINE: You wish you'd sent more?
44. JILL: I think it would have been good to have more to look back on in order to prepare. I think we've done so much more than that in a year as well, which we probably should have Snapchatted or-
45. ROBYN: Documented.
46. JILL: ...documented in some way that would have been really interesting to look back on it now.
47. LORRAINE: Okay. Going to the Australian sheet now, what post-it notes were there?
48. JILL: Jealous of the sunshine.
49. ROBYN: Jealous of the sun, yes. Not many studio photographs compared to what we've put. They look like they work a lot from home. Quite a lot look like they're computer based, whereas compared to us, we've got paper and...
50. TOBY: Envelopes, massive envelopes.
51. ROBYN: We've got envelopes. A mobile.
52. LORRAINE: Human size envelopes.
53. TOBY: Yes.
54. ROBYN: Yes, more 3D.
55. JILL: They've got quite a lot of food and drink, which happens in our studio, but we haven't captured that.
56. LORRAINE: You haven't documented it.
57. JILL: We haven't documented it, whereas they've got quite a lot of eating and drinking and stuff-
58. LORRAINE: They've got a lot of their café culture, haven't they?

59. JILL: ...and community stuff that they're actually Snapchatting.
60. TOBY: Maybe what we think is too much digital isn't actually, like looking at this now, when you see how digital the work seems, even down to the fact they seem to know how to use Snapchat® better than us.
61. LORRAINE: Do you think?
62. JILL: Yes, they've got emojis and stuff, which I wouldn't even...
63. ROBYN: How do you do that?
64. TOBY: I wouldn't even know, yes, how to do that.
65. LORRAINE: How to add drawings and text on top of the actual Snapchat®.
66. JILL: I'm pretty sure that's an upgrade though that wasn't available in our time...
67. ROBYN: It wasn't back in our day.
68. JILL: Back in our day, with primitive technology.
69. LORRAINE: Are there any Snapchats® in particular that jumped out at you?
70. ROBYN: From the Australian?
71. LORRAINE: Yes, and from your own, in particular just that surprised you or didn't surprised you.
72. ROBYN: I forgot that we took photos from com quiz.
73. TOBY: Yes, the quiz com.
74. LORRAINE: The quiz com, okay.
75. TOBY: Which is a nice wee reminder of what we used to have last year before Nina left. Yes, the dog [in an image] surprised me because I was just like, "Why is there a dog in that?" Then it dawned on me, [its] because they're working from home.

76. LORRAINE: Yes, so it was a dog at home that triggered the idea that they work at home more. Okay.

77. JILL: In terms of the scenery, which obviously we've not taken into consideration, but it's stunning, which is a big part of their life, obviously, which we don't have.

17.20.2 Part 2: Case Study 1 view the Case Study 2 filming data

78. LORRAINE: Okay. With regards to the two videos, I've shown you both your video and their video. What do you think about those? What do you notice most?

79. ROBYN: Well, one is in the Australian studios, whereas we all had different. Even though we were not actually doing any work, we were up and about, talking, making tea, socialising. They seemed quite isolated compared to everybody else.

80. JILL: Honestly, to me, their studio looked more like a secondary school than a university, just in the way that the tables were laid out. Then when they walk into the room there was two people sat at a table and all these empty tables. That just seems like-

81. ROBYN: Bizarre.

82. JILL: ...after school, which is a bit weird.

83. TOBY: No variety, no clutter, nothing. It was just-

84. ROBYN: Bare.

85. TOBY: ...totally bare, like it has just been done up, but more officey than ours I think. I think maybe our desk bases are officey, but we're a bit more expressive within that environment. The tasks as well they were filming, they were all solo tasks, whether it was photocopying, printing stuff, folding things, looking at their work. It was computer, solo, and there was no chatting to people as much, except one guy who was chatting to his friend but yeah...

18 CASE STUDY 2: A college of art in Australia

18.1 TRANSCRIPT / Week 1: Questionnaire responses

Friday, 31st July 2015.

Studio L.

1. What is your subject specialism?
 - Graphic Design
 - Graphic Design
 - Graphic Design
 - Graphic Design
 - Graphic Design
 - Graphic Design

2. What year group are you currently in (please tick one)?
 - Undergraduate 1
 - Undergraduate 2
 - Undergraduate 3 XXXXXX
 - Undergraduate 4
 - Postgraduate

3. How welcome do you feel in the [----- Studio]? Why?
 - Very welcome. Staff are super friendly. You get a chance to create a friendship.
 - Very welcome. I know the people involved with [----- Studio] and it is very vibrant and welcoming space.
 - Not had a lot to do with it apart from with [Tutor] and web design so a little off putting but ok.
 - I feel very welcome because it is a calm atmosphere & I've been here before so it is familiar and I know [Tutor].
 - Pretty welcome. However, it can also be intimidating at times, especially when you first walk in. I also don't find the central computers that inviting to create.
 - I feel extremely welcome. I have established great relationships and the surrounding furniture is relaxed, inviting me in every time.

4. How welcome do you feel in the [----- Studio] located in the [----- Building]? Why?
 - I feel welcome but mainly because its just part of the set course.
 - Welcome, because I know the people who come to that space.

- This is a familiar space as it was our MSP [Major Studio Project] studio from last semester.
 - Very welcome because it is familiar, but because it is a boring room, it's not inviting.
 - I struggle to feel settled in this room, because of the size. It's too large. Also, it can be too bright and cold. There is a constant beeping noise and I feel the room has a sense of impermanence about it.
 - Very welcome. The surroundings, the people.
5. How welcome do you feel in the Mac/PC labs located in [----- Building]? Why?
- I feel welcome and comfortable seated behind a desk and screen. Hide.
 - Rarely there, but when I am, I feel welcome to just walk in.
 - Fine if its PC and I normally bring my own PC anyway.
 - Not particularly because they are unfamiliar and often really quiet and I am uncomfortable in silent rooms.
 - I find the mac labs welcoming, because it's a smaller quiet space. It's usually darker and colder than most places. However, it can be uncomfortable sometimes because of how cold it can get.
 - 60%. The rooms have a strange layout. It feels empty and lacks a creative feeling. I cannot think correctly in these rooms.
6. Please describe your own working space in any of these studios.
- I keep to myself. I like to keep tidy in all spaces.
 - I like being surrounded by like-minded people, colourful walls, cool pictures, just a fun environment.
 - I create my own space and bring my own resources. More computers in studio would have been a nice touch.
 - I set out my things all around me, my water bottle, book, phone on the bench and my bag at my feet.
 - I just use what's provided. I have my note pad, pen and sometimes laptop. I always keep it simple so I can pack it up quickly.
 - -
7. Please describe what you see, or notice the most, about your studio/space.
- My space just continues on from the next day. Mess accumulates but I clean up and get refreshed.
 - Motivating. I like to display motivational work that inspires me.
 - It's a fairly blank space. Cold and not much natural light with horrible group desk spaces.
 - I notice bare, empty space in [----- Building], blank walls and bare ceilings, etc.

- The spaces are never personal, they feel as though they are places for people to come and go. Most places don't feel inspiring or creative. It all feels temporary.
 - Plants, textures, quiet. Soft colours. Fresh air.
8. Please describe your experience of smell in your studio/space.
- Smell hasn't ever really been a concern so far.
 - Just smells like a room. Maybe slightly "odd" smell from all my recycled material.
 - No open windows so has a tendency to be stuffy.
 - It doesn't really smell of anything – maybe carpet?
 - It's very clinical, clean or smells of nothing. There is no real distinct smell.
 - Clean. I have fresh air constantly coming through the windows.
9. Please describe your experience of materials or surfaces you touch in your studio/space.
- Materials I touch are mine so I guess I'm comfortable interacting with them. My chair is my personal chair.
 - Good desk space with creative tools at hand like pens, craft stuff and a sewing machine.
 - Lots of students so surfaces can feel grimy and dirty and you want to wash your hands a lot.
 - The table, smooth, cold, hard and my book and paper.
 - Cold hard tables. Plastic uncomfortable chairs. Hard carpet.
 - Rough on walls, soft on desk. Sanded smooth wood.
10. Please describe your experience of sound in your studio/space.
- Sound is quiet during the day but at night you start noticing electrical hums which irritate. Constant hums, etc. Cats fighting...
 - Music. Non-stop music. I don't like working in silence that much.
 - Enclosed space so gets very noisy with so many of us in one space feel like you need headphones to get work done & block it out.
 - It is a medium hum of noise and chatter, which I find comfortable, from the rest of the class.
 - Repetitive beeping sound in [----- Studio]. An ebb and flow of chatter.
 - I mostly wear noise-cancelling headphones, otherwise the sounds are really loud.
11. Please describe your favourite area or space in the art school or university.
- I haven't found a particular area that I really like. I just prefer to work away from noise and chatter.
 - I don't have one – but anywhere outside I like.
 - The Boutique in [----- Building] and the tables.

- [----- Studio]. It's inspiring, motivating, friendly and engaging to be in.
 - I really like the mac labs. I like how its smaller space and darker and its usually quite calm.
 - [----- Studio] and the public café downstairs. They are both filled with positive people and inviting layouts.
12. To what extent do you prefer: (please circle one)
- Hands-on traditional design techniques as a learning process?
 - Hands-on digital design techniques as a learning process? X
 - Or both traditional and digital techniques as a learning process? XXXXX
13. Please describe hands-on design techniques or practices you currently use or hope to use in the future? Why?
- Sketching with pencils.
 - I do a lot of drawing and painting because I enjoy it and I like the tactile work. I respond better to it.
 - I like my own studio at home with large format printing and would love to do more of this type of work in print shops.
 - Sketching. I love to draw really bad, quick sketches of ideas, then bring it into the computer.
 - I tend to draw/sketch concepts and designs before I touch the computer. I also like to write everything I want to do out on big pieces of paper. I like to physically put my thoughts down, gives me a clearer view.
 - The actual making of a product. Using a variety of materials to produce an aesthetically pleasing outcome.
14. To what extent do you feel influenced or affected by your learning environment? Why?
- I think I go into particular environments and assume I won't get work done (creative work) so I just take notes and wait to go home to work.
 - I feel like the uni environment stifles my creativity because the room is not creative and I can't roam around freely.
 - I feel I get distracted and lose my train of thought and can get creatively smothered by lots of people around. I prefer to work alone at home.
 - I'd say it plays a big enough role. I could do it in a 'non' working environment, but I feel like I wouldn't be as productive, motivated.
 - I feel as though my learning environment affects my creativity. I struggle to get inspired and enthusiastic about what I'm doing.
 - -

15. To what extent do you prefer to: (please tick one)

- Working in the studio? X
- Working at home? XXXX
- Or both studio and home? X

Why?

- Home is where I'm most comfortable. I can spend hours on something at home but at studio I don't like going home after a few hours and feeling like I got nothing done...
- At home, I can get into the "zone". I need to be creative and not get distracted and I feel fully comfortable and I don't get interrupted.
- I like my own space and equipment.
- Being able to escape home and get creative in a different space but also getting calm and collected at home.
- I have all my things around me. I'm comfortable and don't have to worry about time. I can have music or silence. Its permanent. Its mine.
- I enjoy a social interactive environment to share ideas and creative outputs.

Thank you for your participation.

18.2 TRANSCRIPT / Week 2: Focus group on the questionnaire responses with drawing activity

7th August 2015.

Studio L.

1. LORRAINE: Okay. Right, so there's two things I want to do today. I want to do a drawing task and I want to do a focus group discussion. Now, I want to show you some of these, okay? So, these are my initial experimentations. Now, these 'scribbles' are actually sound maps that students have drawn at [Case Study 1] that I transferred them with tracing paper and these are some of the ... kind of images that we were working with. But basically, we take the sound maps and we were thinking about scrolling them onto the actual images to kind of layer kind of 3D sensation-mapping, but in a new ... in a new way, completely new way. And so, this might actually move into collage and montage and all the videos. So, yeah, so if you, kind of ... You know, you start building up to a really ... This one's actually the trans ... you know, the roots of the studio. So, this is like condensed sound. So, this is how they see sound.
2. LORRAINE: Okay, so ... yeah. So, that's just kind of a rough idea what I'm thinking for drawing today. So, basically, what I want you guys to do is use this software while we're talking. It's software called Procreate and turn it round and we're going to use these styluses, probably this one. So, I've got three images. One of [----- Studio], one of the PC Mac labs; either here or in [----- Studio], and the big room we normally work in, which is [----- Studio]. So, what I want you each to do is... I'm going to say a paragraph about this room and then ... Or relating to this room, and then I want you guys to draw what you feel. How things here affect you in this space. It's pretty easy to do, so basically it is we brush two layers. If you want to change the colour, you can. Oh, it's not working. That's because it's turned off. All set. So, basically you can pick whatever colour you want. Yeah. And you can basically change the brush. So, if you want to do a softer brush for a softer sound that's cool. Or if you want to do... you know, a harsher brush. Something more...
3. VALERIE: More.
4. LORRAINE: You can. Okay? So, I'll just um, go back. That's it. And I'd like to create a new layer for each of you, so your name will be on there. Okay? So, we'll just re-name. Do you want to type your name in the back, there for me? Okay, and then we'll do so on and so forth. So, we'll start with the [----- Studio]. First, we'll give you that right now. So, I did the questionnaires last week and I'll have to give you one for next week. How welcome do you feel in the [----- Studio]? Why? And a lot of the responses were very welcome in the space. How do you know you feel welcome in the space? Describe how your senses are affected in

this space. Describe what your senses are telling you in the space. So, when you get the iPads, close your eyes for a moment and then draw what you feel, hear, smell, touch, taste, or see in the space. That can relate to areas in the space. It can be anything. You know, just something very loose ... Some sort of loose interpretation or it can be actually a physical thing you draw.

5. JACK: Does it relate to like, the tables...
6. LORRAINE: It's up to you. It's up to you to describe what you feel in the space. So, it can be a very loose interpretation or it can be something more direct with your drawing.
7. JACK: Okay.
8. LORRAINE: It's entirely up to you, okay? So, um ... So, let's have a quick chat, then. How ... You guys want to have ...
9. DAN: Hello. Sorry we're late.
10. LORRAINE: Let's get quickly start because I know we're really short on time, so have a seat. So, ... How do you know if you feel welcome in [----- Studio]? Describe how your senses are affected by space, describe what your senses are telling you in the space.
11. CHARLIE: How we feel?
12. LORRAINE: Yeah, how you feel in the space.
13. CHARLIE: Welcome.
14. DAN: Yeah, Welcome.
15. LORRAINE: Why? Cause a questionnaire last week said welcome, everybody said the same thing last week in the questionnaire, but how do you know that? What is your senses telling you?
16. CHARLIE: People.
17. LORRAINE: What about people?
18. DAN: Like... inviting.

19. LORRAINE: So, it's the friendliness of people and?
20. DAN: Yeah. And the fact that it's like yeah ... It's like really colourful, it's like cool posters everywhere.
21. CHARLIE: There's normally music playing. Surrounded by things we're all interested in.
22. DAN: Yeah, like...
23. CHARLIE: Books and um design posters. Creative sort of things. Records... We feel that it's not bland, flat and boring.
24. LORRAINE: Okay, so vision's, uh, playing a big part in it because of the stimulus around you? Sound from music and from people. What about smell, is there any smell in here?
25. DAN: The smell of commitment. I don't think it really has a smell.
26. LORRAINE: Okay.
27. DAN: When it gets really hot, you can smell like, air con and all the stuffiness.
28. LORRAINE: Okay. Yeah. That's a good one. What about touch?
29. DAN: I'd say the grass.
30. LORRAINE: So, the astroturf on the floor. Okay?
31. DAN: Sometimes I touch it and I'm like, "Ooh."
32. ROSE: I like the chairs.
33. LORRAINE: Why do you like the chairs?
34. DAN: Oh, they're comfy.
35. ROSE: It kind of just reminds me of my grandparents.
36. LORRAINE: Mm-hmm.

37. ROSE: So, yeah, like that old-style pattern. I like how it's like contrast. So, it kind of just makes it a bit unique.
38. LORRAINE: Cool. Anything else?
39. CHARLIE: Yeah, that like, space, there, in particular, has more of, like, a homey feel. And, that's kind of really inviting.
40. LORRAINE: Because of the materials, do you think? Or-
41. CHARLIE: Yeah, the material, yeah.
42. LORRAINE: Okay.
43. CHARLIE: And the fact that there's just books and sort of feels like you can just come and crash, you know?
44. DAN: Mm-hmm. Have a read.
45. LORRAINE: Mm-hmm. It's informal rather than formal. Okay, cool. Can we pass this [iPad] on, though. It let me create a new layer.
46. CHARLIE: Oh, what are you doing? I didn't know you were recording, sorry.
47. LORRAINE: No, no. That's all right. That's okay. Great.
48. CHARLIE: Sorry about that.
49. LORRAINE: Let me just save this one. .psd... So, basically, we're doing digital drawing at the same time.
50. DAN: Cool.
51. LORRAINE: This is JACK's one.
52. ROSE: I have the same, like ... I have a thing with that area. I don't feel comfortable with that area.
53. CHARLIE: Which one's that?

54. ROSE: I don't know why but I don't like having my back open. I don't like having my back open.
55. DAN: Which was that? I don't mind. Yeah, all right.
56. ROSE: I ... like when I design, I don't, I don't, just in general. I don't like to not have anything behind me. Like, I always sit, when we go to class, I always want to sit at the back, because I like having ... I don't really like people walking behind me.
57. LORRAINE: Yeah.
58. ROSE: I don't feel comfortable ... Like, that was one thing that I struggled with when we had to do our designing, was I didn't really like the circular thing. I also felt like, I know what it's like in the centre but, I don't know...
59. LORRAINE: Yeah, that's good. Okay. Anything else you want to say about the space? What do you...?
60. CHARLIE: To me, the way the chairs are, that could be improved... Yeah, I think some seats are really comfy, and some...
61. LORRAINE: Some are not. So, there's not consistency with it.
62. CHARLIE: Yeah.
63. VALERIE: These one's are terrible.
64. LORRAINE: Okay.
65. CHARLIE: Yeah, but I guess that's a personal thing, based on yourself.
66. LORRAINE: Do you think that, when you work in a large class with many people, how is that different from when you work in here with a very small group of people? So, say --, you know, where you've got the full class? What's your senses telling you when you work within a large class or within a small class.
67. VALERIE: I kind of feel like when you're in a large class, you like, have to, lock out stuff. Or, I kind of feel like that, which is weird because of there is less people here, but when there's less people in this room I like to pay attention to everyone. But when you're in a room with

heaps of people you block out everyone except who's at your table 'cause there's too much noise.

68. LORRAINE: Okay, so you feel even more isolated even though it's more populous.
69. VALERIE: So, your kind of only really talking to the three people you're sitting with.
70. LORRAINE: Mm-hmm. Okay ... How are we getting on?
71. DAN: What are we drawing on?
72. LORRAINE: Right, so, basically these are digital styluses, these are about 200 bucks. And it's basically pressure sensitive stylus for a touchpad.
73. DAN: Oh.
74. LORRAINE: So, what I'm doing is I'm going to show you guys three images of here [----- Studio], and the [----- Building] we're normally in. We are drawing to match what you feel in the space, so...
75. ROSE: Nice blue wave... like this area. I think, in this area I sometimes struggle with the ... like I get what you guys are saying about having, like, all the images and everything, it can be so stimulating. But, sometimes also ... maybe it's just the way I am, but I get a little bit overwhelmed 'cause I like, like with my own personal study desk is clean and the computer...
76. LORRAINE: And, we're talking about home?
77. ROSE: Yeah.
78. LORRAINE: Okay.
79. ROSE: So, I kind of struggle in here because it is so stimulating.
80. LORRAINE: You think it's over-stimulating?
81. ROSE: It can be, for me, yeah. Like, I get, like, I like to look around, and like look at things, but, like, for example, it doesn't really invite me to go in and get a book.
82. VALERIE: Yeah.

83. CHARLIE: When I was talking I was like a cool arrangement but maybe not work and stuff. I'm the same way.
84. DAN: I try to have my desk clean. I think the only time my desk is clean is if I've moved house. Or, if I'm actually cleaning. 'Cause most of the time I just have stuff there. I quite like, 'cause it's like I've got everything I can access, like, and so I don't have to really move that much.
85. LORRAINE: Do you think that's a problem when we have classes scheduled for two hours, sitting in the big joint room, and you have to set out your items and then tuck everything away again, and you don't feel any kind of permanence or attachment?
86. ROSE: Yeah. I don't feel creative in that room whatsoever.
87. DAN: Yeah, I don't.
88. ROSE: Like, I've never actually been able to work in that room, ever.
89. JACK: No... kind of going and take any notes.
90. CHARLIE: Yeah. It feels temporary and sterile.
91. DAN: Let me just get my, like, my talk and say what I want to say, and then alright cool, I'm going to go and work on that, instead of staying there.
92. CHARLIE: And there is a beep in there as well and its the same repetition and it.
93. LORRAINE: That's interesting.
94. DAN: It's probably 'cause of security, ... security or a fire in there.
95. CHARLIE: The doors, I know they like to make a few sounds...
96. ROSE: Yeah, no. That space is ... I dunno, I feel like it's, like, I'm walking into a dentist or something. I dunno, it has the same, like, feeling. Like, it doesn't really ... I don't feel like it inspires creativity.
97. DAN: Yeah, the same for me.

98. ROSE: Like, I like the space when it comes to listening.
99. LORRAINE: So, basically, you're drawing what you're feeling on top of the image.
100. DAN: In that area?
101. LORRAINE: Yep. Anything at all. So, you can change or do whatever you want...
102. VALERIE: You've got colour in there.
103. LORRAINE: So, click on that, you can change the weight of your brush, soft, harsh, depending on noise, or ... yeah ... and that should change the colour of the dot. Okay? I'm sorry, yeah.
104. ROSE: That big room? Okay, um ... yeah, like, I find it even does help me, like, focus when we're just talking and stuff. And then when it's time to go in and work on the things we just discussed, that's when I, just, kind of ... it doesn't ... nothing flows.
105. LORRAINE: That's something that came out of the questionnaire last week, which was really surprising, is how quickly you guys want tasks, and then you want to leave. I've never heard that at a Uni before. And it's actually something I've been discussing with my supervisors this week, is how ... you know, you wait for the task, and then, "Okay, I'm going home and do it." And we're like, but we're timetabled here as staff for the next two hours. I've never had that before, where students want to leave. Usually they're all there to the end, because they want our input, and a bit of dialogue... But, you guys, like, "Okay, I can go and do this. I can create the... I can't create it in this space. Which is really quite shocking.
106. DAN: Mmm.
107. LORRAINE: But, the uni are probably not going to care that much because as long as you guys do the work. You know we... the space.
108. DAN: Yeah. I think I liked to stay, and definitely utilize the time that you're there. 'Cause, there's a chance I'll go home, and like, "Aww damn, I'll have forgotten something and damnit I should have asked you that one thing..."
109. LORRAINE: Right, okay.

110. ROSE: I think that's the only reason why I would stay, was just to be ... like, to ask, like ... I would sit there doing nothing to get to talk to you. I wouldn't sit there working and then talk to you. Because, yeah, it's like, I can't.
111. LORRAINE: And because it's such a big group I can't always get around everyone in under two hours. You know?
112. DAN: Yeah.
113. LORRAINE: So, it's, yeah, it's, it's an issue.
114. JACK: Because you are not being creative in the class or whatever... then you don't otherwise come up with the questions you want to ask at that time...
115. DAN: Yeah, that's so it as well.
116. LORRAINE: So, with hindsight, yeah. Okay, so home is where ... This is some of the comments from last week, on the questionnaire. "Home is where I'm most comfortable. I can spend hours on something at home. But at studio I don't like going home after a few hours and feel like I got nothing done. At home, I can get into the zone. I need to be creative, and not get distracted, and I feel fully comfortable and I don't get interrupted." So, those are the things about home. So, I want you to, in one, order one to five, rate the senses you need supported the most to get you into the zone. One being the most important, and 5 being less important. So, just write one to five. I'll save that for you and I'll pass it [the iPad] on.
117. VALERIE: One being the most?
118. LORRAINE: One being the most. Yeah. One being in the one you need the most.
119. VALERIE: Did you put that on a business card?
120. CHARLIE: No. It's from that guy...
121. DAN: Oh, is that...
122. CHARLIE: Best contact you're going give me is 295, which I don't...
123. LORRAINE: Okay.

124. CHARLIE: Oh yeah, yeah...
125. ROSE: Supported.
126. LORRAINE: Yeah, so what do you need to get in the zone, in order of one to five.
127. VALERIE: Taste, definitely.
128. LORRAINE: You know when I work at home, I'm always at the fridge. I'm always back and forth putting the kettle on.
129. DAN: Snacks.
130. LORRAINE: I'm always snacking because I don't hardly eat when I'm here. But at home I eat constantly.
131. CHARLIE: Yeah.
132. LORRAINE: But, I don't know why that is. A comfort thing.
133. DAN: It's 'cause you have more social interaction here so there are more distractions?
134. LORRAINE: Yeah, I think I'm more rushing around.
135. ROSE: I'm like that. I drink, I drink a lot of tea. Lot of green tea to get stimulated. I don't drink coffee. I can't do it. So, green tea is really important. And, for me, when I'm in a, if I'm in a ... I have to get my cup of lemon green tea and then I'm ready to think. And I don't turn my computer on until I have a piece of paper in front of me.
136. LORRAINE: You've got everything kind of laid out and the way you want it.
137. ROSE: And, like, I can't work in an unclean room, which is bad.
138. LORRAINE: I'm the same, I have to tidy my workspace before I begin work. 'Cause I've got a studio at home. And we've just got a new house, I'm turning the garage in a more messy studio. And I've got a dry, tidy studio upstairs, but they have to be ... I have to go through the process of housekeeping before I start.

139. ROSE: I feel like a clean space, then a clean mind.
140. LORRAINE: It is, it's psychological isn't it. And what kind of senses play into that? Is it touch? Do we need things to be tidy so we can find things easy to touch? Or?
141. ROSE: I have said that touch is the most important to me. Because I have really bad back problems so I'm in pain a lot. So, it's important for me to be in a really comfy, like, supported chair. So, that's a really important thing. And the clothes as well. Like, I can't, if I have to focus on Action Research... which is really heady, I have to be in really loose, comfy clothing. I can feel like...
142. LORRAINE: That's a really good point, so you need your skin to be comfortable, and not be constricted, or, you know, kind of relaxed. So, the state of mind flows through to the rest of the body. So, you relax through your body.
143. ROSE: So, I think things like that do play a massive part on like why I can't be creative in that space.
144. CHARLIE: Can I say something?
145. LORRAINE: Of course.
146. CHARLIE: When I was at a Catholic school growing up. We had to wear blazers and ties.
147. LORRAINE: Yeah, so was I. It was quite restrictive.
148. DAN: Same. I hated it so much.
149. CHARLIE: Back home from school, I'd rip it off and wear boardies and go surfing and stuff... But when we had exams and stuff, a lot of us used to wear it cos you feel like, even though we ... I didn't feel as smart as... I'd put it on and wear it and pretend I was, you know, more academic in the exams... I reckon psychologically that helps.
150. VALERIE: You wear it to make yourself feel smart.
151. CHARLIE: Yeah, exactly. Like when you're producing ... I feel like I produce better work if I've got ... I have to work in shoes and jeans. I can't work with no shoes on, and start producing work.

152. LORRAINE: Yeah? Really?
153. CHARLIE: I just feel unprofessional. I just can't do it.
154. LORRAINE: That's interesting.
155. VALERIE: There's an old family friend of mine who works selling, like, they just ring people to sell timeshares and stuff like that. It's a really, like, business-ey sort of thing. And they're only ever on the phone, but they have to wear, like, full suits and everything. Because that makes you feel more professional. And it's such, like, a high level of client, sort of...
156. LORRAINE: Cool. Okay, that's great. Thank you very much. Um ... yeah, so mostly you said about working at home last week, "I create my own space and set out things all around me." So, the one thing I'm going to ask you guys to do for next week is, can you all bring in one item, object, or artifact, that helps you settle in a temporary learning space. So, what item is essential when you come to Uni for setting out. So, as a form of place-making. So, we're going to move more into how you make your place even if its just temporary.
157. ROSE: Can we take a photo of it?
158. LORRAINE: Yes.
159. ROSE: I'll bring my chair!
160. LORRAINE: Okay, so it could be an object that you have at home that's essential, or an object that you have. That's essential.
161. VALERIE: But not, like, a functional one? Say like a laptop, because you have to use it?
162. LORRAINE: It can be whatever you want. That's it. And I'll give you an example... give you an example. Students in [Case Study 1] and one of them brought a little ornament of a pug, because she's pug daft. So, when she got allocated her studio space in [Case Study 1] the first thing she did was populate it with pugs... stamping her authority. "That's mine. That's my space. Pugs are mine, my little ornament goes in there." Another person chose a flag because, um, they had a project, and they all had to create teams, so they had flags. And he actually found that object to say that he was going to take ownership of that object, and he quite liked it, so he brought a flag. And then another student brought a pen pot because she's very organized, she's very functional. And that was essential to her that she had to have it

organized, so the pen pot was really important to her. So, you guys can think of what objects make your place. Probably both at home and Uni. Yeah?

163. ROSE: I think I sort of, I don't really like the big table thing. I dunno ... I, I, I guess maybe just the way I learned as a child and growing up. Like, I was raised in those, like, long rows and so for me ... and the long rows, and for me that's about focusing.

164. VALERIE: And when you want to listen.

165. ROSE: Yeah, but I like to work like that, as well. 'Cause other art studios we had benches like that as well. You didn't have someone opposite you or on the side of you. It was like, you-

166. DAN: Or the space in front.

167. LORRAINE: Okay. So, that's the PC/Mac lab, next door. There's one in [----- Building] that you guys sometimes use, or have used in the past. So, it's just a contrast, in here. So, we're working with three spaces: studio L, studio P, which is different again. And then, the big, huge joint room in studio G which is, again, different with nothing in it. It's so bare. So, there's those three spaces that we're going to focus on, okay? Um, Snapchats®, I'll get you guys, I'll put my Snapchat® ID on the Facebook page, that you guys can hook up to that. So, Snapchats® have been good this week. But, can we start sending sensory Snapchats®? So, for example, your one's really good.

168. VALERIE: Oh, yeah?

169. LORRAINE: You sent me a lot of beer.

170. JACK: Yeah.

171. DAN: Yeah, that was fun. That was a good exhibition. That gave me an idea for an Action Research - the exhibition.

172. LORRAINE: Excellent.

173. VALERIE: So, you want to have to see a little bit of the environment, don't you?

174. LORRAINE: Absolutely. Yeah, perfect. So, I'm trying to kind of identify what, what are you working outside... nice, nice fresh air. So, there's sensory aspects coming into it. You

know, a cup of tea. So, start sending me Snapchats® that are more, like, “Okay what do I need to be” ... or, “What’s affecting me with my senses this week.” You know, if the class is filled, Snapchat® if it may be driving you crazy. If you’re at home and zoning out, you know, while you’re working.

175. CHARLIE: Shall we Snapchat® your spaces that we are working in?

176. LORRAINE: Yeah, where you’re working. Yeah. So, what affects your senses when you’re work in those spaces. Positive or negative. Whatever you want. Whatever you want. I was going to show you guys [Case Study 1]’s Snapchat®’s this week, but we just don’t have time today. So, what I’ll do is put them up on the Facebook page for you, so you can see the kind of things the others have sent from case study one, and then we’ll finish this drawing task, perhaps, another day, because I know you guys have got to go earlier, you know that tutorial workshop right now.

177. DAN: What’s it about?

178. ROSE: Isn’t that just about de-packing what we did today?

179. CHARLIE: Maybe.

180. VALERIE: Yeah, I didn’t sign up to that either.

181. CHARLIE: Okay, you had to sign up?

182. LORRAINE: So, who needs to leave for the tutorial just now? It’s up to you guys.

183. DAN: I think it was for an hour. I think that’s right now though. If we’re going to really need to go actually, I think I’d rather go home and work on stuff. I need to do some sewing. I need to get my sew on.

184. LORRAINE: Actually, what I’ll do, um, I have to give you a consent form. I need you to fill in that for me. And I’ll give you guys a questionnaire. This is last weeks.

185. ROSE: I need to think about Action Research too.

186. VALERIE: Have I done a consent form?

187. LORRAINE: I think you have, yeah. Please. So, you can fill it in just now, or you can fill it in and put it under my door, or give it to me on Monday. That's entirely up to you guys.
188. DAN: Um, Snapchat@...Are you able to save the videos?
189. LORRAINE: I can't, I haven't figured it out yet. I'm thinking. I've taken screen grabs of the videos, but not...
190. ROSE: I don't think you can save videos. You can only save photos.
191. CHARLIE: Sorry, so we're just sending photos. Yeah, I'll just send photos.
192. LORRAINE: Yeah, just photos right now, and that's fine.
193. DAN: I can do that.
194. ROSE: Are you making it all cold?
195. DAN: I need to make a Behance website, like a Behance. Do you use Wordpress?
196. DAN: Oh yeah, from scratch, that's right.
197. ROSE: What do you create on your website? Your own personal website?
198. CHARLIE: Oh, Bootstrap.
199. DAN: Don't ask me why. 'Cause I'm an idiot. Yeah, it's like Bootstrap. It's, like, the thing you code with that already has the codes for...
200. CHARLIE: Nah, its going to be full of it anyway.
201. LORRAINE: Press, that you got. So, that's the PC/Mac lab. So, the PC/Mac lab. Do you find it quieter as well?
202. DAN: Yes.
203. LORRAINE: What's the quieter of the three spaces? studio L, studio P or studio G?
204. ROSE: Mac Lab.

205. DAN: Mac Lab.
206. ROSE: Definitely.
207. VALERIE: I hate silence.
208. LORRAINE: It is quite a silent area.
209. ROSE: I liked it. I just couldn't stand how cold it was.
210. LORRAINE: So, temperature's affecting you in that space.
211. ROSE: But I liked ... the only thing I didn't like was, again, the back thing. Because they're like this. Backs to each other. I think that makes me self-conscious, muck up my designs.
212. DAN: I think, like, if I'm in that space I need to listen to music, cause it's silent too much... and that's how I can zone out and focus as well.
213. CHARLIE: Yeah. If we're talking like, down to ultimate productivity, that space may quite be the worst.
214. LORRAINE: Yeah. Really?
215. CHARLIE: Like if I need to get work done, I'll be on my own with noise-cancelling headphones and I don't want to talk to anyone. But, if I want to do like, still work but not... not as much, I can do it... I just do it and hang out... I get hardly any work done here.
216. LORRAINE: At home do you have one space, or do you have multiple spaces that you work in?
217. JACK: Just my desk.
218. DAN: I've got two.
219. LORRAINE: Could you Snapchat® your space at home, that you work in, just ... yeah.
220. VALERIE: I've got a couple of different ones.

221. LORRAINE: Yeah. That's interesting 'cause I do too. Depending on how cold the house is, or where the sun comes in, or...
222. VALERIE: Its really to do with temperature. I'll never work in my room because it's on the west side, so it's really cold and dark in my room. I'll Snapchat you on the veranda but in the afternoon the sun comes in and its warmer.
223. LORRAINE: Sun moves in.
224. VALERIE: Warm and the lighting is good.
225. ROSE: I don't work in the day. I work between the hours of 10:00 till 4:00. That's my creative time.
226. LORRAINE: My son does that as well, and I know a few people who do that.
227. ROSE: I can't, I can't do daytime 'cause things are happening, and I want to do them. Whereas at night... But, like, I have a pet and family members that I live with and they're doing things and moving around. Where it's just me, by myself, in a quiet house, dark...
228. JACK: There is no pressure when its really like... Its not like I have to do this thing now. This is my time and I can...
229. DAN: Yeah, my down time is work at night like.
230. ROSE: I just don't like ... On a rainy day I can work, but when the suns out I want to go outside and read.
231. DAN: Yeah, I need to go do something.
232. ROSE: Which is bad. That's a really bad habit though, I know, because if I'm gonna get a job, they're not gonna want to open for me.
233. CHARLIE: Do you do a lot of outdoor activities?
234. ROSE: I like to walk, a lot. I also like working at night 'cause I can lay in bed. I have a really bad back, so sitting is really ... bad, and I can't focus.

235. LORRAINE: Do you ever use spaces that are not home and not Uni for working?
Like, going to sit in the park or a beach, or ... can you actually do work... yeah?
236. DAN: Yeah.
237. LORRAINE: Where about?
238. CHARLIE: Well, like, numerous cafes and that. I can write but nothing visually
creative.
239. LORRAINE: Yeah, 'cause you know it's not a space that's gonna interrupt you really,
nobody ... not at all?
240. CHARLIE: Not too much going on.
241. LORRAINE: Right, okay.
242. VALERIE: I wouldn't like to go to a café, 'cause it's like I'm not gonna stay there or
something. I've got to leave at some point. So, I can't settle down.
243. CHARLIE: ... after that... it's a bit out of time.
244. ROSE: Yeah. Sometimes I like going to really, really busy spaces. Like a train station.
Or like a ... like, in the city. Like in the city. I like to listen to, like, lectures and stuff like that
when there's a lot of people going by, 'cause I feel like it just I have like a...
245. DAN: Where its cold and quiet!
246. LORRAINE: Okay, we'll just do one more round of the third image, and that's just
done all right.
247. DAN: Cool.
248. LORRAINE: And these are pretty funky tools, I think.
249. DAN: Yeah. Can you actually use, like...?
250. LORRAINE: Yes, you can actually paint. So, um, on the gallery on here it shows you
some examples, um, so.

251. DAN: What, what app is that?

252. LORRAINE: Ahh, what did it crash for?

253. DAN: Procreate? Think that's so cool.

254. LORRAINE: Yeah, Procreate. I think it was, like, a couple of dollars, it wasn't actually much.

255. DAN: That's awesome.

256. LORRAINE: So, example, here, this is some artwork that's been done on this one.

257. ROSE: Woah!

258. CHARLIE: Holy...

259. LORRAINE: It's, it's excellent software.

260. VALERIE: Oh yeah.

261. DAN: Jeeze. People...

262. LORRAINE: So, that's being done using these kinds of tools and that software on an iPad. It's awesome, isn't it?

263. DAN: All right.

264. LORRAINE: Yeah.

265. VALERIE: ... say stuff like... I'm so not talented.

266. DAN: I cannot be that cool.

267. CHARLIE: Yeah, but those people also probably live on an iPad.

268. LORRAINE: Yeah, oh yeah. They live and breathe it, you know? Definitely. There you go.

269. DAN: Yeah, that's true. Especially... use much of a computer or something.
270. ROSE: It's interesting thinking, like, things like this, though. Because I think now, once I go back to my study, I'll really think about, like, why am I doing that. Why does that make me think better, or why...
271. LORRAINE: Yep. What conditions are optimal for learning? You know?
272. CHARLIE: It's good to know yourself, it's...
273. LORRAINE: Absolutely, yeah. It's a real reflection tool that's, you know, for you and me, as a teacher and educator... conditions is that something we can do to help, or ... You know, I know everyone needs a kind of slightly different set of positive and negative sensory conditions to work. So, but we're trying get a baseline across everybody... here. You know, to see, okay. How can we change?
274. ROSE: There's probably... similarities..., because, yeah, there are certain things, like we all said, we don't, we're not learning in that big room. There might be different things but bottom line is that it is massive. I feel like it's not, you know, you're starting to like creative. Yet you're using these words like creative, and stuff. And I go in there and I just feel like, I am studying...
275. DAN: Just a thing.
276. ROSE: Yeah, just a thing. Like, it's not a specific thing.
277. LORRAINE: I wonder if it's a thing to do with years as well, because the first years tend to stay longer. Is that 'cause they're newbies to the space. But as second/third years they can't get out of there fast enough.
278. DAN: Um, well, actually, I, I was thinking about it now, like, doing graphic design, two, or one or something, we're in that space, and that's when we actually had, like, this huge piece of butcher paper, a hundred pins and just spend all lesson, like, drawing, like doing logo designs, and stuff like that. I liked doing that, that was fun.
279. LORRAINE: So, you do less of that as you got through the years, do you think? Or?

280. DAN: Yeah, 'cause it's more like, I guess in third year, 'cause, like, I guess you guys like, push us to go out and keep doing stuff, so like, it's more like a debrief from the classroom, and then it's like...
281. LORRAINE: And then?
282. DAN: "Ugh." I feel like I can't stay and act. I need to go do something, and I can't do it here.
283. LORRAINE: Okay.
284. DAN: Back in the, back in the days. Okay?
285. LORRAINE: So, you think it's because we introduced much more drawing processes, hand-driven...
286. DAN: I think its cos it was what I was into already...
287. LORRAINE: That's a good point, anyone else think that way?
288. ROSE: Yeah, I think I agree with you.
289. DAN: More attractive tasks.
290. ROSE: I remember we did, um, was it Graphic Design 1 where we had to do those weekly talks, and there were shapes, and he was like, "Draw how angry." And you have to draw it. And, like...
291. DAN: Cut up those magazines, and...
292. ROSE: And stuff like that. I think that was a lot more....
293. DAN: Kept us grounded there.
294. ROSE: Yeah, we stayed longer because we had activities that we actually had to complete on the spot.
295. DAN: Yeah, definitely, just you don't ... I didn't want to have to go home and work on it, I was kind of like, "I'm here, ..."

296. VALERIE: When it's small tasks, as well, that you can get done in the class... When we're in class it's like, okay, so you work on your assignment. That can be completed in the lesson. Yeah, but if you have time to sit around and basically do nothing for this hour, or I can go home and do something.
297. DAN: I'm always like, "I need to get..."
298. LORRAINE: Right, so not having the technology tools is a factor as well?
299. DAN: Yeah. Definitely. Or I can write so much about what I'm going to do, but I can't actually execute it until I get home, or to here or something.
300. LORRAINE: You're itching to get on with it, so you can't do anything in the class. And, so, you don't have Macbook or laptop. Are there a few students who don't have a Macbook or laptops?
301. DAN: I've never had a laptop. I've always just had a computer at home.
302. ROSE: I don't really like bringing it in.
303. VALERIE: Yeah, I bring...
304. ROSE: If its raining.
305. DAN: I feel like God, if I'd want...
306. JACK: Maybe I have the wrong attitude... I finally just resigned myself to the fact, that yeah, I'm not going to get anything done at uni. So, I'm not gonna bring anything in.
307. DAN: Bring stuff in, yeah.
308. JACK: But, like, definitely I'll write notes, and like, ... and stuff.
309. DAN: Yeah, definitely.
310. LORRAINE: Indicators. Okay, 'cause... do any creative work here, Monday/Friday, in my room, because someone's always coming in, or interrupting, or emailing. But actually, coming here at the weekends to work. Cause I can shut the door, get my music on... Or I can

work at home during the week. But I can't work at home at the weekend, 'cause my husband's around, the dog's around, but I mean...

311. CHARLIE: I carry mine everywhere. I take it everywhere. I need to touch it every day.

312. ROSE: I'm really trying my hardest to get away from technology at the moment, because I feel like, when I was younger, like, I went to a school that didn't have technology, and I was so creative. And I was drawing and I was making things. And going back home and seeing some of the stuff that I made I was a good drawer. And now I look back and I go, "I can't draw that now." And I feel like a big part of that is because I'm just on the computer, and I'm on Pinterest, and I feel crappy about myself cause as a designer... I can't do the things that are up on Pinterest. And then I just get so, like...

313. CHARLIE: Stuck in your head.

314. ROSE: ... just so many options, that recently I've just been like, "No."

315. LORRAINE: That's kind of, I was looking at something similar 'cause I was thinking of doing projection mapping and all this kind of 3D sensation mapping using studio max, and I was like, "You know what, I'm going to do collage. I'm going to buy a pair of scissors and a scalpel and I'm going..."

316. CHARLIE: I was doing collage for a while.

317. LORRAINE: Yeah, so I'm actually, for that reason, I'm looking at Joseph Cornell, abstract expressionism. So, he creates 3D, like, balsa wood boxes and things and creates scenes inside them, so I've been looking at collage.

318. CHARLIE: I think it's really interesting what you say there but, cause it's like, I've had this thought in my head, and it's I don't know if it's true or anything, but I just feel the digital age is going to get so high that it reaches the point where it will just break. And it can't take it anymore... They're going to need print, and it's just...

319. LORRAINE: Yep. Absolutely. We're all... Yeah, yeah. You get one. (Laughing). I think we're all in a post-digital age anyway.

320. CHARLIE: People are feeling the like, strain of like, screens. And everyone's got a screen in front of them, and lack of print. I think people are really going to want that back. I appreciate print a lot.

321. DAN: Definitely.
322. LORRAINE: Yep. Yep. Absolutely. You know I had this conversation with X who's our director at the art school. Me and him were on [----- Building] yesterday, sitting having coffee in the sunshine, and we were talking about "the good old days", when, you know, you sat on the library floor, with your boiler-suit on, covered in Plaster of Paris, and you were surrounded by books. And now nobody does that.
323. CHARLIE: Yeah, exactly.
324. DAN: You find your research online.
325. LORRAINE: Yeah. You go Google.
326. CHARLIE: It doesn't feel as real.
327. VALERIE: I've started collecting designed books and I love it 'cause I love physically seeing... layouts, and it actually has the layout on page, and it's great to see, "Oh that's how it works."
328. DAN: Yeah.
329. ROSE: Like I struggle to see it on the computer and then actually how it's going to translate in real life. It isn't really gonna work. And, like, I guess the great thing about digital is, it's endless, like, the possibilities are so endless.
330. LORRAINE: Yeah. And it's fast.
331. ROSE: But, that kind of, ... I kind of like having some limitations. I guess that's why I'm thinking about, like, my Action Research. 'Cause my Action Research is all about the middle between...
332. LORRAINE: Yep. The overlap.
333. ROSE: ...digital and... I've been thinking about doing it, like, flipping it and having a digital book, that's like, just like print book, and then a print book that's like a digital book, and having the really different ... 'cause that's something that I really, I struggle with.

334. LORRAINE: One last question, is there any other, um, spaces in Uni that you guys use or, can refer to. I mean, I've picked the three spaces for the case study, you know, studio L, Mac Lab, and the big room. Is there any other space that I'm not thinking of here, or, do you work outdoors on campus?
335. VALERIE: Not really.
336. LORRAINE: Even though there's all the tables and plug points and stuff?
337. VALERIE: If I had to work on campus, and I never do I'd be outside rather than indoors.
338. LORRAINE: Yep, yep, yep, rather than indoors.
339. ROSE: A nice grassy space... behind that building there's a nice grassy space not many people go past and that's really nice.
340. VALERIE: And then the top, here, outside of, like, where you come off the bridge.
341. LORRAINE: Oh, yeah, that, too.
342. ROSE: Another space, simply because I've taken classes in it, is the print room. Which is that big... in the corner. And I really like that space. I don't know what it is about it, it has a big centre table, and I feel comfortable in it. It's quite small. And I feel creative there.
343. VALERIE: Yeah...
344. ROSE: I don't know what it is, it's like, there's just muck everywhere and pretty grotty. It's pretty grubby and lots of things are broken, but you can see that there's been creativity happening there, and I think, maybe that's a big thing with the big room is...
345. JACK: It's sterile.
346. ROSE: Yeah, it doesn't feel like there's been any creativity here. It could be...
347. LORRAINE: It could be medicine, it could be an engineering room, it could be anything...

18.3 TRANSCRIPT / Week 3: Cross case reflective focus group

Friday, 14th August 2015.

Studio G.

18.3.1 Part 1: Case Study 2 view Case Study 1 Snapchat® data

1. LORRAINE: I want to show you actually some of the Snapchats® from [Case Study 1], and also some of the studio pictures from [Case Study 1], just to see what you think of it.
Snapchats® are great, girls, the guys are snowballing me with Snapchats®. Okay, so it might be worth having a look, if you want to gather round here, I'm just trying to keep this in shot so we can see... I'll show you some of the studio pics and just see what you think about them.
So, this is in [Case Study 1], and it's a double height studio, so we've got this mezzanine level with second years on this level and downstairs is third and fourth years. So, I'm going to show you some of the images, and just see what you think about them.
2. CHARLIE: Messy.
3. ROSE: I like that.
4. LORRAINE: Not the best layout, but then everyone would be encroaching on one another, do you know what I mean? They've got big warning signs on the shelf here saying do not put anything on this mezzanine because you could kill someone! Like a bottle of water, you could take someone out. You've got to be really careful. You see we've got these huge windows.
5. ROSE: I love those kinds of buildings.
6. LORRAINE: What the old one or this new one?
7. ROSE: The older one cos I love looking at them.
8. LORRAINE: So, do you like kind of that old architecture or the brand-new studio? How does that make you feel?
9. ROSE: I guess I just connect with the history, like that's what I love about being in Europe, I feel really like connected, it feels like. I love nature as well, but something like that...

10. LORRAINE: Do you think with them having windows, like here you've got little slits here, you see a lot of greenery still outside, but maybe it's the difference not having windows.
11. ROSE: Yes.
12. DAN: Yes, I just like big windows.
13. ROSE: I like natural light as well, I struggle a lot with being in these rooms with this light, it really hurts my eyes, and not having natural light. I work in my room with natural light, so...
14. LORRAINE: Because this is... so they have got that feeling of light and light all the time.
15. ROSE: So, are there like sections that you just, like with communal and stuff?
16. LORRAINE: Yes, yes there's some, there's not a lot though, we have like formal and informal learning spaces here, very expensive sofas, you know which was- someone said we spent a lot of money on sofas. Then the students cover them in ink and are printmaking on top of them, you know what I mean? Its like an art school. This is where we have critiques, they don't do it round the table, they actually have sofas, we have them in a pile. So, I can be sitting here, like giving a critique to the students, and all the students would be pretty much sitting crammed up beside me, which I found quite unnerving to begin with, because I felt my senses were getting encroached upon by... because I was used to having space between us. You know we stand at the front and use the projector, but here in a lecture the students are all sitting around you, like touching you, because there's so many of them. There's like 40.
17. CHARLIE: Forty on average?
18. LORRAINE: Yes.
19. CHARLIE: Wow.
20. LORRAINE: Yes, in crits there was 40, 36-38. That is the only space they have to do a critique.
21. JACK: It's very uncomfortable. Did you get used to it?
22. LORRAINE: Yes, I did eventually, it took me a few weeks, a few times to- when I was sitting there like. Because initially I was jumped up and I was like, "Whoa!" You know, this is like,

they're in my personal space here, but yes, then you kind of just relax into it. I had to go and speak to my mentor and go and say, "Is this normal that they all just climb on you like that?"

23. CHARLIE: Is this the graphics studio or the design studio?
24. LORRAINE: This is the graphic design studio, so it's the communication design studio and there's two parts to the studio.
25. CHARLIE: Is this everybody?
26. LORRAINE: No, this is just 100% graphics this area. So, we've got graphics, and then we've got the illustration studio, then we've got the photography studio, so they're all connected in one big long department.
27. ROSE: So, they do their own thing in graphics?
28. LORRAINE: They do everything in there, that's a working studio.
29. ROSE: Okay.
30. LORRAINE: Whereas here we have a separate space here, we've got PC labs and we've got...
31. ROSE: Everything's just in one big space?
32. LORRAINE: Everything's in one big space apart from the letterpress room, where obviously they've got the digital printing rooms here, but yes everything takes place in this studio. Do you think that's something you guys would want?
33. DAN: I like the couch idea because I think actually it makes it more casual when it comes to critiques, and everyone's kind of relaxed.
34. ROSE: I think, I think it depends on the different studios that you get a job in though, because some agencies won't be like that. Most clients I think you sit down at a coffee table and you have a conversation like that. Rather than sitting at a formal desk and doing it like that. So, maybe it kind of, in a way, mimics it. I think it's also important to be able to be casual when you're stressed. I don't know, where sometimes I feel like being in a critique here, but like here it's a bit...

35. DAN: Yes.
36. LORRAINE: How's that? How does that affect your senses? How does it tend to get...?
37. ROSE: I don't know, just because like they've got this table and it's the same, I don't know, I don't know why I get... You can still kind of have conversations as well, whereas I feel like you were really kind of crammed and forced, your kind of, in a space like this you probably have to really focus on the person who's talking.
38. DAN: Yes.
39. ROSE: Whereas I find it takes... when you have critiques and having a conversation and you know, like the only two people who are focusing on your critique is the teacher and yourself and maybe your group of friends.
40. DAN: Yes.
41. ROSE: Maybe that's just because we have the table there, I don't know.
42. LORRAINE: Everybody's got their own individual desk set up with their own different artefacts, some of them are tidy, there's one or two students who have nothing here and it's all pure white, and other ones that have it overloaded with stuff. They also have lockers, well they used to have lockers. But they don't function as a safety device, you know, because you can just lift the locker up and...
43. DAN: Yes.
44. LORRAINE: Do you know what I mean? So, yes, these are some of the artefacts that [Case Study 1] students have.
45. ROSE: In a way, it doesn't mimic that... like if you were to go into a studio or an agency, but I guess you do have a desk at your agency. So, in a way I guess it's kind of mimicking or getting prepared for having your own space, and having to have a space with other people and their own. Whereas the only space that I have is at home, and so I don't know how I would kind of interact in that, kind of...
46. JACK: Maybe it's because its a different space where you do the critiques, so you're in like a different mind frame?

47. LORRAINE: Yes, it takes you away from your desk, but they're very close in nature, side to side and back to back, and I've actually seen that's and I have to squeeze up and down them.
48. VALERIE: So, they have all their classes in here? Okay.
49. LORRAINE: Project briefs, lectures, everything.
50. ROSE: Oh wow, so like if you were talking about something in that space you could really be working on that something while... that's kind of cool, I like that.
51. LORRAINE: Yes. Someone made a whole like beach scene at the end of the studio, with sand on the floor or something, I can't remember what it was called.
52. ROSE: So, we're kind of like making their own rules with this, like a beach scene, like who do you talk to about that?
53. LORRAINE: Well if you're in setting up for a critique, so if you were getting your work assessed, normally you'd have a kind of install. This guy's desk is right beside here so he's got the noise of people visiting the canteen running up and down here at lunch time.
54. DAN: Oh wow. Sand gets everywhere.
55. ROSE: Yes, I don't think I'd like that, I hate sand.
56. LORRAINE: All the others are not used to the sand.
57. DAN: So, they were probably like loving it.
58. LORRAINE: Do you know what I mean, but they had to actually import it in bags, the sand, because here it's part of the culture.
59. ROSE: They probably weren't even used to working with the sand.
60. CHARLIE: Yes. I used to get it over my desk all the time.
61. LORRAINE: What do you guys think about these kind of studio spaces?
62. VALERIE: I like it better.

63. LORRAINE: You like it better, why's that?
64. VALERIE: I like the fact that they've got their own station, that's what I would really like. To have your own section where you could actually have your stuff, you can stick stuff up and leave your work there to come back to and stuff like that.
65. LORRAINE: Yes.
66. ROSE: I would like that, I remember when I walked... I was doing screen printing and I went into that space and... that space where the studio art is? And I walked into that little room and I was like, "What is this?" They all had their own spaces, I was so jealous, I was like, "What?" All their work and I understand they have to do lots of work, but I was like [jealous of] that space.
67. LORRAINE: These are Snapchats® that the guys sent me from the studios, or a selection of them. This is one of the students she is crazy about pugs, and I think that's what I said to you last week that the very first thing she did when she was allocated a desk was put her pug there. Everyone knew that's her desk because those pugs were there. Yes, so that was her kind of artefact. Another student was an organiser so she had boxes and things. They're also Snapchatting a lot of the experiences that are happening, so... This is actually one of the students, they were putting makeup on her or something, and she was lying on the table in the studio. They were all leaning over her, helping do her hair and makeup, so she was just Snapchatting that. So, interesting angles, and it really gives you a flavour of what's actually happening in the studios. That's in the new building.
68. DAN: Oh wow, that's?
69. LORRAINE: Yes, so that's in this building. One of the things you see immediately is that contrast, in the completely different architecture.
70. ROSE: It's just like completely different.
71. LORRAINE: This was them working on a project in the sofa area. This is another one - they are in human sized paper bags and they're all actually posting to each other.
72. DAN: That's so fun.
73. ROSE: That reminds me of The Grinch.

74. LORRAINE: Why do think that's more doing this activity that normal ones?
75. DAN: I think it's good to get up and interact a bit more and do something physical.
76. CHARLIE: So, it's all running down a long corridor?
77. LORRAINE: Yes, so it's one long studio, and it's just separated by a couple of little kind of wall dividers. Yes, it's got a big opening.
78. CHARLIE: It feels pretty claustrophobic in those spaces, like he was saying he had to go out. I don't think you should have to squeeze to walk past.
79. LORRAINE: Yes, the architect, when they first released the photos of these huge spaces, and it had like four desks in this massive space. The reality was you had 40 desks in there, do you see what I mean? So, the artist's impression was actually very different from the real.
80. CHARLIE: Yes. I mean, I think having lectures here in different rooms it just... it makes people pack up, get up, be on the move, makes people get up and be on the move, and that kind of keeps you going. Like if I was stuck in one spot from Monday to Friday, and you don't have clients to actually go out and see, and you don't have meetings to go to and see people in cafes, you're like pretty isolated.
81. LORRAINE: Yes, they still go out and do things elsewhere, but they're rooted in the studio Monday to Friday.
82. CHARLIE: Yes, but I mean if you're working on a project you feel like you have to go to a lecture and stuff, because you're forced to move away from the place.
83. ROSE: I think I'd kind of like to have the lectures the way you do, I like having the lecture in the lecture room because I feel like, now it's time to sit and really listen and focus. I like that. I'd like to have a space like this when we're doing our tutorials, just for example with MSP [Major Studio Project] that would have been awesome because I could have been working on my projects because I was making things, instead of having to go home and make them, I could have had a simultaneous thing going on.
84. CHARLIE: I think a lot of people do that, they come and they just leave because they can't work here.
85. DAN: That was definitely me, I had to keep going home to work on stuff.

86. LORRAINE: Because its too clean here? You can't make a mess?
87. DAN: It's just you don't have... I couldn't drag my sewing machine to college.
88. ROSE: Yes, not only that, like these tables are big, but once the room gets... you can't... it isn't enough, this is all we have.
89. LORRAINE: Yes.
90. CHARLIE: Yes, and that's the only space like that is sort of like..., but then everyone can't move, there's no like communal creative space.
91. ROSE: Ally really tried to start like that but the issue was that there wasn't enough space.
92. CHARLIE: Yes, exactly.
93. ROSE: There was one little table, which was a Wednesday thing where you just come in and be creative.
94. CHARLIE: That's right, yes.
95. ROSE: It's hard to be creative when you're sitting on top of each other. It isn't just for internships. You're actually trying to do work as well. I can't do that.
96. LORRAINE: Can you hear that beeping?
97. DAN: Beeping?
98. ROSE: Yes.
99. JACK: We should start a petition.
100. CHARLIE: It sounds like a low battery on a fire alarm.

18.4 TRANSCRIPT / Week 3: Place-making focus group

Friday, 14th August 2015.

Studio G.

1. LORRAINE: OK here we go. MTV came to [Case Study 1] to present the MTV Awards and they came to the Communication Design department and said, right we are going to give you each plywood MTV's to decorate them. And they put them all around the city and if you selfie, basically, selfie yourself beside one you got put into a competition to win tickets, so...
2. ROSE: That's so cool that they did that. Like that was just a side project? Not an assessment?
3. LORRAINE: No, it was added on to the curriculum. They used Plasticine and orange fur... If you look at the unusual objects in the studio, like armbands.
4. DAN: Yeah.
5. LORRAINE: That gives you an idea of their artefacts and how they bed into their studio. So, will we have a chat about your artefacts? OK. So, basically last week I asked you to bring an object or artefact that you have - that are essential to helping you feel at home in a temporary learning space, such as this, and your home work space. I want you to take it in turns to each describe what you have brought and why they are essential to helping you feel at home in this space and/or your home space. So, consider if your objects of place-making are transient? Do they go with you everywhere? Do you unpack and then put them back in your bag later? Do they go with you through the years? Are they always resident in the studio? Do they have permanence? Do the artefacts have attachment? Emotional attachment or are they purely functional? How did you acquire the artefacts? Were you given them? Did you find them? Specifically, for the studio or from previous places? While you are doing this I want each of the others to write down, or draw or jot down what senses you think are affected by that artefact? How does that artefact fulfil that persons need or senses? So, a lightbox might fulfil a visual need. Something tactile might be touch. So, that's all I want you to do, is to go around and write down the senses that are affected by this artefact. So, who wants to start? Right Rose, go on then.
6. ROSE: I have three different artefacts and they have different meanings.
7. LORRAINE: I'm going to photograph you as you are talking - is that ok?

8. ROSE: Yeah. That's fine. The first is my headphones. They are very important for noise cancelling. They help me focus so these come with me everywhere that I am actually going to work cos I can't do work here. But yeah, I don't enjoy listening to music while I work but when I need to focus I use my headphones and listen to music.
9. LORRAINE: So, do you listen to different types of music? To get you in different moods?
10. ROSE: Yeah. I listen to classical music for focusing better. And that's because I have a classical background. Classical music helps me study.
11. LORRAINE: I listen to classical music when I'm absolutely stressed! That's how I calm down. I put headphones on and I blast classical music, to help me refocus.
12. ROSE: I listen to classical music when I need to do writing and I'm struggling to put my thoughts into words. When I get stressed about it. I don't know why, cos I can articulate it. Nightmare, so I always do that. Then I brought is this little cat. My friend brought it back for me in grade 9. And its always been there as an inspirational studio visual.
13. LORRAINE: So, do you actually like play with it while you?
14. ROSE: I have it with me always. Its a visual thing and I don't usually pick it up. Actually, cos I don't want to lose it. But its always there.
15. LORRAINE: It has a preciousness about it?
16. ROSE: Yeah. It has fond memories. When I first found the design quite visual so... And this little sticker. Smiley which is hare krishna. I have them above my computer like a big noteboard with a whole bunch of inspirational stickers like that. I like having visual inspiration or I like having pens and pencils...
17. LORRAINE: These things. Do you bring them to uni as well or just at home?
18. ROSE: No. These two are at home and this [the cat] is always with me. I bring this home with me when I go to Cairns. Its always with me cos it is precious to me. But I wouldn't bring it to uni. If I had a space I would bring it. But this [the headphones] I bring everywhere.
19. LORRAINE: So, you have an array of senses there, don't you? That are getting fulfilled?
20. ROSE: I have, yes.

21. LORRAINE: So, the first one is the most important for sound, using to cancel out noise. And then you have got your little ornament which is quite tactile and then you have got your visual inspiration as well. OK that's great. Thank you very much. Anybody want to say anything? OK J?
22. JACK: I brought headphones as I always have them on. But they only work on one side.
23. LORRAINE: So, have you had them a long time?
24. JACK: About a year. They are not like an emotional attachment. And I've got these and these [blu tak balls] are like a particular... like I'll forget I've got them for a month and then I'll pick them up and be like, oh yeah.
25. LORRAINE: You know my husband does the same. He has like blu tak stuck on the bottom of his Mac [screen] in the bottom corner. And he takes them off to relax and then puts it back on the corner of his...
26. ROSE: I like doing that.
27. JACK: And this. I'm not attached to the pen.
28. LORRAINE: Pen? Where did you get that?
29. JACK: In Mexico.
30. LORRAINE: Again, that's interesting because you are looking at sound, at... you said your headphones feel comfortable? Probably quite cossetting?
31. JACK: Yeah, quite good.
32. LORRAINE: Again, its a way of cancelling out...In the studio in [Case Study 1] we figured out what constitutes creative and non-creative sound. You know like workmen drilling outside or not even sound that is that intrusive but its much more acceptable when someone is banging in a creative way than if someone is banging a hammer outside in the street. But why is that? Because its creative and we accept that. The same sound but a different context. What constitutes creative and non-creative sound. Acceptable and non-acceptable. That's great. thank you very much, Jack.
33. SAUL: So, this is my sketchbook and I write in it every day and in just about everywhere. And

that's about it.

34. LORRAINE: So, it's quite transient and it goes with you. And we said it's a valuable commentary. So, it's a visual and a... kind of tactile tool. So, like you said before. Well, it is, isn't it? Because your kind of off-loading into your little sketchbook and you're using your colours and... so it's very much a visual tool, but also a tactile tool because you carry it everywhere with you.
35. SAUL: Hm. True, true.
36. LORRAINE: Would it feel different if it was like an old notebook that someone had had for years and it was vintage and they gave it to you. Would you would you still populate it as prolifically as what you do with a brand new?
37. SAUL: I suppose if it had a heritage and I... I'd probably feel a bit more hesitant to... um... add to it. Add to the pages. Just because I wouldn't want to spoil the way it already is. I'd want it clean. Um, I guess if it was in terms of like a collaboration or like a little bit that way, I thought it'd be kind of cool. Uh, to add to it, I suppose. Um, ... I don't know.
38. LORRAINE: That's good. Yeah... I mean, I did that the other day that I brought my books into... was it Action Research? I can't think that far back, and then got bits of pottery stuck into something that's twenty-five years old.
39. SAUL: Really?
40. LORRAINE: Yeah, so I'll show you. I've kept all my sketchbooks and all my journals for the last twenty-five years.
41. SAUL: Wow.
42. LORRAINE: So, much to my husband's disgust when went up to empty the attic and there is... Journals, journals. And actually, one of my friends, Robin, he's a lecturer in Edinburgh. He's prolific. He'll fill several of them in a week.
43. SAUL: Oh my gosh.
44. LORRAINE: He's prolific. And we went to a conference in Liverpool last year; at the Tate Liverpool. And he sat beside me and he's constantly drawing and I'm like "what is he doing?". He can't stop, he's constantly... got to offload and... Yeah, he's really like high, high energy.

Always drawing. Note taking. Everything everybody says at random... he's prolific.

45. ROSE: I wish I was like that.

46. LORRAINE: You know. Absolutely prolific.

47. ROSE: I get really nervous by blank note... notebooks.

48. LORRAINE: Yeah? Why is that?

49. ROSE: I just, I can't start them. I actually... I'd love to...

50. LORRAINE: Just that first mark.

51. ROSE: I would love to be a... I love to journal and I love to draw but... I guess it's also like I don't think I'm a very good drawer so why would I bother?

52. LORRAINE: Yeah.

53. SAUL: Until you find...

54. ROSE: Instead of killing trees and stuff.

55. LORRAINE: Yeah.

56. ROSE: Like I have... So, in my brain about it.

57. CHARLIE: I've bought new ones that I've drawn on the first five pages, ripped them out and then thrown them out. Because I didn't see that people have seen that I've ripped pages out of a book.

58. ROSE: Yeah.

59. CHARLIE: That I have stuff in there. Yeah.

60. LORRAINE: Yeah, absolutely. Yeah, it's quite psychological, isn't it?

61. CHARLIE: Yeah. And now I use like, temporary paper. I usually throw out stuff and then digitalize it.

62. ROSE: Yeah.
63. LORRAINE: Yeah, my son I've bought him two big hardback sketchbooks for before I left. You know, really kind of good ones. And he'll use scraps of paper, like little torn up... And I'm like "Do it in the sketchbook". And he's like "I can't, I just can't. I can't make myself, like intrude on that kind of preciousness of the white paper and... In case my stuff's not good enough". That's what he said to me. "I don't think my drawing is good enough, Mum. To use that sketchbook yet." And I'm like... You know, it's true.
64. SAUL: Yeah.
65. ROSE: I have a, I have a pile of black just notebooks... Notepads, crappy little things around.
66. SAUL: Right.
67. ROSE: And I'm always on them.
68. LORRAINE: Yeah.
69. ROSE: And it kind of... It's not very good though because I'll lose that piece of paper.
70. LORRAINE: Yeah.
71. ROSE: I can't... There's something about... Even I'm going to do a drawing I'll rip a page out of like, one of those spine... I prefer spine ones.
72. CHARLIE: Yeah.
73. ROSE: So, no one can see that I've ripped a page out.
74. LORRAINE: That's quite strange, isn't it? That kind of psychological barrier that we make ourselves when they're just waiting to be drawn upon or populated, you know?
75. CHARLIE: Yeah.
76. LORRAINE: Yeah, cool. Okay, thank you Saul. Charlie?
77. CHARLIE: Cool, I should've brought my headphones. But anyways. Mine are kind of more things that I don't carry around with me I guess, everywhere. Um, I know this particular pen,

in the last year I have carried around. Absolutely everywhere. Ever, even work. Pen. Um, I don't really have a reason for it, I just do. I find them quite comforting to write with. Um, I can't stand my ballpoint pens.

78. LORRAINE: Yeah.

79. CHARLIE: So, I like to have it, yeah.

80. LORRAINE: The kind of comfort grip ones.

81. CHARLIE: Because I know the weights in different ones of these which I avoid... Um, I brought page of docks which is just one the piles I have at home. Which I like to... They're just samples from places. Some kind of big ones and small ones.

82. LORRAINE: Yep.

83. CHARLIE: I like to see the textures of things before I do it. So... That's why. I kind of like to see the...

84. LORRAINE: Yeah.

85. CHARLIE: The finished result. I find it hard to do stuff without seeing what it's going to feel like.

86. LORRAINE: Yes. Exactly.

87. CHARLIE: That physical element. Now I find it hard if it's not there. Um, you know I love it. So, there really just keep me kind of... And stuff like that. And yeah, headphones. I've got noise-cancelling as well. Um, I probably should've brought those first because they're probably the most... You had to pick anything that I own... Would be those headphones.

88. LORRAINE: Okay.

89. CHARLIE: Yeah, they've been the biggest game changer. Like, they're so good.

90. LORRAINE: Yeah. Yeah.

91. CHARLIE: Absolutely put me in the zone and it's, um... you just where them even if the music is not playing.

92. SAUL: Yeah.
93. CHARLIE: Might as well have them and just turn the noise-cancelling on and I live on a highway so it's actually really noisy.
94. LORRAINE: Yeah. So...
95. CHARLIE: It's really noisy!
96. LORRAINE: So, it's one way it kind of, you know kind of putting blinkers on almost...
97. CHARLIE: Yeah, exactly.
98. LORRAINE: Yeah, cool. I think from your Snapchats® you're a very organized, very methodical, very clean worker.
99. CHARLIE: Yeah, I work in an old space but a clean space.
100. LORRAINE: Yeah! That's it! You're very organized. And actually, one of my students from [Case Study1] studies exactly the same. So, it's interesting see, I'm gonna watch both of you and, you know, how she progressed and how you progressed and see if you're the same. So, that'll be pretty interesting.
101. CHARLIE: Yeah, cool. Yeah.
102. LORRAINE: Um, but yeah, I thought I was tidy until I actually Snapchatted you guys before I was in my studio and I went in and I went "This is really bad", it was really bad. There was dog toys everywhere. You know, I couldn't work and I had to actually psychologically clean it...
103. CHARLIE: Yeah.
104. LORRAINE: Before I could start working.
105. ROSE: I have to do that every week.
106. CHARLIE: Yeah, I do it everywhere. I just clear out things that aren't, like priority at this point. Even if I need them again next year I'll just bring them in again.

107. LORRAINE: Yeah.
108. CHARLIE: But it's usually, yeah making a decision to...
109. LORRAINE: Cool.
110. CHARLIE: Get rid of stuff that's been there for longer than six months.
111. LORRAINE: Yep. Yeah, see I keep things for twenty... Decades. You know, I can't throw anything when it comes to create work, yeah. But if it... at the house I'll get rid of everything. But, um, in the studio I've got to keep every scrap. It's weird, it's probably psychological.
112. CHARLIE: Yeah, I have... I do have it but it's actually on a hard drive.
113. LORRAINE: Yeah.
114. CHARLIE: I don't like seeing the physical.
115. LORRAINE: No, you don't. See I like the opposite.
116. CHARLIE: Yeah, I like to hide it. And, yeah, if put it out by my stuff. You'd be shocked. Like, there's some bad stuff in there. From a while ago and it's still hidden. And if you plug it in you can bring it all up and it's really interesting.
117. LORRAINE: Oh. That'd be pretty... That's an interesting point actually. Yeah, that's great thank you very much. Valerie?
118. VALERIE: Ahem. Although With that many, like, objects that I like to have. I usually just prefer like, as long as the lighting is good and stuff. But I took a picture of my zen garden which looks like that.
119. LORRAINE: Yeah, yeah you sent me that.
120. VALERIE: So, I have that on my desk.
121. LORRAINE: Can I... get a picture of a that, sorry.
122. CHARLIE: It's so green.

123. VALERIE: Yeah, it's the camera.
124. CHARLIE: Yeah.
125. VALERIE: A camera with that good green filter.
126. CHARLIE: Yeah.
127. VALERIE: ... in it and stuff so it's got that little break. And I really like that so when I'm on my laptop especially with like, the internet, like crazy or whatever and you're like... You can just go...
128. LORRAINE: You can turn around and go "okay, right I'm gonna just stop right here. Try and centre myself again before" ...
129. VALERIE: So, like, I just like touching that...
130. LORRAINE: Yeah, that's really good.
131. VALERIE: ...stones and that whole thing, light a candle...
132. LORRAINE: Yeah. Really good. So, it's something we just couldn't do in uni, is it. You know, light candles, the lights go down. When the stress levels elevate. You know, here what can we do as an alternative measure when we start feeling stressed? Perhaps walk outside get a bit of fresh air.
133. CHARLIE: Yeah, I go for a walk, and get a drink of water.
134. VALERIE: Yeah.
135. LORRAINE: Yeah, and just kind of... That's the only way we can... is there any other ways that we kind of help our senses to recentre... You know, probably not.
136. ROSE: I like it when the lights go down. I just love it. Just that moment where it gets quiet. And still and the lights come back on and everything and I just like that short period... it's really good. It's just like a zoom and then back again.
137. LORRAINE: Okay that's an interesting point as well. Okay that's great, thank you very much. A?

138. DAN: Um, I really just started using these like, the past six months or some... I carry this pencil case that I just made, because my parents had a pencil case that I had from my primary school that had my name on it and I got sick of it. And I've got all these pens and like, I got this... I got all these really nice mark pens from... Digital and since then I've just really enjoyed using particular pens on a lot of stuff. And I kind of love that they're all like, crazy colours and like... And like, it's kind of fun to sort of break away from just... I don't know, I was always just using like pens and stuff and now it's kind of fun to do more colourful stuff. And this is like a sketchbook I got. And I, yeah. I used to always have like, I think I had like envelopes and scrap paper everywhere. And um, I used to write down these ideas like little drawings like all this stuff. And I used to lose track of it or just like, I threw it away without...
139. LORRAINE: That's great.
140. DAN: And then um. Yeah, and then like I was changed to um, Emily for ages because she does all the drawing on the side and I was like "I really want to start drawing again". Like, I'm just doing it, I used to do it a lot. And then like, one day I was just like, yeah. It's kind of funny how like, you guys are intimidated by pulling pages and I'm like...
141. LORRAINE: You're the opposite, you need to...
142. DAN: I need, I need my pages. I love absolutely just cramming it with like, whatever is on my mind.
143. LORRAINE: Yeah.
144. DAN: So, like. Like I'll, it'll be like 10:30 at night and I'll be like: "I'm going to start drawing" ... Like I write a date and a time when I start drawing and then I was up until 1 o'clock just like "lah lah lah".
145. LORRAINE: That's really interesting. Yes.
146. DAN: So, like, I love just like, filling up a page and like, cluttering it. With like, random stuff. And it's funny, because like, I look back at these illustrations and I started using these logos and designs. And like, for everything.
147. LORRAINE: Mm-hmm. Yeah. Always keep them.
148. DAN: Yeah. So. And then like... nearly done this one pretty much. So, I'm keen. And I love this particular size, I love because I used to... I think I ended up buying like some grid

pads or line pads around A4. And I just hate using them. I just, I... yeah. A couple pages, I just don't like the size. The size and then...

149. LORRAINE: Yeah, that's interesting, because yours is kind of that size and my old books are all that size.

150. DAN: It's just a nice palm size and fits in like, your bag really easy. And I kind of like how it's like, compact and sort of small.

151. LORRAINE: Yeah, I wonder why we don't use A4 anymore you know what I mean?

152. ROSE: I think I'm going to go home and start sketching.

153. DAN: I think it reminds of school. Yeah, no I was in the same mentality. I was like "I wish I could draw" and then like one day I was just like "Oh, let's just keep drawing" and then yeah. Like found more artists on Instagram and followed them, stalked them. Printed stuff out and I was like "I got this". And started drawing what was on my mind.

154. VALERIE: I think my stuff gets really personal and then I get afraid people are going to see it and then I get really like "gasp".

155. DAN: Oh, mine's... I got some in here as well.

156. ROSE: I like to write things over and over and over and over again until the point that pages just get ripped out.

157. LORRAINE: You should have a look at this, see how it compares to yours.

158. DAN: Yeah.

159. LORRAINE: It's an interest. Because there, you've got someone else who's actually doing what... No, it's not it's...

160. DAN: That's me having fun. That's pretty much like me at night where other people are like "I just want to hang out" and I'm like, I'll have... I'll like, listen to music like... I used to um... well I don't know where my headphones are, they're gone and I kind of miss them but I never really used headphones I always had speakers just to play music. That's sort of like, I liked hearing everything else. People in the house as well. And I like, I do like... I know, I think it's good when I have to write like, actual essays and like I guess actual research but when it

comes to creating stuff I like to be sort of open.

161. ROSE: I'm like... I'm like that with mine as well, like... When I have to focus, these go on. But when I want to have to fun and when I'm doing anything visual like branding and drawing and stuff, I like to have the music at me.

162. DAN: Yeah, definitely.

163. ROSE: Or behind me.

164. LORRAINE: So, did you populate any of that book in here? In this room, or?

165. DAN: Yeah, like I've written down some lectures and stuff. I like taking it with me everywhere. Because there are so many times when I'll be thinking about something and then like... there so many times like, yeah... Like I worked the other day and thought of a cool idea for something. And then like, even in lectures I'm like "all right yeah! Like, that'd be a cool design" and I'll quickly draw something and then just, sweet. It's kind of nice to have it near me all the time. Because I've always wanted to do that and then I never really did. And then now, it's like not that I got that little pad thing.

166. ROSE: I do that in my, like lecture notes. Like I start doing... I did that as well like, with like words and things that people say. I get inspired by like... Today the IP lady said something about um, "You need to know who's who in the zoo." And like I just loved that little...

167. DAN: Yeah.

168. ROSE: And I just like write that down and I'm like "I'm making a T-shirt!" And then started doing like drawings but...

169. DAN: Yeah.

170. ROSE: I'll never look at it again.

171. DAN: Yeah, that's... Yeah, like I have lines... like all my grid A4 pages from tape and stuff I was looking through the other day and I've written down so many different, like photo ideas I wanted to shoot photos of. And then it's like I... Some of them I did, some of them I didn't even touch. Because it's like... it's in that sort of formal space it like something I don't want to look at. Because I'm like "oh, that's all that like stuff I don't want to look at that".

172. CHARLIE: That's what I was thinking of before... You know how you've got all these ideas that you have a... do you... can you... can you leave them as ideas?
173. LORRAINE: Yeah, and come back to them.
174. DAN: Yeah, I've gone and come back to them. And gone "oh yeah". I've gone through one of my books and been like "ah, I did shoot that but a different" and then I'm like "ah, I should do that now, actually" so.
175. LORRAINE: I think it's harder. Like you say you store things digitally. I think it's harder for me to rewind and find things in files or stumble across things. That I want to return to. In files than if I open up my sketchbooks and "oh god that idea was brilliant, why didn't I use that?" and I find it harder to visualize things on files. But yeah, I keep a lot of my stuff on file as well. So, that's an interesting point. But um, okay. So, I mean it's getting really good today. And you've all brought artifacts that are personal to you and that are transient or mostly to your home. It's actually not really any artifacts for what makes you feel more at home at uni. Which is interesting in itself.
176. ROSE: I think because we've never really had a space to have that.
177. LORRAINE: Yeah, you don't feel like you belong do you?
178. CHARLIE: These rooms are like the first through the thirties.
179. LORRAINE: So, it's quite...
180. CHARLIE: And I think they're like...
181. LORRAINE: High traffic area.
182. CHARLIE: Yeah. Yeah.
183. LORRAINE: Yep. Compared to the photos I showed you from [Case Study 1] where they make it their own. They actually have a trophy and it's called the mingin' award. Do you guys know what mingin' is? It's a Scottish word. Mingin' means really filthy, dirty.
184. DAN: Yeah, I thought there was like... I was like...
185. LORRAINE: Mingin' just like, you are the mould.

186. Saul: Yeah, it's... I used to hear too. I'm like "oh she's Mingin', mingin'" or whatever that's so like, yeah. I used to hear it all the time.
187. LORRAINE: So, they actually invented a trophy. It wasn't the students it was actually the head of graphics invented the trophy; the Mingin' Awards. And you got the trophy on your desk if your desk was mingin'.
188. CHARLIE: That's so good, that's so funny.
189. LORRAINE: And was an indicator of like "okay it's time to tidy up now." You know, it's getting really bad there's mould growing. There's milk being spilled and it's got its ecosystem. You know, and that kind of thing so you would get the Mingin' Award.
190. ROSE: I think it, yeah... I think it... I remember at the beginning of this year when you were telling us about like, the little studio things. When I first heard of that I was like "I would love that." I just think that would be really inspiring. I would just love to see how... Because I've never really seen... How do you work? Do you know what I mean? Like I've seen you on your computer. But I don't... How do you actually...
191. CHARLIE: Through the Snapchats®.
192. LORRAINE: Snapchats® are really really revealing, so the more Snapchats® you give me the better, honestly. Don't kind of try and set up a Snapchat like "oh my god I need to make this look a certain way", just Snapchat instantly. Yeah, as much as possible. Because you'll be really surprised how revealing it is of actually the true selves. Because I think I've known you guys six months now. Actually, I don't know you. Because then I see your Snapchats® and I go "I never knew... I didn't know you did zen garden, that's something I would do". So, it's like "oh, that's kind of interesting". That I always have my dog in my studio. You know, so. Interesting, interesting. Ultimately, we're finishing this case study in five weeks or something, it's not long.
193. ROSE: I think that'd be really... I think that'd be really insightful.
194. CHARLIE: Can we help in any way? Like what do you need?
195. VALERIE: To actually be in the space as well it'd make you like... You don't know how you'd be until you're there. I might walk in and sit at that desk...
196. LORRAINE: Yeah, they have negatives and you guys have the negatives but I bet

you have the positives and they have positives, you know. So, it's like, interesting yeah.

197. CHARLIE: I don't know I'm trying to think of that set up they got there. I just mind like while he's creating stuff. It's just so diverse. It kind of goes down... I don't know there's a guy like, next to me that hadn't showered and he's like ... wrappings hanging out on my side. And I find that really difficult to work with, you know what I'm saying?

198. LORRAINE: Ugh. Yeah, you'd have to group personalities together, I think that are clean, clean, messy messy.

199. ROSE: But you probably could because like you just did like, a questionnaire at the beginning. Or you know you could just like trade with people and be like "I can't sit here". I've made, just the images and stuff from and what you've said. I feel like, in a way the students have a bit of a like different connection, as well like, they're a bit more closer or something. I don't know, like...

200. LORRAINE: I don't know... From my point of view, you're all... Of course, yeah.

201. ROSE: Like how everyone has to sit next to each other.

202. LORRAINE: Yeah, physically yeah.

203. ROSE: Physically, your kind of in a closer space and you're probably spending a lot more time with each other and you're probably understanding each other a bit deep... like, differently.

204. LORRAINE: Yeah, could be, could be. So, yeah, so this project's going to grow well beyond you know PhD, into actual physical... but anyway it's all about the experiences and how we can help those experiences through the senses it's as... I will actually sit and transcribe this whole session today and actually peck out all the points that were to do with the senses. And I'll open up more stuff for next week. So, I don't even know what we're going to be doing next week yet. Yeah, once I've looked at everything we've said today in more detail. We'll do something creative next week. It could be GoPro® filming, that's kind of something I'm thinking. Is actually set you up with GoPro@s and you get a bit creative and go have some of fun with GoPro@s and actually film your experiences. And then we can do something with that. I'm not quite sure. Any suggestions?

205. CHARLIE: Do you have one of them for us?

206. LORRAINE: We have some here. And I've got... That's my one. Or your could use your phone, yeah.
207. DAN: I've got a little sort of, GoPro® type deal as well. It's like a tiny one.
208. LORRAINE: Yeah, so it could be something we do with film or video or just a little bit of fun.
209. ROSE: Have you heard of that new app called bean?
210. LORRAINE: Bean?
211. ROSE: Yeah.
212. LORRAINE: No, I've have a look at it.
213. ROSE: Yeah, it's like Snapchat® but it's more personal.
214. LORRAINE: Right, I'll have a look at that.
215. ROSE: You can't edit it. So, you know when you take a snap and you have... like you can delete it and not send it? It just sends it straight away and it has, you have to put it on your... it uses the phone sensor so you have to put it like on your chest or something. So, you're seeing out so it's like what you're actually experiencing.
216. LORRAINE: Okay that's quite good. Bean, I'll have a look at that.
217. ROSE: And you can't edit it. It's out there. And you can respond straight away.
218. LORRAINE: Yep.
219. ROSE: But it's in beta stage so you have to have a code but I have code so I can...
220. CHARLIE: How do you have a code? Do you know the people who did it or something?
221. ROSE: It's by one of my favourite... well, there's this guy on YouTube® called... and he's an amazing film director. And yeah, he's studio is just spectacular and he was part of the development of it.

222. LORRAINE: That sounds good I'll look that up.
223. ROSE: I just thought it was really interesting because Snapchats® great and it's all about you know, instant... You can take funny photos but this is really instant! There's no going back once you sent, that's it.
224. LORRAINE: I mean, the point uh, of the key study is actually... sent a lot of the activities but I actually want you guys to start suggesting things that you think would demonstrate your experience of sensory effects as well. So, we'll look at other activities or you say, "well can we try this", absolutely. Last case study they were like "oh, can we play with clay. Can we do something with clay?" And I'm like yeah. You know, so we were looking at different materials and different things so if there's anything you want to suggest as a research method you know, we can definitely look at that. But this week, yeah just keep Snapchatting me prolifically. Because it's been really really valuable and S we'll get you setup with Snapchats®, alright? Have you got it?
225. SAUL: I'm trying to, um... cut back on the uh, distractions. Yeah, but I can get it.
226. DAN: Why don't you set up a little... that's why I don't like Snapchat® because I use it... You've gone crazy, yeah. You've gone nuts.
227. CHARLIE: Like, I did them through the week but depending on the week.
228. LORRAINE: Yep, yep. So, you're not doing it through the week when you're at Uni so you're doing it very much at home. It's all at your home. See that's really illuminating...

18.5 TRANSCRIPT / Week 4: Sound drawing workshop

21st August 2015.

Studio G.

1. LORRAINE: You will hear 15 minutes of sound recordings. This comprises of 5 sound clips, each lasting 3 minutes each. As these sounds play I would like you to take part in an exercise. Each of you will stand in front of blank sheets of paper. As the sound clip plays, I would like you to populate the blank sheets of paper using any method or technique at your disposal – it's entirely up to you. It should be in response to the sounds you hear. Start at the left-hand sheet and work your way along. Every time the sound clip changes you change to a fresh sheet of paper. I will be filming you during this activity. Then we will have a discussion following the task.
-

2. LORRAINE: Okay. Can I tell you what each those sounds were before we start talking or anything? The first one was the air conditioning that we have in the building. I don't know if you just wanna write that, kinda, on the bottom of your sheets or something. So, that was the air conditioning. The ... That hum that you always hear. And the second one was a logo workshop that I gave in [Case Study 1]. So, it's inside the studio. The third one was actually the beep here in the corridor.
3. CHARLIE: Did you actually record that? You just hear it going off.
4. DAN: Yeah, yeah.
5. LORRAINE: We've a beep here in the corridor that sometimes goes on all day.
6. DAN: Sounds so crisp!
7. CHARLIE: Did everyone use red to draw that?
8. VALERIE: Uh! Is it always this loud?
9. CHARLIE: It's aggravating now. I'm not great on this.

10. LORRAINE: So, I replicated that. the fourth one was the open plans studio across the school of art [Case Study 1] ... As it normally is. The Communication Design studios as they normally are. I just recorded them in there... And the last one was actually a sound track from 1976 called Plantasia. Okay? And it was by a guy called Mort Garson and it was designed to help plants grow.
11. DAN: Really? That's so cool!
12. ANNE: So, that's why I drew a tree! How bizarre!
13. DAN: Really relaxing though. Sounds great as far as I'm concerned.
14. LORRAINE: But I didn't ... I didn't choose that though. The [Case Study 1] students chose it and they played it throughout the building. Throughout the open plan studios. And everyone was coming out of their studios going 'What was that? What the heck is that?'
15. DAN: Really mystical sounding.
16. ANNE: Just so weird.
17. LORRAINE: So, if we could all start where N is ... And we'll just have a quick look at your ... Your drawings and painting of what you thought but, uh. And I'll record it. Okay?
18. ANNE: I just drew the very first thing that... don't know... jumped into my head. The first one was really annoying. So, I drew lots of really annoying stuff too.
19. LORRAINE: The air conditioning sound?
20. ANNE: Yeah. That would just ... and then that third one was just like... I freaked out and wanted it stop in that one. The second one I got like... there was the same voices. So, I could hear the same voices in groups I think so... and then the fourth one it sounded less like the same noise coming out all the time so I just was like... for me it was like that and then the last one I drew a tree because I was like "oh it makes me want to go and sit in this grass". Yeah.
21. LORRAINE: So, actually you have got non-creative sound, which was the air conditioning, non-creative sound, creative sound and then music, which can be creative or non-creative so that is why I did them in that order. So, what did you think of the task overall though?
22. ROSE: It was good.

23. LORRAINE: Why?
24. ROSE: It just made me think how much sound affects me.
25. ANNE: You don't even notice it, like we wouldn't have noticed that beep if we had not heard it a million times.
26. DAN: I never noticed it until Charlie said something.
27. LORRAINE: He said that last week.
28. DAN: I'm pretty good at zoning out stuff like that.
29. VALERIE: Probably never thought that you could actually draw what you think you are listening to. Then you draw it and you are like "ah". I can visualise it better, when I think about it.
30. LORRAINE: Lets go across to yours then Valerie and look at your set. OK so your air-conditioning one?
31. VALERIE: Yeah, so I thought that was just kind of... it was very straight and flat and boring. That is why I didn't do much. The second one I really liked that noise I felt like it was just coming from everywhere and it was different shapes and stuff and colours. I didn't know where it originates so I drew it like that. That one was beeping and I really hated and it was hurting my head. I liked that one as well, but it was a bit more round then some of them and it was less random and sharp. And then that one felt like it was kind of ... and then the trumpet noise or whatever it was, it kind of spikes so I did lots of pointy bits...
32. LORRAINE: That's great. Ok that's good, thank you very much. Jack, can we have a look at yours?
33. JACK: So, the air con one. I just like the sound of it and then, I figured it wasn't that bad so I drew some circles and kind of just go with it. The next one you could tell it was lots of people, but you could still tell it was creative so... crazy or wild. The beeping. The end of the beep there is an annoying little end... This one, the studio - I thought it was still creative because it was more like... something happening or... not wild. The song I thought that was really flowy and this is pretty cool...
34. LORRAINE: Thank you very much. Okay, Charlie.

35. CHARLIE: First one was the air con, it was kind of all over the place so it is done.... the studio workshop, there were other noises, weren't bad noises so I just put black representing the kind of noises. Beeping noises in the column, sort of brighter sounds... Um, that this represents all of the beeps that were kind of going on. So, I just put one down as the beeps were going on and it makes me feel sick. Open plan was, yeah, to me there was still different areas within that going on. It was like some girl laughing with a 'ha ha' and there was another person who 'he he' laughed and I just wrote those down. But it still felt really rough and jaded which is why I ripped it up. And the song was super uplifting so yeah, I just did uplifting sort of things.
36. LORRAINE: A rainbow.
37. CHARLIE: Yeah. It reminded me of one of those video games.
38. LORRAINE: Cool, thank you. That is great. Thank you very much. Dan?
39. DAN: The first was like my initial thought was like, oh it is sort of like calm like an ocean... and then I listened to it and I was like oh it sounds like TV static and then it was effects and oh that is fine. Then I moved on. The next one was like, the sound was like a hundred people walking past, I felt like I was in this corridor working and then a hundred people walking behind me. So, I found that like annoying. Um yeah big. Not a thing. Not a fan. I thought this one was really great because it sounded like more of a controlled space, so and then all of the creativity flowing and so sort of like noise floating. And last one was like really nice and calming but it is more like I want to go to sleep. Not I didn't feel like doing more work so, it was really nice and felt relaxed but I did not want to do anything, I just want to hang out.
40. LORRAINE: OK, that is great. Thank you. Right, Rose?
41. ROSE: The air con one. I don't know. I just kept hearing whoosing right next to my ears and my ears were whoosing in and out so I just kind of did like ... and I don't really know why colours for me are really important with sound so I kind of picked all colours and now it makes sense because it was an aircon and I did not know that. And then this one is just a whole bunch of people chatting, and that is all I could hear was just like, but I could hear like specific people and then just random noise around it so I used yellow to express that. I liked yellow for buzzing. That big thing, and at first, I just started ... I wanted to keep doing something repetitive, that is all I wanted to do and then I realized that I would not have enough time to fill the whole thing and so I, kind of do the beeps. The open plan studio I kind of just had fun with the sounds, and then there is always a constant like hum in the background thing so you can just kind of feel it. It is there behind everything else and then the Plantasia sounds I kind of

just did a whole bunch of little quotation mark symbols with like bright colours because I felt like it was a bright kind of thing and it reminded me of like the movies.

42. LORRAINE: That's great. Thank you very much. Now that you have seen everyone's drawings do you think that it is representational of the task? Do you think that your able to visualize sound?

43. VALERIE: Yes. It is weird because you will look at someone else's thing of the sound and it is so different from yours and you are like "how did you see that", you are just like what. I guess because everyone feels differently.

44. LORRAINE: Absolutely.

45. ROSE: I think that its interesting some people kind of used stuff with different colours. Like Jack's.

46. LORRAINE: I think he has a colour palette going on there. Yep.

47. ROSE: I feel like you can get a sense of their personalities.

48. JACK: It was fun.

49. LORRAINE: Yeah. I think that worked really well actually. What do you feel? Good. I am going to ask you to pop your names on each of the sheets at the bottom and leave them up for me because I am going to photograph them and I am going to give you next week's task...

18.6 TRANSCRIPT / Week 5: Touch journal workshop

28th August 2015.

Studio G.

Here is a blank journal book. Over the next 7 days, I would like you to populate this journal and make a quick note of everything you touch this week – write down every tool, material, surface you come into physically contact with, during your productive studio time. You will have to be quite meticulous doing this task this week. Make it a habit for 7 days. We will discuss your lists next week during the focus group.

Step 1: Collate all the data collected in your journals on large sheets of paper and form lists of touch.

Semiotics, a theory of how meaning is created through signs and symbols in our lives, is both a strategy for looking, as well as a model for expressing meaning - especially that which is less obvious such as sensory things.

Step 2: Work in a team to generate symbols, or visual codes, for the top six touch that was on the collated list.

-
1. LORRAINE: Yeah, all right. So, from these less ... the two original less, you know how many of these would apply to Uni? That you would touch in Uni? As part of your normal routine?
 2. DAN: Pen and paper.
 3. VALERIE: Pen and paper.
 4. DAN: Pretty much if I need to sketch something or ... occasionally the computer.
 5. LORRAINE: Okay. What would you like to touch in Uni.
 6. VALERIE: Grass.
 7. ANNE: Grass, yeah.
 8. LORRAINE: Okay. Apart from the rooms?

9. DAN: Yeah, everyone's got their...
10. LORRAINE: Yeah, no rooms got the.... Do you think there's more touchable surfaces out in live one, than down in this room, which is just the [inaudible 00:39:00] one?
11. VALERIE: Yeah, ... [inaudible 00:39:03]
12. ANNE: You know, I think if we to have more like, actual, physical not lecture rooms, but work rooms, like, you know that's...
13. LORRAINE: More touching rooms, you mean?
14. ANNE: No, rooms with kick-back ... instead of just sitting here talking about stuff, actually sit here and work all together.
15. JACK: Yeah.
16. ANNE: Like you know, not have to bring in our laptops but actually sit at computers and actually work together and that would be more of a OK environment. There's not that. Like you have to be in a lecture to do that. Or ... we don't get that this semester, we haven't had that. We don't actually get to physically sit where we're working...
17. LORRAINE: Yeah, okay.
18. ANNE: Like a proper studio. And I know it's not meant to be set up like that, but it's not ... we don't get to see that process. We're all by ourselves when we do that.
19. LORRAINE: Yeah, so you're going to progress out of [CS2] and out of Uni and never get to see doing that process, that physical touching.
20. ANNE: You don't get to see the physical process either and we don't get your input as a lecturer in the physical process either. So, it's kind of like, well, "Here's your assignment," and then you have to do it. And it would be really nice to be at a studio and go, "Hey, what about?" and "How about?".
21. LORRAINE: And actually, get the materials out on the table and we can actually....
22. ANNE: Yeah, and we can have ... well, in a real studio, you can have other people around to say, "Hey, so-and-so, what about this," or "I'm up to this point and I'm stuck," or you know,

and you have to wait a whole week until you get to see someone to be able to go [inaudible 00:40:31].

23. LORRAINE: Okay.

24. ANNE: So, instead of massive big sections like this, which are...

25. JACK: Yeah, this feels like a classroom to me.

26. ANNE: Useless, you know, make it like a studio. Give us so much all be together.

27. LORRAINE: And that would definitely, you know, make the experience much better for you guys?

28. ANNE: Hugely! Because you know we've got the thing on Monday, and then the thing in the afternoon, we've got four hours ... we could all sit together for four hours and imagine the amount of stuff we could all plow through.

29. LORRAINE: Absolutely.

30. ANNE: Because like, 50 brains are better than 1.

31. LORRAINE: Yeah, yeah, absolutely.

32. ANNE: You know?

33. LORRAINE: So, of all, and this is what we find, isn't it of the eight weeks, PhD case study, what do you think about the previous activities? Looking back on them?

34. VALERIE: The sound drawing one.

35. JACK: Yeah, that was different.

36. ANNE: I really like that one.

37. VALERIE: Because ... I suppose it was a bit like that, there was like, noise in the room, which was important to me, and there was like, everyone standing and pens and stuff.

38. JACK: Interactive.
39. VALERIE: We all have a laugh at what the other was doing and interacting.
40. JACK: I think it was like, we actually got to do something now that's [inaudible 00:41:33] reviewing recently, about "Oh yes, I did this," and "I've heard about this," and next week we're actually going to show that we...
41. ANNE: It seems to be how we all sort of came up with very similar stuff. You know, and that's the interesting part about everyone being together I think. Is seeing...
42. JACK: You vibe off each other?
43. ANNE: Yeah!
44. LORRAINE: And what you think about [inaudible 00:41:51]?
45. ANNE: Yeah!
46. VALERIE: And if it wasn't boring, it was something we hadn't done before. It wasn't just like...
47. ANNE: It was more actually being in that environment, I think, which is really positive, which we just don't get when we're...
48. LORRAINE: So, as you're becoming more aware of your senses from some of these tasks that we're doing, like sound, like touch...
49. ANNE: Yeah.
50. LORRAINE: Yeah. Yeah, next week's one is obviously vision, with kind of film and issue. Because when you film things, it's actually really revealing when you look at the film footage back. Because you don't catch things when you're filming, it's only when you sit down and you go, "Gosh, that happened" or...
51. ANNE: How do we have to film it? Do we have to go film go film it?
52. VALERIE: We don't film ourselves, do we?

53. LORRAINE: You can film whatever you want. It has to be done within Uni. And it's only 1 to 2 minutes long. I've got a bit of paper here to give you.
54. DAN: ...so hard that I'll work at home now.
55. LORRAINE: See this is why I've also changed the idea of Snapchats® being just indoors, because it tells me so much and I had a two-hour Skype call last night with my PhD supervisor about this. It tells me so much that none of the detail we're curating is actually from inside Uni.
56. JACK: Yeah. Isn't it weird that...
57. ANNE: Because we don't have the available facilities for us to be able to do what we do here.
58. LORRAINE: Absolutely. And that tells us so much. Evidently, that is evidence and verified everything that I'm doing on PhD. This is the ... These environments do not fit ... Fulfil your sensory needs.
59. ANNE: The course doesn't fulfil the needs of what we're... of what we're supposed to be able to do.
60. LORRAINE: As well as the environment.
61. ANNE: In my opinion, I mean, we're not ... As a course as a whole, if I hadn't done tech [further education college] first, I would have been screwed completely.
62. VALERIE: Yeah.
63. ANNE: Because they aren't physically teaching us their craft.
64. LORRAINE: Yes.
65. ANNE: Where you're teaching us research, but you're not physically teaching us our craft.
66. JACK: ...a little bit.
67. ANNE: But this much in three years is not what we're gonna need and go out there and say I need a job.

68. JACK: Mm-hmm, true.
69. ANNE: You know, and this is what we're coming up against. And we've all done this, and we can do better than the people that are coming out of [inaudible 00:43:46], but I can tell you from being at [further education college] for 18 months I'm better equipped than most of the Uni students I'm here with, because I've done [further education college]. And I've [inaudible 00:43:56] in front of a computer.
70. LORRAINE: So, [further education college] was more, kind of, you had your materials in front of you...
71. ANNE: Hands on, on the computer, eight hours a day...
72. LORRAINE: So, it's all computer work or?
73. ANNE: All of it.
74. LORRAINE: So, you do you learn any other processes?
75. ANNE: We did Protech, we did, um wire printing, we wire cutting, we did heat press, we did um letter press...
76. LORRAINE: You know we do have these facilities here, like, later...
77. ANNE: It was here, it was...
78. LORRAINE: Do you think it was a barrier that you have to go and book it and it's not right there?
79. ANNE: Yeah, we didn't have to book it! You know, it was part of what we did in that class in that day. You know, so, we did ... We had a Photoshop day, we had an Illustrator day, we had a In-design day, and we had a Dreamweaver day. You know, and so we had class structures each time, and each time we did different stuff. And so for eighteen months we were just grilled on bang, bang, bang, bang...
80. LORRAINE: And so where I come from is that we have the studios, and I would teach one class between 9:00 and 4:00. And basically, all the stuff would like here and [inaudible 00:44:58] the printer and stuff.

81. ANNE: Yeah.
82. LORRAINE: And we just don't have that here.
83. ANNE: No.
84. LORRAINE: And this is... [CS2] is not unique. It's happening worldwide. And its only very special art school that actually do, you think, that actually get the kind of resources in the room. They get the funding.
85. ANNE: Yeah.
86. LORRAINE: You know, so it's something we need to change.
87. ANNE: Yeah, but for something ... for a course that we pay so much for...
88. LORRAINE: I know. Honestly, this is why I'm doing my PhD in this. I've got full funding to investigate this issue because it's happening worldwide, you know?
89. ANNE: It's just crazy.
90. JACK: It's just part of the system, giving them money...
91. ANNE: Yeah.
92. JACK: Only the people that really drew in there and want to be creative about it.
93. ANNE: And basically, you're self-taught.
94. LORRAINE: Absolutely.
95. JACK: Yeah, that's what I see in Uni, it's like they don't tame [inaudible 00:45:44] it's like, "No, yeah, I don't [inaudible 00:45:44]" I feel like, like I think that's like ... There's some pros and cons to it, because it's like they don't ... They teach you enough to skate by, but they make a lot of room for you to sort of grow and stuff. That's what I found, because I'm ... That's why I'm always going home and like working on stuff, because I'm like pushing myself to, "Wow, let's do like [inaudible 00:46:06]" like blah blah blah and stuff.

96. ANNE: But don't you feel that ... Don't you feel that being part of the university system, that the peers that you are, you are being, um, you subjected to or part of or people like Lorraine or people like [Tutor], you know that are industry professionals, don't you feel like there could in relation to. And I know when [Tutor] opened up and said, you know, he sat beside me and said, "These are the people I've worked with," I said, "Oh my god!". You know, and you don't ... you don't get to see that out of here. And he said it's a wealth of knowledge, but you don't actually get....

97. LORRAINE: So, you want to see our processes as well, how we [inaudible 00:46:56] and check out...

98. ANNE: But you know, he's done it. He's been there. He's worked in some of the most amazing places and...

99. LORRAINE: Sorry, I'm, I need to wrap this up because it's 10 to 1:00.

100. ANNE: You know, no one knows that.

101. LORRAINE: Because we don't get the chance to show you the processes of how we work here, there isn't the time, there isn't the resources, I know.

102. ANNE: No.

103. LORRAINE: So, next week, we're going to do the vision thing. With filming. The week after, we need to do a taste and smell.

104. ANNE: Oh.

105. LORRAINE: I'd like your suggestions?

106. VALERIE: I'll bake stuff.

107. LORRAINE: If you bake stuff, absolutely. Let's like ... you know what I mean? Maybe we should do something like that? You know, like edible Play-doh or you know, what do you think? Because ... Have a think about it.

108. ANNE: We need to bake you some special stuff.

109. LORRAINE: Well we need to task that. To be representative of how you work in a studio using taste and smell. Now we've already actually said a few things today on the sheet about taste and smell, you need juice and water, and you need coffee.
110. DAN: Mm-hmm.
111. ANNE: Do that thing that the kids do in school, where they put stuff in a bowl and you cover it, and you have to put your hand in and work out what it is.
112. LORRAINE: Taste that, touch that, or taste and smell.
113. ANNE: Yeah.
114. LORRAINE: Yeah, you know what I mean? So, have a think about it.
115. ANNE: So, you touch it and then you eat it...
116. JACK: Things where it's like they blindfold people they're got all this stuff, and they smell this and then they...
117. LORRAINE: Yeah, what about that smell thing? I've got to get some objects together with smell attached.
118. ANNE: We do a lot of games with parties at school that work. And I get six different lollies. And we give them to the kids. And they have to, we have to crack them. And work out what they look like. And smell, and they have to taste them.
119. LORRAINE: Yeah.
120. ANNE: And they might have to tell if ... Oh, they're all blindfolded, and they have to tell us what lollies they are.
121. JACK: Yeah.
122. LORRAINE: You know, I wish I could take you guys into the case room, at [CS1], it's a room bigger than this.
123. JACK: Really?

124. LORRAINE: And it's filled with all cases and all the inks and you reckon...
125. JACK: Oh, that's so sick.
126. LORRAINE: And I wish you could smell...
127. ANNE: Oh.
128. LORRAINE: I wish I could do the smell even.
129. ANNE: Smelly vision, yay! And touchy vision!
130. LORRAINE: Honestly, when you walk in, you just go, oh, yeah. You know. [inaudible 00:48:48] to train with them, when I was 17, 18, was printers, where you walked in and stood just like the man at the printer, and the light, you know, lithographer, and you put the paints, you know, actually on the rollers, and that's the smell I grew up with when I trained.
131. ANNE: We could down to the printed press, and they'd let us go through there...
132. LORRAINE: Okay, maybe we'll do something out there with you. With taste and smell at the printed press. Okay, possibility that could be [inaudible 00:49:11].
133. ANNE: Printed Press, they're really cool down there.
134. LORRAINE: Yeah.
135. ANNE: And they'll let you go through. And they've got all the old really old...
136. LORRAINE: I'll look at that, okay.
137. ANNE: And they do all the um, book foiling and the ... the cutting of the business cards, they can do all the cutting out of the... it's amazing.
138. LORRAINE: And so maybe the organize [inaudible 00:49:26] something like that, guess it's food for thought, okay? And then we'll only have one more week after that and we're done. And I've got some fun for that.
139. ANNE: Yay!

140. LORRAINE: Okay. But thank you so much, that's really great.

18.7 TRANSCRIPT / Week 6: Focus group filming and reflection

11th September 2015.

Studio G.

Please make a short film of your experiences of studio learning inside [Case Study 2]. Use iPhones, GoPros and whatever else you want to film with. Please have these ready to view by Friday either via USB, Dropbox, etc. Try and capture your true studio experiences! We will view these films and discuss them as a group. I will also show you Case Study 1's GoPro filming to reflect upon.

1. LORRAINE: Okay. So, I asked you to make short films this week of your experience with the studio, and sights you see. Um, so first what I want you to do is to please describe your own experience of the experiential task prior to playing the videos. So, say why, even why you didn't do it, or you know what I mean? Just what... began speaking about the... so Jack, do you want to start?
2. JACK: Yeah, um... So, I haven't done the video, but I plan to when I'm at uni...
3. DAN: Alone.
4. JACK: I wasn't at uni this week.
5. LORRAINE: Okay. So, you chose to work at home?
6. JACK: Yeah, I was working at home. Um...
7. LORRAINE: Why was that?
8. JACK: I felt like going to Uni... I wouldn't get anything done. Because on Mondays it was just the... the talking thing where we brought...
9. LORRAINE: Consultations?
10. JACK: Consultations. And then, yeah, I didn't really have any classes until today.
11. LORRAINE: Okay. Okay. Valerie?

12. VALERIE: Um, so I took two really short videos of the corridor... Inside this building. Because I was only at Uni on Monday for ten minutes for my consultation. So, I took a video of the corridor when I was waiting for Rose's and then... Um, when she was in, I came in and stood in the doorway and took a video of that, because that's... That was it and then I left. That was all.
13. LORRAINE: So, very short, and very...
14. VALERIE: Yeah.
15. LORRAINE: Okay. That's fine. Rose?
16. ROSE: I took a time lapse of really me doing my usual routine, you know that I walk whenever I come to Uni, but I didn't take much because, yeah, I wasn't here for the last two weeks.
17. LORRAINE: Okay.
18. ROSE: Because it's not really... yeah, I came in for the consultation and that was it. Um, I took it and another two videos of this corridor, because that's basically the corridor that I walk down always, and then another one of um, the move between the --- into the [----- Building], which is the business, and that's really bizarre. Final separate uni stuff, but it's really business-y and like, boxy, and it just don't feel right. So, I took a video of that, because it was weird.
19. LORRAINE: Okay, thank you. Dan?
20. DAN: Um, well this week, I actually wanted to get started on action research and I needed to be um... I needed to use a printer so I just went to studio L, so I was in studio L on Monday and Tuesday, pretty much all day both days. And the consultation. So, I filmed a heap of videos of just me in studio L and I guess when they come through and see what I was doing. But um, that pretty much... That's been a long time since I've sat down studio L and done work like that. For some reason I...
21. LORRAINE: Okay.
22. CHARLIE: Yeah, I didn't make anything in two weeks either.
23. LORRAINE: Yeah.

24. CHARLIE: Um, yeah.
25. LORRAINE: Just working at home?
26. CHARLIE: Just didn't make it. Yeah, working at home, mainly. I didn't really have a... My consultation's next week, so I didn't have a reason I guess to come in.
27. LORRAINE: To come in. Okay, that's fine. Let's have a quick look at your videos then.
28. DAN: One was on six.
29. LORRAINE: You think?
30. DAN: It took forever to send, maybe. Yeah.
31. LORRAINE: Let's watch um, someone's first. Is it Jacks? Okay.
32. JACK: Oh no, you haven't mentioned...
33. ROSE: When it gets to three seconds.
34. LORRAINE: I've watched the same video.
35. ROSE: Yeah.
36. JACK: Maybe!
37. DAN: That was a long walk.
38. ROSE: It is a long walk, actually.
39. DAN: Where is that, is that like...
40. CHARLIE: She's walked over rubbish and hasn't picked it up?
41. ROSE: Yup.
42. DAN: Dude, it's spring. Imagine if you got like, swooped by magpies...

43. ROSE: No, I was walking back. I was walking back to my car, and then I was like, oh, I'd rather do it down the hill than up the hill, for the video. And then I walked back, and don't worry, I picked it up. It was piece of plastic. It was a plastic bag.
44. LORRAINE: Okay.
45. ROSE: From RGA.
46. VALERIE: 20 second.
47. ROSE: Yeah.
48. DAN: Yeah, that's true.
49. ROSE: Epic. I really like short, succinct videos.
50. LORRAINE: Okay, next video.
51. CHARLIE: It has that beep!
52. VALERIE: Yeah. It was really quiet and there's Lorraine!
53. CHARLIE: Oh, is this um, consultations?
54. VALERIE: Yep.
55. CHARLIE: Yeah.
56. JACK: That looks cool, huh.
57. ROSE: Oh, look at my posture.
58. JACK: Resting bitch face.
59. CHARLIE: You wearing thongs?
60. VALERIE: Yeah, I was. It was really loud.
61. CHARLIE: Shh!

62. ROSE: I especially love the way it ends.
63. CHARLIE: Yeah.
64. VALERIE: Yeah.
65. CHARLIE: Yeah, pan down... Pan down for effect!
66. LORRAINE: Okay, next one.
67. CHARLIE: I think we need popcorn.
68. JACK: That's something I agree with.
69. VALERIE: I was just showing like how boring it is. That's kind of what I wanted to show.
70. DAN: I feel like mine my be kind of slow starting, I hope.
71. LORRAINE: Okay, let's have a look at this one as well.
72. VALERIE: Oh, look at this artsy....
73. ROSE: Oh yeah.
74. DAN: Oh, and I chewed up the paper doing that. Because I needed two hands, because I've got to push it down. And I was like, I can't see like, the paper following, like... I jammed it and I was like, "Goddammit!" And I totally like jam it again.
75. CHARLIE: Lovely.
76. DAN: So...
77. LORRAINE: Okay.
78. DAN: Oh, this is like the big anti-climax for that. Because I'm like, yeah, "That's pretty, that's pretty."
79. JACK: Where is it? Oh, there it is.

80. DAN: Yeah.
81. LORRAINE: Okay, I like it kinda....
82. DAN: Yeah, I was like, oh shit! Someone! I think these are half out of order but that's okay. Oh yeah, this is when I was like, yeah, it's pretty. It's pretty. Oh no, it's not pretty. Oh yeah, but this is the worst video. Dammit. Oh, okay. And then yep... That was like the process of like, I'll turn on my computer, and then it goes to the printer, so...
83. CHARLIE: It's showing how shit the printer is...
84. DAN: How long it takes to... long... yeah, I mean, the printer takes forever man, like.
85. VALERIE: I really have to think about it though. Like... uh... do I want to?
86. ROSE: Do I really want to print this stuff?
87. DAN: It's one... It's three words, black and white, how hard is that? Oh, this is me walking the corridor, being bored I think. Oh.... [CS2]
88. ROSE: The only interesting thing about...
89. DAN: Don't worry, I think there's another one in there. I think I prank someone. Because I just... I needed a break from the computer. Yes. I'm like business cards and [CS2].
90. JACK: What are you doing right there?
91. DAN: I was doing this! Look at me go! I actually did do a lot of printing. I think too... into the printing and then I forgot there's no...
92. JACK: Passing on.
93. DAN: Yeah, it was good. Here you go, this one's pretty funny. It's me being bored again. I just can't get it to show up playing though.
94. ROSE: That slow reaction's the best!
95. DAN: No, it's back to my friend Rebecca.

96. VALERIE: Yeah.
97. DAN: He was like, "Delete that." I was like, there's no way I'm deleting that.
98. JACK: It's so funny.
99. DAN: This is when I was looking at funny books.
100. LORRAINE: This is actually... This is the best book ever, isn't it?
101. DAN: It's so cool! I've never... I just saw it and was like, "Oh my god! This is the best thing ever!"
102. Yeah, I took a really good one. It was pretty on point what I was doing. And the class was... The library books. Oh yeah. I was going to stitch this together, but um, I definitely...
103. LORRAINE: No, that's fine.
104. DAN: I completely forgot to do that. Last night I had the biggest dinner and just like passed out on the couch.
105. JACK: Oh yeah.
106. DAN: Oh yeah, here you go!
107. JACK: Oh!
108. DAN: Course it...Of course it had to be in there! Don't worry about that, come on, look at this!
109. JACK: Yeah, you know your mates.
110. DAN: So, productive.
111. LORRAINE: Okay.
112. DAN: I actually did do well. I think it... I got too into the work though, I forgot to film it all. Yeah. It was story... Can't remember... oh yeah, this is me, walking in the library. Working...

113. DAN: There you go, that's what I did that day. So, there was documenting of my friend, not just...
114. CHARLIE: That's cool.
115. DAN: Yeah, that's the whole space I mean. Yeah, I fully walked around [CS2] and I was like, "Oh, I should film stuff in [CS2] because I'm normally here," and then I realized there's nothing worth, because it's being reconstructed.
116. CHARLIE: Yeah.
117. DAN: So, I'm like, yeah, well, I won't today.
118. LORRAINE: Okay, that's all the videos. So, did you... of your videos, please describe what you noticed the most out of these videos.
119. VALERIE: Lot of red.
120. LORRAINE: A lot of red, that's the first thing that... A bit like the visual codes that we looked at last week, as well. How we perceive visual codes. So, what are the visual codes that are jumping out of there? Red and... then? Now what's the most creative space we've just seen?
121. VALERIE: Studio L.
122. DAN: Studio L.
123. LORRAINE: Uh, why?
124. VALERIE: Because there's actually people.
125. LORRAINE: Right. What else?
126. JACK: You can hear music, there's books, there's printers you use, it's colourful...
127. CHARLIE: Yeah, and more like, general interaction. Sounds. People.
128. LORRAINE: Yeah. In comparison to this space? Because you show a lot of corridors in this building. From a very brief look around this room, so why?

129. VALERIE: Because there's not much to see.
130. JACK: It's quiet.
131. CHARLIE: I thought the video with the baby's a good one.
132. JACK: Yeah, that...
133. CHARLIE: Because that video you literally looked at, that's why. You could look at that forever and it's like you're sitting there.
134. LORRAINE: Okay, that's interesting. So, what issues or themes do you think the video has revealed?
135. CHARLIE: Sadness.
136. LORRAINE: Sadness.
137. VALERIE: Yeah, I think like an empty...
138. CHARLIE: Yeah, not sadness, yeah, more emptiness.
139. VALERIE: Yeah, it's just empty and there's nothing happening. Like in boring, that's what I understand.
140. CHARLIE: In here.
141. JACK: Get uh, easily distracted by whiteboards?
142. VALERIE: But even in libraries there're only a few people you see.
143. ROSE: Yeah, like, Studio L is pretty colourful, but when I go to Studio L, I get pretty bored. Like I just want to chat with [Tutor], that's what I want to do in Studio L. Because her and I get on really well, but...
144. LORRAINE: Why, why do you get bored in that space?
145. ROSE: I don't... I don't really like that space.

146. LORRAINE: Why?
147. ROSE: I just don't like the scented thing. That with the bats, like when I worked there, I didn't like that. I also... I find it... Because there's like constant people just coming in.
148. LORRAINE: Okay.
149. ROSE: Just constantly. And that I find really distracting.
150. LORRAINE: So, they come in at you back and they look at your computer and you don't like that?
151. ROSE: No. Yeah, I really don't like that at all.
152. LORRAINE: Why? I'm going to keep asking why, you see, I'm trying to keep...
153. DAN: Why, why.
154. ROSE: I just don't like the...
155. LORRAINE: What is the feeling you feel when people walk in the door and you've got your back to them? What are your senses? Why?
156. ROSE: I feel really uncomfortable. Because you have to be alert. It's like you have to know who they are, so you have to turn around and see them walk... make sure they're not like sneaking up on you or like...
157. JACK: Or you could be halfway through and like a process that looks really bad on screen or something...
158. ROSE: Exactly, I get really self-conscious.
159. JACK: Like, do your process and then get in the final...
160. ROSE: I feel a bit vulnerable in that sense. Like when I'm doing my real creative, like if I'm working, and like you said, maybe halfway through it doesn't look very good, but you're in that process and it's quite a vulnerable... for me, I find it quite vulnerable. And then having people end up knowing who it could be or... I just...

161. VALERIE: Yeah, working fast and then looking at what you're doing and then thinking.
162. ROSE: I just don't like the... okay.
163. JACK: That's a pretty hokey... Hokey kind of ergonomics status.
164. LORRAINE: Okay.
165. CHARLIE: Definitely. Like that is a little pokey area.
166. LORRAINE: So, what tells you that it's pokey then? What kind of gives it away?
167. CHARLIE: Just um, jabby shapes. Like they've got all the origami hanging from the roof.
168. ROSE: Oh my god just staring...
169. VALERIE: There's a lot of shapes in that room.
170. CHARLIE: ... which feels very like, intrusive, when you go to sit down and like just the distance between the back table and where the table curves. Pretty narrow in there, a big clash when you walk through people.
171. VALERIE: There's so many ideas put into one space, that it's just overwhelming.
172. CHARLIE: Yeah.
173. VALERIE: It's like, we want a workspace, we want a hangout space, we want a printer, we want a... and it's just... you just walk in there and it's like, okay, right.
174. LORRAINE: So, visually, you feel it's overwhelming, very busy?
175. VALERIE: Yeah, like I like to have a lot space. Like, and there's stuff all over the walls.
176. CHARLIE: I think the idea is there, but if the room was twice as big it would work.
177. ROSE: Yeah.

178. VALERIE: And there was a decent cull, because I find it cluttered.

179. ROSE: Yeah.

180. LORRAINE: Yeah.

181. CHARLIE: Chair's comfy.

182. LORRAINE: Yeah, okay, that's good.

183. DAN: Yeah, love those chairs.

184. ROSE: Yeah, love the chairs.

185. LORRAINE: Yeah, you love the chairs? Why?

186. CHARLIE: They recline back.

187. DAN: Yeah, so comfortable. You can adjust them so much.

188. LORRAINE: So, it's the sense of touch that are supportive to you?

189. DAN: Yes, so supportive.

190. ROSE: And you can roll. So, you're not...

191. LORRAINE: In comparison to these chairs? How about these chairs?

192. DAN: That's why I'm swingin' on them. Sits anywhere, I'm comfortable in this.

193. VALERIE: I always have to let this....

194. ROSE: I'm not physically uncomfortable, but it's that you can't push...

195. CHARLIE: Move them around, yeah.

196. ROSE: ...them around, you're stuck in them.

197. LORRAINE: Okay, so it's a mobility issue as well.

198. CHARLIE: I'd definitely rather pay another \$500 in my Uni fees to sit on a comfy chair for semester.
199. LORRAINE: Yeah?
200. CHARLIE: Yeah, 100%. Yes.
201. LORRAINE: Okay, that's interesting. Jack, did you want to say anything or?
202. JACK: Um, I think they're on it.
203. LORRAINE: Yeah, that's cool. You don't have to if you don't want.
204. JACK: Sorry, I will say something... Um, so Studio L is more centred around being comfortable. Being ... up there on your own, but this is more just like slap some tables in and some black chairs and just...
205. LORRAINE: Yeah.
206. ROSE: Do your work.
207. LORRAINE: Quite kind of basic, visually, in comparison to Studio L, which is visually, you know, quite hectic.
208. CHARLIE: How long has [CS2] been around for? It's been around for...
209. LORRAINE: It's not... It's kind of what they call a new university. It's like... I think it's the 1970's, which is a very new university. Old universities are like 2, 3 hundred years old.
210. CHARLIE: Yeah. Because we still kind of have this like generic, just I don't know, tables and chairs.
211. DAN: Even the creative spaces. All the other... are going to stand up for this...
212. CHARLIE: We'll be mocked! That's the thing, it's just through... by and if this is doing... I wouldn't do... it's [CS2]. I'd call it...
213. LORRAINE: So, you don't feel this is an art...

214. DAN: Yeah. This is just a lecture room.
215. CHARLIE: ... you go to Studio L, it's for the only [inaudible 00:18:15] actually go, yeah, [inaudible 00:18:17] this is [CS2].
216. DAN: Yeah.
217. VALERIE: It's the same as like, the [----- Building].
218. DAN: Yeah.
219. ROSE: Yeah, it just all feels very, um, temporary, and I've always just it very temporary. Like, oh, one day. One day it will be great. Like to me that's how it sometimes it comes across. It's like, "Well, this is just what we've got for now."
220. VALERIE: Yeah, this is our working program.
221. CHARLIE: It's a classroom before it's a studio.
222. DAN: Yeah, definitely.
223. CHARLIE: Yeah, I think it's important to have a good, like, like you guys have back at home, because it's like, if you're a student, you know, you obviously kind of study, you like kind of get it... A lot of people don't actually have a place to sit out somewhere at home, and you rely on, the institution you go to, to support you and push you and figure it out, but like...
224. LORRAINE: Do you think it makes a difference that we share spaces with education classes then?
225. VALERIE: Yeah.
226. CHARLIE: Yeah.
227. VALERIE: Because I think that's why, isn't it? Because we don't have the room to have um, like the university doesn't have the space to give us our own thing. We share this because it's the arts and education. We share this with the education students and that's why they can't change it or whatever.
228. ROSE: Even like the Mac clubs, like the Mac club's a space that's really just pushed

towards up creatively, but it's just so stark, like...

229. LORRAINE: Would it make a difference in this year if we got a lot of visual stimulation, posters or...
230. CHARLIE: Yeah.
231. ROSE: Yes, it would break...
232. DAN: How about like a couch? A couch that we can just... need a break from the table let's just go sit on the couch...
233. VALERIE: I feel like if the tables were just set up differently, that would make a big change.
234. DAN: Yeah, I think a couple posters, a couch...
235. CHARLIE: Yeah.
236. ROSE: Or like a coffee table. I really liked that... way that the couch with the coffee table - that just was like, that'd be great!
237. DAN: It's like the sort of hangout zone, and then okay, I've had my little break, I'm going to get back to working now. So...
238. ROSE: But even like, you know, when you're collaborating with you know, at your desk, and you're talking with friends and stuff, like it'd be great to do that over on a couch rather than sitting on like these...
239. VALERIE: Or on the floor, I like being on the floor.
240. DAN: Oh, I hate being on the floor. I've got the worst back for floors.
241. LORRAINE: ...rather not get on desk, what does that say to your senses, or like if you move into like a couch or something or on the floor... How does that benefit you?
242. VALERIE: I just find it like very like, being at these tables, very formal. And even when you're friends, you can't really just... And it's also difficult moving around, like with your laptop you want to show your friends and you don't have a..., there's a lot just, I don't know.

It's...

243. ROSE: I think it's more casual with your...

244. CHARLIE: Yeah...

245. LORRAINE: Yes, it's more casual what so...

246. ROSE: And if you... if you're being creative, it's gotta be both, so you kind of have to feel physically relaxed to do that. You don't feel...

247. LORRAINE: I actually spent time over in Amsterdam, at the Gerrit Rietveld Academie, which is a very famous graphic design institution. And um, they have one table in a room like this size. And it's whoever gets in first gets the table. And everyone else is working on the floor or on the walls. And it was actually really interesting, because it's like oh, you don't need any furniture and you've got the rest of the space and so I was like, "Hm." You know what I mean? It's quite interesting.

248. ROSE: They probably swapped as well.

249. CHARLIE: I think like a lot of people fade out towards, you know some other classes and stuff. Definitely... I've seen it like over the last two years. You get pull out week and then everyone starts to like, sizzle out. And I just don't think it's... I think the content really interesting, I think all the teachers are amazing... I just think it's like... it just comes down to like what the space that they're in. That's why I was doing mine, because I literally sit next to people and they'll leave because they can't work here or something like that.

250. LORRAINE: Yeah, okay, that's really interesting. Thank you very much. Okay so now reflect on your own documented footage, to what extent do you feel like you were affected by what you've seen from your own and other people's footage here?

251. VALERIE: I think it just points out to me like... Everything that I'm feeling. Like I feel it but I can't put it into words why, and then you see the footage, and you're like, oh that's why. Because I don't like the red or in...and it's, I don't know like, that corridor, I just can't stand it. It's like red and grey and white and it's ticking, that clock.

252. CHARLIE: It's so long.

253. VALERIE: And it's just like...

254. CHARLIE: Especially when you see when someone comes this way, and he's just like... and just keep walking past him so, every time, every time, it's like "Oh." Just got to build up to it.
255. LORRAINE: Okay, so visually, it changes perspective as well. Okay.
256. VALERIE: And I'm kind of looking at those as well. Like I see the 8 in sort of different view or feeling. When in [CS2] because I haven't had fun messing around in life when I'm like... ever. But he does. So, you do realize that people have a different..., whereas Rose's will get more similar to mine.
257. LORRAINE: To yours.
258. VALERIE: So, you kind of see, like, yeah, at least some people.
259. ROSE: But that's not a perspective on spaces...
260. DAN: Well, a lot of people, like... Because, um in their... and everyone's like can I come in? Like people find Studio L intimidating.
261. ROSE: Yeah.
262. DAN: And I totally did as well. But I started making friends at... so once you get in there...
263. LORRAINE: Do you think it makes a difference if you start making friends within a space?
264. DAN: Yes. Yeah, definitely.
265. LORRAINE: Okay.
266. VALERIE: Like I'd never step foot in there, first year, or so.
267. ROSE: No.
268. JACK: Well, it's not really open. It's more of like a... it's a studio, it's not pitched for everyone. It's meant for people doing their hours and to working. Like if it was invited as an open space, it wouldn't be a studio. Like it's a commercial studio.

269. ROSE: You really can't just go wandering in.
270. DAN: Oh, I did.
271. ROSE: People look at you. Like if it's first years or whatever, people will sort of look at you and be thinking why is she here?
272. VALERIE: And then you know they kind of just go back to what they're doing, so you want to go...
273. DAN: I think it's open for third years. I think you used to go whenever, but they definitely don't promote it.
274. LORRAINE: Third years seem more confident for a fortune space and using it.
275. VALERIE: But I think it's because they've either done their hours or they're about to do their hours, or like they're going to work in the space, so. Or, once you've worked in the space, you kind of know how it works, and you know [Tutor] and you know [Tutor], so you feel more comfortable to be there. Like, I think if you know, third years didn't actually work there, some would still probably find it really confronting.
276. LORRAINE: Do you ever use the library space for working? Because it's got quality sofas... It's very communal...
277. VALERIE: You never get a space.
278. CHARLIE: First year. First year I used to.
279. ROSE: I haven't been in the library in so long.
280. CHARLIE: First year I used them. I used to love going to the library in first year.
281. DAN: It's a grip of students.
282. VALERIE: Yeah, that's what I feel like.
283. LORRAINE: You think it's a grip of...

284. VALERIE: Yeah, it's like, why are you creative when you're doing it. How dare you?
285. DAN: Well, it's kind of funny, because like, when I went to library, because I did in all of first year when I was doing like this artistry classes, I went straight to the cool comfy couches surrounded by movie posters, and I used to sit there, so now, I'm like, I brought a laptop to study. Like I hated going upstairs because it was so quiet. Like sometimes I did, but I think it's just more fun to be downstairs. Because I kind of like being social.
286. LORRAINE: Especially the library looks great, you know, all the pods and all the hockey stuff...
287. VALERIE: It's really hard to get a space.
288. JACK: Yeah, actually I go there...
289. ROSE: ...so busy.
290. JACK: Um.
291. ROSE: ...one time and there's so many people in there all the time.
292. LORRAINE: Okay.
293. CHARLIE: It's all the way over there, where [----- Building] is...
294. JACK: Weekends before.
295. LORRAINE: Yes, [----- Building] is located further away.
296. JACK: Whole lot of stairs to get there...
297. ROSE: Also, I wouldn't go there until like I had a theory. Like I only went there if I had to theory something. Because like when I was doing mapping the modern, mapping the post-modern. But if like I was doing, like...
298. LORRAINE: You don't hang out there to do...
299. CHARLIE: No.

300. LORRAINE: ... stimulation...
301. CHARLIE: Like I just went there for a full day on the weekend, like a Saturday and a Sunday, and did like action research. And I felt like it was really good to work in.
302. ROSE: Aren't there like, gangs in there as well?
303. CHARLIE: Yeah, it's...
304. ROSE: Like gangs of people. And it's like, because some of my friends are doing business and work hours and stuff, they're always at the library, they're always hanging out at the library. There's like 15 of them all, like sitting together. If you're in there with like one or two other people, you're just kind of like, oh, well...
305. VALERIE: People look at you like, why are you in here?
306. ROSE: ...I've got no other centre! And yeah, everyone kind of looks a bit much.
307. VALERIE: I feel like it's really... like what you said. It's like, for [CS2] students.
308. CHARLIE: Sound so cultured. Yeah, it's pretty gangs...
309. VALERIE: I want [CS2] students, but we've got those weird like, we're [CS2] students and we're [parent university], and I don't know who to identify with because I don't identify as like, a [CS2] student. And I don't feel like I identify as a [parent university] student. I'm in a bit of a limbo right now.
310. LORRAINE: Because you're third year? Maybe first year I thought that would be the perception you know, but third year?
311. VALERIE: Oh, I've felt it the whole time.
312. LORRAINE: Oh really?
313. VALERIE: Yeah, yeah. Because I sort of don't even know what to... I don't know what to write when people say where do you know, I say, "[parent university]" but then you don't... Because you don't say [CS2], and they go, "What's that?" Like, where's that?
314. JACK: It's like [CS2] [parent university].

315. CHARLIE: I don't even know who I am anymore. It's terrible.
316. DAN: So, deep here, so funny.
317. VALERIE: But it can get like that.
318. CHARLIE: Just questioning my whole existence now.
319. LORRAINE: I kind of know where you're coming from. Because I have to say I'm [Institution 1] and [Institution 2], you know, so when I go to conferences, it's like, they say put down institution name, and I'm like, "How am I going to fit all these on here?" You know, it's like...
320. CHARLIE: All the abbreviations.
321. DAN: We'd put institution name, like the edge room or home.
322. VALERIE: Yeah.
323. CHARLIE: Yeah, that's...
324. VALERIE: Because I slipped onto it with like, the photo, media and art, like they're using that actual space. The graphic design's mainly been in this area, and I don't find this is [CS2] at all, and so when I go there... the only time I feel like a [CS2] student is when I do like the screen-printing elective and I'm actually getting my hands dirty. I know it's weird, but it's just the way my brain works.
325. DAN: So, this is like, this is a building that's like hey [CS2], am I cool yet? Hey, look at me, I'm over here, can I join your group now? It's like, no, you can't.
326. LORRAINE: I'm going to make that my mission for next year. I'm going to adopt our space and probably lots of trouble, but hey. So, how's these video reveal anything to you about yourself or your practice, your creative practice? What do they say to you about your own creative practice? That doesn't help, does it? Yeah, no there's no kind of hand-driven videos there that are doing drawing or doing painting or there's nothing at all, is there. Right, okay.
327. DAN: In studio L.

328. LORRAINE: So, the missions of previous weeks... sorry?
329. DAN: Oh, like, I did little bit of like... I was drawing and cutting and stuff.
330. LORRAINE: Yeah, you were kind of starting to do creative stuff on the film, and yeah it was interesting. It was still never sort of your process, we saw the end product, or what's in progress, but the actual you...
331. DAN: Yeah, well, it's kind of tricky because I was trying to photocopy but it's like, I need all my hands to this and it's like "Eh..."
332. LORRAINE: And something else that's come to light this week that I spoke a lot about with my supervisor, is that there's no team-working, no group working. You're all... you don't work together do you?
333. DAN: I think that's like feedback, like what do you reckon, and then okay, sweet, and go back in and keep doing stuff.
334. LORRAINE: So, there's no teamwork...
335. CHARLIE: I actually did. I did group work with people. I mean, not with other students...
336. LORRAINE: At Uni?
337. CHARLIE: Yeah, I meet them at studio L to work on stuff that I don't have the skills on to do.
338. LORRAINE: Okay, that's good. Right in relation to the previous week, since the activities, how does this visual task rate, do you think? Was it easier or more difficult to think about or do you... was the sensory aspect reveal more or less about vision in this. You know, what's here, what's not here. Does it tell you about the visual side to the campus.
339. VALERIE: I think so.
340. DAN: Definitely.
341. VALERIE: I think it shows there's a real like, there's a difference. There's a real contrast than [parent university].

342. LORRAINE: Yeah, between the... and then [CS2] and...
343. VALERIE: And there's like... but then here and then... Yeah.
344. LORRAINE: Okay, then that's fine. Um, what else have we got here? So, to spread your thoughts of using self-directed films as a research tool to generate evidence. Would you use it again or would you use it... you know, if you had more thinking time, or say if you had all five days this week. Would you have used it more as filming tool?
345. ROSE: Probably, yeah. If you can remember to do it. And also, if it's not... making you not able to do what you're trying to do. Because like you said, we're trying to...
346. DAN: Yeah. Like, yeah, I always found like the beginning thing was interrupting my process. There's been times where I've been like, sewing, and I was trying to film a video and then messing up a lot because I couldn't focus because I had to keep stopping the film, like I couldn't be in that train of thought.
347. VALERIE: It's kind of like you need to be in pairs or something?
348. DAN: Yeah, I would need someone to film me.
349. LORRAINE: Would that make a difference if I set you up in teams to do filming?
350. DAN: Yeah, I think so.
351. LORRAINE: Then you'd actually probably...
352. DAN: Get us like, those big cinema cameras, and we'll just like, film ourselves and another.
353. LORRAINE: Okay, I think what we'll do right now then, is I'm going to show you guys a film that we made, okay? And then you just...
354. DAN: We're about to get shredded.
355. LORRAINE: ...selfie sticks...
356. DAN: Yeah, I was like, I feel like if I had a GoPro® on my head the time, I probably would have zoned out and would have turned...

357. LORRAINE: How about if I gave you guys all GoPros®, would that be a novelty thing? Because that's the thing we found in [CS1], was oh, they're all giggly and oh my god this is so much fun and...
358. VALERIE: And it's not actually showing what the...
359. DAN: Yeah.
360. LORRAINE: And it's not actually showing the day to day. So, that's why I was like, oh I'll give you the choice to um...
361. DAN: I had mine, I just kept forgetting to bring it because I was like, "Yep, going to go do some work," and I'm like, "Dammit, I forgot it..."
362. JACK: You're just full of excuses...
363. DAN: Valid excuses.
364. LORRAINE: 2 minutes and a quick discussion and I also want to show you our copy of what we're working on for this PhD now. It's actually what we're doing. And I'll show you where it's going next. Because I really want you guys to feed into the creative practice that I'm doing as well, and we'll kind of create something together.
365. DAN: Cool.
366. LORRAINE: And so, I'll show you that after this.
367. VALERIE: Story of my life. Lists.
368. DAN: Lists? To-do lists?
369. LORRAINE: Sorry.

18.8 TRANSCRIPT / Week 6: Cross case focus group

11th September 2015.

Studio G.

18.8.1 Part 2: Case Study 2 view Case Study 1 GoPro® data

1. VALERIE: I even like the staircase.
2. DAN: There's silver dots on them.
3. TV Audio: "Hi!" "Hello!"
4. DAN: So, friendly, you say hi to everybody.
5. TV Audio: "Hello Mr... Say hi in the camera! Hello!"
6. DAN: So, jealous!
7. VALERIE: I know!
8. VALERIE: So, are these your students?
9. LORRAINE: These are fourth year students in [Case Study 1].
10. VALERIE: And they make tea while they're here?
11. DAN: That's so cool.
12. VALERIE: It's very quiet though. It's impressive.
13. LORRAINE: I think it's just overwhelming. It's just about nine, ten o'clock in the morning.
14. VALERIE: Yeah.
15. DAN: Oh man. This is so cool.
16. LORRAINE: This is a design piece that we gave in multiple lectures, but the work of...

17. VALERIE: That guy spoke.
18. LORRAINE: Yes, that's her Snapchat® meme, what was a...
19. LORRAINE: You make it then.
20. DAN: Yeah. Can't be good.
21. CHARLIE: I've had had the whole process of making tea.
22. DAN: Yeah.
23. LORRAINE: Takes forever.
24. JACK: Yeah, it's so good.
25. DAN: You're always making tea and then go off... I always forget about my tea. I'm like, "No!"
Because it's really cold, and I go make another one.
26. LORRAINE: This is the case room I was telling you about...
27. DAN: Oh my god, look at that. So, much...
28. LORRAINE: Yes, that's where we work in. The other tray's filled with type.
29. DAN: Oh.
30. ROSE: Dammit.
31. DAN: No!
32. LORRAINE: And that side where he's always at and he's a technician, he's a specialist about
these things.
33. DAN: That's very cool.
34. LORRAINE: So, behind him is an old Heidelberg machine, so printers with big rollers. This is
our corridors.

35. DAN: Yeah, I would think.
36. VALERIE: So, it must have...
37. LORRAINE: Yeah, or it must be like the most perfect person in the world. So, she was actually doing it for our design brief.
38. DAN: Is this like on his chest or something?
39. LORRAINE: Yeah. It's [the camera] on his chest, hanging on.
40. CHARLIE: Oh, I got that straight away.
41. DAN: Yeah, straight away. Pretty cool.
42. VALERIE: Look at how much space there is.
43. DAN: Multiple rooms to give... Sounds cool.
44. CHARLIE: Yeah.
45. LORRAINE: This is their library.
46. DAN: Oh.
47. ROSE: I already like it.
48. VALERIE: Red as well, look at the red!
49. DAN: It's only design and art right [a dedicated library]?
50. VALERIE: What? Oh my god.
51. LORRAINE: Sorry? Only art school. Uh, it's a three, two or three story... Yeah, you don't get that here? Give you keys and stuff?
52. DAN: Not to the library.
53. ROSE: Not like that.

54. VALERIE: They have their own... Own library.
55. LORRAINE: Yes, just our school has got its own library.
56. DAN: That is seriously...
57. LORRAINE: And it also has the archive library, the old one, which is filled with priceless books. You can go into that one as well.
58. CHARLIE: What's the level of like...
59. DAN: I don't understand. Yeah. Oh, I'm go getting hungry now.
60. VALERIE: I know!
61. DAN: It's like I haven't had lunch, I want that.
62. VALERIE: So, much laughing. Like they're all friends in that room, I'm jealous.
63. DAN: It's a friendly environment, so you can walk around and laugh at each other.
64. LORRAINE: ... walk around the studio.
65. JACK: I wish he tripped and just spilt it everywhere. Spills a bit of soup on the counter.
66. VALERIE: There's so many couches.
67. DAN: It's getting...
68. LORRAINE: That's me, that's me!
69. DAN: Shining. Stream camera! So, cool there.
70. LORRAINE: Oh, that's me again.
71. DAN: No, no, no!
72. ROSE: It looks a lot bigger than the photos.

73. DAN: Yeah. This is a wide-angle camera. So, they've put in...
74. CHARLIE: You love it, their very crafty space.
75. DAN: Yeah, I might it too.
76. LORRAINE: Okay, what's your thoughts about that footage?
77. ROSE: Um, that just makes me so jealous. It's insane.
78. DAN: Yeah, I want to go there!
79. LORRAINE: Why?
80. ROSE: I want to go there, yeah.
81. LORRAINE: Some of the key things you're saying, they were friendly, and they talked to each other for laughter, for space, for couches.
82. DAN: I think it's good that they're like... I think it's cool like they're in spaces but they're not like huge walls. So, you can just lift up your head and be like, "Hey, what's up? What are you working on?"
83. LORRAINE: So, you can just show...
84. DAN: Yeah, like you can still sort of like talk to people you're not completely like walked off everybody's.
85. LORRAINE: And also, what you said about tea-making.
86. JACK: Mmm. It seems very crafty to me.
87. LORRAINE: Crafty.
88. JACK: For a design studio.
89. LORRAINE: It was, wasn't it?
90. JACK: Um just a lot of paper and stuff...

91. CHARLIE: You try to be more arty as a person, designing the....
92. DAN: I meant this is my take on...
93. VALERIE: It really depends on what kind of design. Because to me, I'm like, "Ohh..."
94. DAN: Yeah, sure.
95. VALERIE: There's so much things to touch!
96. DAN: Yeah, exactly. It's just person...
97. LORRAINE: There's a lot more things to touch in that space than here. Even the live one.
98. ROSE: Yeah, I like the um, I like that you can tell that it's a design space and crafty, but there's still um, there's symmetry in those little areas. I think for me, L's just a bit higgldy-piggldy, like...
99. LORRAINE: So, you think there's more structure to this studio than?
100. ROSE: Yeah, I like the structure of it, like there's still everyone has their own little space and they have it decorated the way they want it.
101. LORRAINE: So, you think that space fulfils sensory needs more than what you guys have.
102. ROSE: Yeah.
103. VALERIE: Oh yeah.
104. CHARLIE: Yeah.
105. LORRAINE: Right. If you could list the sensory needs that are fulfilled, what would they say? Sorry, sound?
106. VALERIE: Um...
107. LORRAINE: What difference to them with you, with sound?

108. VALERIE: I think it's not as like... silent.
109. DAN: Yeah, it's like silent. I like it.
110. VALERIE: Just kind of ambient noise.
111. CHARLIE: I like hearing other people working and doing their things.
112. VALERIE: It's not too loud but...
113. ROSE: I think the biggest thing I noticed is that everyone's studio work, like everyone was comfortable doing what they were doing. No one looked really like they didn't want to be there or... they were all talking to each other, they were all happy to talk to each other.
114. LORRAINE: Okay.
115. ROSE: Whereas here, quite often, I feel uncomfortable with that.
116. LORRAINE: Okay.
117. ROSE: It's really quiet all over, there's no talking.
118. LORRAINE: So, it's either too loud or too quiet. That's a nice ambiance, if you're chatting or just general...
119. ROSE: In this... In third year, I don't know though. If I was sitting next to them at a table or something, I'd feel awkward to talk...
120. VALERIE: I can't name most the people in our year.
121. ROSE: If everyone knew each other...
122. DAN: I'm just really bad with names.
123. ROSE: But yeah, not even that, like I'm bad at names, but I couldn't even go...
124. DAN: "Hey you!"
125. ROSE: Yeah.

126. LORRAINE: Okay. So, right, sounds, what was all in touch? You just said paper, more crafty...
127. ROSE: Like the couches.
128. LORRAINE: Couches, that's kind of it, that's all there is for touch and feel and comfort.
129. ROSE: Yeah. And I didn't see concrete floors.
130. LORRAINE: Sorry?
131. VALERIE: Food and stuff.
132. LORRAINE: And the food and tea, and...
133. VALERIE: And you can go and get foodies...
134. LORRAINE: So, that's sort of smell and taste as well, isn't it. Because you've got access to the cantina. And they can make tea and eat in their studio.
135. DAN: Mm-hmm, yeah.
136. LORRAINE: You know. Would you feel comfortable bringing soup into this one?
137. VALERIE: No! And also, to get food, you have to walk like ten minutes.
138. DAN: Other side of the campus.
139. ROSE: I think also like there's carpet and stuff. If there was all concrete floors... because if I spill something, well, I just clean it up.
140. LORRAINE: So, you feel as though carpet kind of means you've got to keep it cleaner?
141. DAN: Yes, definitely.
142. ROSE: Yeah, like the...

143. LORRAINE: Okay, that's interesting. Smell, we've said about tea and food. What other kind of smells do you perceive would be in that space?
144. VALERIE: Can you smell like paints and glues and...
145. DAN: Yeah, that's what I was...
146. VALERIE: That seems what crafty people would have about their work.
147. LORRAINE: Okay. And what sort of other things?
148. VALERIE: The light?
149. LORRAINE: Vision?
150. VALERIE: Yeah?
151. LORRAINE: Vision and bring it into that studio, the light? So, it's nice a white.
152. DAN: Yeah, it's really bright.
153. VALERIE: And there's a lot of natural light, with the windows, I thought that was really beautiful.
154. DAN: Yeah, I did too.
155. VALERIE: And I was like, oh, there aren't that many lights...
156. CHARLIE: Especially here.
157. LORRAINE: So, it's not artificial lights. You feel it's more artificial light in here.
158. VALERIE: Oh yeah.
159. CHARLIE: I've done the high roof, that was... I liked that.
160. LORRAINE: Okay.
161. DAN: They had lockers as well.

162. LORRAINE: Yeah, and lockers as well. Why is that good?
163. DAN: Just so you can leave stuff here, you don't have to bring all your stuff, like...
164. CHARLIE: Like I don't like carrying around this big book with all my actual research stuff, and we've got so much in there. And it's just like, okay, I want to leave it.
165. DAN: Or even the fact of like, I've got to shoot stuff, and you're virtually got to pile up my phone, and I've just stacked like stuff, and it would be really cool to out there like, have your own locker for Uni to keep it.
166. CHARLIE: They used to but I think they're mainly for like the art kits, but they got rid of them pretty quickly. They weren't around for long.
167. LORRAINE: Ah okay. Then it's good that I'm researching that. I'm still in touch with them, I was speaking with them a couple of days ago, so I'm going to do more work with them when I go back again. But the thing is, they're going on their fourth year. And they stay together in this year group from year one to year four, and they all know each other. Nobody drops out at the third year, because everybody goes on to. Um, whereas, you guys, when you guys end the semester, it's... you know, I can't kind of get back in touch with your guys' email, we probably wouldn't certainly see each other face to face. You see what I mean? And also, here, because you've decided, you can't always remember everybody's name in your year group, because there's no structured year group, it's kind of all semesters.
168. VALERIE: Yeah.
169. LORRAINE: You know, which kind...
170. VALERIE: We have a lot of international students as well, so that's...
171. LORRAINE: Absolutely, coming in and out.
172. CHARLIE: And people don't come to class as well.
173. VALERIE: They're actually really changing it... People don't go to class.
174. DAN: Yeah, there's a lot of people I didn't see in the names that I used to see all the time.

175. JACK: It's almost like by the year. You used to see people, it's crazy.
176. VALERIE: Yeah.
177. DAN: I'm like, are you still in this class?
178. VALERIE: Hello!
179. JACK: Or someone says hi to you, and you're like, "Hang on, who are you?"

18.9 TRANSCRIPT / Week 7: Smell & taste workshop

Friday, 18th September 2015.

Studio G.

Here a list of things I want you to sniff in the studio (if you can):

Carpet

Wall

Pencils

Mac keyboard & mouse

Phone

Table

Chair

Each others hair

Coffee cup

Old sketchbook

Fresh pack of paper

Library book

The air outside the classroom

The air inside 1.15

The air inside the PC/MacLab

The air inside Liveworm

Anything else you can think of...

Now can you try the same exercise using taste?

How will you interpret this task creatively? Work in pairs or a group and think about how you want to generate a creative output to represent and communicate taste and smell. You can create this in any possible format you think works. Will you generate something new or modify the existing smell & taste posters?

Reflective questions:

Describe your initial reactions to this task?

Before you started the task – what do you think would happen during this task?

Can you please each describe what you experienced during that task? Why?

Now you have designed a creative output - how do you feel about smell and taste in your studio environment now?

Could you explain further?

What do you mean by that?

Is there anything else you would like to say about this?

1. LORRAINE: Okay. This week is about smell and taste, okay? Up until now, I've kind of been steering the activity in regard to what the creative output might be. So, what I want you guys to do is, here's a list of things I want you to sniff in the studio today.
2. VALERIE: What? I see.
3. LORRAINE: Carpet, wall, pencils, Mac, phone, table, chair. These are all the things that have been coming up through the case study so far. Each other's hair, coffee cup, old sketchbook, fresh pack of paper, library book.
4. VALERIE: Are we going to be tasting these things?
5. LORRAINE: Well, the next line is, "Now you can try the same exercise using taste if you want. It can be perceived taste or actual taste."
6. VALERIE: Are we allowed to lick the walls in here and stuff? Is that a health and safety thing?
7. LORRAINE: I don't know. That's a good point, actually.
8. VALERIE: That's funny.
9. LORRAINE: So, that's what I want you to do. I just want you to walk through that list today, and see how you feel, sniffing, licking, or tasting. It's up to you guys if you want to do it or not, or it can be perceived, okay? But then I want you to interpret this task creatively. You can work in a pair, and think about how you want to generate a creative output to represent and communicate taste and smell. You can create this in any possible format you think works. So, whether you generate something new, or whether you modify the existing smell and taste posters that I brought in, that I started designing with regards to what we've been doing so far. I've brought the trolley in, so you know, there's paint there if you want it. Throw paint all over those existing posters, or... That's absolutely fine. Whatever way you can interpret taste or smell. There's butcher's paper there, post-it notes, anything at all. Spend some time considering that list, and sniffing or tasting it.

10. JACK: Okay.

11. VALERIE: So, with this one, do we write?

12. LORRAINE: It's up to you, if you want to write keywords, or if you actually want to draw. You know how we've been working with visual codes. It's entirely up to you how you want to represent what you think about each of those things, and then we'll try and turn it into an artwork before the end of today.

13. VALERIE: We're going to look like complete weirdos.

14. LORRAINE: Well, that's why I shut the door.

15. VALERIE: Yes. I hope no-one just randomly walks in in the middle of this.

16. LORRAINE: Is that okay?

17. VALERIE: Yes.

18. LORRAINE: Is there anything you want to ask? Do you want to give it a go?

19. VALERIE: Yes.

20. JACK: Yes.

21. VALERIE: Sure.

22. LORRAINE: Okay, cool. I won't think your weirdos, because I've set the task.

23. VALERIE: Yes, exactly. This would have been cool if we had like everyone here.

24. LORRAINE: Yes, that's what I was hoping, it'd be a bit of a giggle as well.

25. VALERIE: Yes. Okay, well, I'm going to get started.

26. LORRAINE: Okay.

27. VALERIE: Is this considered the wall, or is this a...

28.LORRAINE: It's up to you.

29.VALERIE: Okay. I'd better not smudge foundation on everything with my nose.

30.LORRAINE: I'm going to be photographing you as you're doing this, is that okay?

31.VALERIE: Okay.

32.LORRAINE: Yes. But this is just- yes.

33.VALERIE: -on the floor or anything. This doesn't smell like anything.

34.JACK: Start with the carpet, I suppose.

35.LORRAINE: Yes.

36.JACK: I can't- I don't smell anything there.

37.VALERIE: No. So, hang on, did you say on this, we are-

38.LORRAINE: You can either generate something new, or you can modify, add to, destroy...

39.VALERIE: Okay.

40.LORRAINE: Make 3D sculptures out of bits of paper, it's entirely up to you.

41.VALERIE: I want to destroy things.

42.LORRAINE: Well, these are work in progress, these are just cheap off-cut prints, so don't worry too much about... You know, they're going to be printed again and again. I get them for free with Andy's work, so I wouldn't worry. But that's just the things that I've lifted so far, some of the comments that you guys have made.

"I don't think it really has a smell."

"There is no distinct smell."

You just said that just now, as well. I've made a list of things that I think would be nice to smell in the studio, like gouache paint, charcoal, white spirit. But we don't... That's why they're scored out.

43.VALERIE: Just smells like a room.

44.LORRAINE: Yes, exactly.

45.VALERIE: What's that thing called? Is that a cork-board or something?

46.LORRAINE: Yes, I think it's kind of a pin-board. I don't know what the surface is, though.

47.VALERIE: Kind of smells like apples, it's really weird, but that's what I think.

48.LORRAINE: Okay.

49.JACK: Do you want to taste the Mac keyboard?

50.VALERIE: Yes.

51.LORRAINE: You might need a tetanus shot after it. (Laughter) Sorry about that.

52.VALERIE: That smells like perfume, because someone's been sitting in it. That's really weird.
That's kind of cool, actually.

53.LORRAINE: In Scotland, obviously we have a lot of rainy days, and you can actually smell-
you know when everyone comes in wet?

54.VALERIE: Yes.

55.LORRAINE: And you can smell the rain.

56.VALERIE: Wet clothes and stuff.

57.LORRAINE: Yes.

58.JACK: I don't know how to describe the smell.

59.VALERIE: I know. So, should we try- we're trying to describe it, aren't we?

60.LORRAINE: Yes, because we want to interpret it into artworks. So, how do we interpret those
things?

61.VALERIE: How do I say a chair smells like perfume? Can I just write it?

62.LORRAINE: Yes, you can write it just now if that helps, and then we can come back to that.

63.VALERIE: Actually, I'll put my hair back.

64.LORRAINE: Remember there's other kind of artists' materials you can smell here as well, like the paint, and- well, don't sniff too much glue. Hi, ___[0:06:04]. I'm in the middle of a recorded session at the moment. Sorry, is it something quick?

65.JACK: I've got some problem with the ___[0:06:16].

66.LORRAINE: Oh, yes?

67.JACK: You want to record everything you ask?

68.LORRAINE: I'm recording a session just now for a case study. I'm filming it and recording sound, so I need to go and watch that. Can we talk about it on Monday? Did you get my letter I typed for you?

69.JACK: Yes.

70.LORRAINE: Yes.

71.JACK: I got this one, and I've done this one.

72.LORRAINE: Yes.

73.JACK: I remembered that you told me to fix the letter or the small people.

74.LORRAINE: Yes.

75.JACK: That's why I've got some problem with the photograph.

76.LORRAINE: Right.

77.JACK: And I go to the ___[0:06:43] with it, [like I see you], to this person.

78.LORRAINE: Okay. Email me what you want me to say. Do you want me to get in touch with Christine?

79.JACK: Yes.

80.LORRAINE: Right. Email me what you want me to do, and I'll try and do that today for you.

81.JACK: Christine?

82.LORRAINE: Christine. Yes, okay. So, email me what you want, and I'll do it today, okay? I'll try and do that.

83.JACK: Thank you.

84.LORRAINE: Email me what's going on.

85.JACK: Yes.

86.LORRAINE: Okay, see you later.

87.JACK: This reminds me of when I used to get fresh pencils at school, at the start of the year.

88.LORRAINE: Yes.

89.VALERIE: Yes.

90.JACK: "Mum, can I get some pencils?"

91.LORRAINE: Yes, that's it.

92.VALERIE: Yes.

93.LORRAINE: They're so lovely when they're new, you don't want to use them, because, you know...

94.JACK: Yes.

95.VALERIE: I'm sorry, I just read, "Each other's hair." What?

96.LORRAINE: I don't think I washed mine, so...

97.JACK: I haven't.

98. VALERIE: Has anyone got a coffee cup?
99. LORRAINE: I meant to bring one, sorry.
100. VALERIE: Well, I'm assuming that would smell of coffee.
101. LORRAINE: Do you want me to get tea bags?
102. VALERIE: No.
103. LORRAINE: I've got tea bags in my office.
104. VALERIE: No, it's all right. I'll put coffee down. Old sketchbook. Do you have a sketchbook?
105. LORRAINE: Oh, I meant to go and get mine. Hang on, I'll get my old one.
106. VALERIE: Okay. Does this smell of library books? It doesn't smell of anything.
1. Oh, here goes.
107. JACK: What did you put for the table?
108. VALERIE: I put 'nothing'.
109. JACK: Yes.
110. VALERIE: That's the only one I've written 'nothing' for, like it doesn't smell of anything.
111. JACK: Maybe we have to scratch the surface.
112. VALERIE: Does it smell different? Can you smell anything?
113. JACK: I'm not sure if I tricked myself, but it did seem to smell different.
114. VALERIE: Really? Might, actually, when you think about it. I don't know, that smells like...

115. JACK: It's probably just my smell going on to the table.
116. VALERIE: Yes, it could just be the smell of your fingers.
1. I don't know how to describe this smell.
117. LORRAINE: This sketchbook is from the 1990s, when I was at art school, so it should stink.
118. VALERIE: Okay.
119. LORRAINE: And this has just arrived, it's brand-new paper samples, so we'll see what they smell like.
120. VALERIE: Oh, this smells nice.
121. LORRAINE: It smells nice? Why does it smell nice?
122. VALERIE: I just love the smell of paper, and books and stuff. It's like my favourite smell. This smells really old, you can tell it's old.
123. LORRAINE: See what they smell like. They're straight from the printer.
124. VALERIE: Okay. Oh, that's good.
125. LORRAINE: Why is that good as well, compared to the old sketchbook?
126. VALERIE: It smells probably cleaner or something, I don't know.
127. LORRAINE: It smells what, sorry?
128. VALERIE: Cleaner.
129. LORRAINE: Cleaner.
130. VALERIE: Or something. So, it's kind of like more of a simple smell.
131. LORRAINE: These are new business cards that just arrived, as well.
132. VALERIE: Smells more like wood or something.

133. LORRAINE: Okay.
134. VALERIE: Rather than people, which is kind of what you can smell on the sketchbooks.
135. LORRAINE: So, you can actually feel or smell the people's input on a sketchbook?
136. VALERIE: I think so. And kind of the library books, as well, because it's been touched by so many, or so many times. Whereas that's really new.
137. LORRAINE: You can sniff your own laptop, as well. Can you smell anything, you know, with your own smell?
138. VALERIE: It smells more plasticky than the Mac. The air inside. It smells like... It's actually-
139. JACK: It's very hard, when the smells aren't very strong.
140. VALERIE: Yes, there's actually not much smell here.
141. LORRAINE: So, it's more difficult when the smells are strong- right, okay.
142. VALERIE: It's more that it's not fresh. Air-conditioned smell, I think, something like that. Kind of closed. The air outside, like, as in outside, outside?
143. LORRAINE: Yes.
144. VALERIE: It smells like rain today.
145. LORRAINE: And then we can always pop over to the studio L, and see what the smells are there.
146. VALERIE: I hate the smell inside studio L.
147. LORRAINE: Why?
148. VALERIE: Usually you walk in, you can smell that there's so many people in there.
149. LORRAINE: Right, okay.

150. VALERIE: You adjust to it, but when you first walk in, you're like, "Ew."
151. LORRAINE: Yes.
152. VALERIE: Okay, I've done everything except hair, because I know you've got smelly hair. Oh, it smells nice.
153. LORRAINE: Thank you.
154. VALERIE: It smells like hair, though. Hair and shampoo, I'd say.
155. LORRAINE: Okay. Do that again, Jack? Okay.
156. VALERIE: I don't know if I've written anything that's that helpful.
157. LORRAINE: That's all right, because you guys will get together in a minute, and see what you want to create.
158. VALERIE: Okay. Now are we going to-
159. LORRAINE: If you want to, or if you're happy kind of knowing what those smells are.
160. VALERIE: Should I just write them down, because I know what they are?
161. LORRAINE: Yes, if you're really kind of familiar with the space already, just write them down. That's another point, actually. In Australia, you guys wear sandals a lot of the time. Do you smell feet in here?
162. VALERIE: In studio L, I do.
163. LORRAINE: In studio L?
164. VALERIE: And here in the Mac labs, I do.
165. LORRAINE: Right.
166. VALERIE: I can smell like sweat or whatever.

167. LORRAINE: Okay, because that's not a thing we normally have in the Scottish studios, I must admit.
168. VALERIE: Yes.
169. LORRAINE: You can smell the cold more over there. You know, if it's a frosty day, you can smell it inside and out.
170. VALERIE: Yes. Okay, I'm done.
171. LORRAINE: Okay.
172. VALERIE: I think.
173. LORRAINE: Anything else that you want to add to that list, that I've not included?
174. JACK: [Not at the moment 0:14:38].
175. VALERIE: Oh yes, actually. I'll sniff that as well.
176. JACK: It's the strongest thing on ___[0:14:51].
177. VALERIE: It smells of nothing. I thought it would smell like pens. You can't smell it at all.
178. JACK: That's it.
179. VALERIE: Smells a bit like carpet, actually. There you go.
180. JACK: So, is it good that everything's kind of neutral smells in here? Or is it like-
181. LORRAINE: So, is it positive or negative smells?
182. VALERIE: I don't know. They're not stimulating.
183. LORRAINE: No, they're not stimulating.
184. VALERIE: I guess that's the point, isn't it?

185. LORRAINE: What would be stimulating, then, for smell?
186. VALERIE: Creative stuff.
187. LORRAINE: Creative materials?
188. VALERIE: Like I was saying, yes.
189. LORRAINE: So, have you smelled any of the stuff on the trolley?
190. VALERIE: Oh, yes, actually.
191. JACK: Like paint and stuff?
192. VALERIE: Paint, oh, I love that smell.
193. LORRAINE: I'll get in trouble if these photos are ever released. Sniffing paint and glue.
194. VALERIE: Oh, I put my nose a bit too close to that, actually. Yes, I like that smell.
195. LORRAINE: Okay.
196. VALERIE: That's it. Oh. I don't want to get that on my nose. Oh, this tub smells nice.
197. LORRAINE: What's in the tub?
198. VALERIE: Paintbrushes and watercolour paints.
199. LORRAINE: Okay.
200. VALERIE: That smells like mustard to me.
201. LORRAINE: Mustard?
202. VALERIE: I don't know why. Sniff that and tell me- that reminds me of MacDonald's burgers.
203. JACK: Yes.

204. VALERIE: Tomato sauce and mustard, or something.

205. LORRAINE: Why?

206. VALERIE: I'm not sure, because it's kind of-

207. LORRAINE: Oh, it's quite- yes, I see what you mean.

208. VALERIE: It's kind of like sharp, or something.

209. LORRAINE: Yes.

210. VALERIE: In a zingy way.

211. JACK: [I wonder if the blues smell different 0:17:30].

212. VALERIE: Yes, I really like this smell.

213. JACK: Here's some more.

214. VALERIE: Smell the rainbow.

215. JACK: Taste the rainbow.

216. VALERIE: Yes.

217. JACK: Well, we haven't tasted anything.

218. VALERIE: I think it's really cool that coloured pencils smell different to lead pencils.

219. LORRAINE: Why's that?

220. VALERIE: Well, it's because whatever the colour's made out of isn't lead.

221. JACK: Tastes of lead.

222. LORRAINE: No, don't taste that, I'll be calling the hospital.

223. JACK: I'm committed.

224. LORRAINE: Yes, so do you want to try tasting things? Or is it perceived taste? How closely related is smell and taste, do you think?
225. VALERIE: Pretty close.
226. LORRAINE: Yes.
227. JACK: Yes.
228. LORRAINE: Why do you think that?
229. VALERIE: You know you can taste something when you smell it sometimes, if it's really...
230. LORRAINE: Yes.
231. VALERIE: I don't really know where this has been, though. Can you taste paint? No.
232. LORRAINE: I guess you can.
233. VALERIE: Good.
234. LORRAINE: I know.
235. VALERIE: What's that?
236. LORRAINE: What's that? It's putty.
237. VALERIE: Ooh. I like that smell.
238. JACK: He's gone for all the aerosols, that worries me.
239. VALERIE: Don't open your mouth.
240. JACK: That's really... What I expected, I suppose.
241. LORRAINE: Yes.
242. VALERIE: Yes.

243. LORRAINE: That's enough of that, Jack.
244. VALERIE: Oh, I really like that.
245. LORRAINE: What is it, is it hairspray or something, or adhesive?
246. VALERIE: Adhesive.
247. LORRAINE: Yes.
248. VALERIE: It's a bit like petrol.
249. LORRAINE: Okay. Right, so what do you think about taste, then? Do you think you've had enough from the smell to interpret the taste, or would you need to taste things to give you a different slant?
250. VALERIE: I reckon I can imagine what these taste like, but then you might be surprised.
251. LORRAINE: Yes.
252. VALERIE: If it turns out they actually don't taste like that.
253. LORRAINE: Okay.
254. JACK: You can sort of taste this, but it'd be even worse when you actually do.
255. LORRAINE: Yes. So, you think the taste would be less nice if it was... You know what I mean?
256. VALERIE: Oh, yes.
257. LORRAINE: If it smells like it, but then actually the taste of it's like-
258. VALERIE: It would taste a lot worse than it smells.
259. LORRAINE: Okay. Right, so do you want to get together and correlate your lists, and then figure out what you want to do for a creative output for this task? I'm leaving it entirely up to you guys.

260. VALERIE: Creative output?
261. LORRAINE: Yes.
262. VALERIE: So, just like, make it look like...
263. LORRAINE: So, how would you visually communicate, or communicate non-visually, this smell and taste that you have in your regular studios every day?
264. VALERIE: Okay. What did you put for carpet?
265. JACK: No change.
266. VALERIE: So, it just smells like carpet. If you see carpet, what does it look like?
267. LORRAINE: Jack, sorry, would you mind sitting round beside Valerie, just so I can...
268. JACK: Yes.
269. LORRAINE: Thank you.
270. VALERIE: Because if I try and see carpet, my brain responds really, like, fluffy.
271. LORRAINE: Yes.
272. VALERIE: So, I kind of see it-
273. LORRAINE: Kind of like more of a pile.
274. VALERIE: Yes. I sort of see it as being fuzzy, or something. So, I see it as being like that.
275. LORRAINE: Okay.
276. VALERIE: Do you want to draw how you think you...
277. JACK: I don't know. I see it as fuzzy too, but it was kind of just like a dead smell, sort of thing. There wasn't any change in the smell.

278. LORRAINE: Okay, a dead smell. So, it doesn't fluctuate, do you mean by that?

279. JACK: Yes, it's just kind of like-

280. LORRAINE: Or it's been there a long time, or new, or...?

281. JACK: Oh, no, sorry, not like dead dead, like an animal. Just like there wasn't a change.

282. LORRAINE: Right, okay.

283. JACK: So, there maybe something, I suppose... I don't know.

284. VALERIE: It's kind of flat.

285. JACK: Yes.

286. LORRAINE: Yes.

287. VALERIE: Yes.

288. LORRAINE: Okay.

289. JACK: It wasn't anything interesting.

290. LORRAINE: Okay.

291. JACK: The walls.

292. VALERIE: Flat, that's what I wrote.

293. LORRAINE: Flat again.

294. VALERIE: And kind of like paint, almost.

295. JACK: Yes, I sort of felt it was a little bit dusty, when you sniff it, really.

296. VALERIE: Yes.

297. JACK: Good.
298. VALERIE: But it's all like, when you... Yes, I think it's like...
299. JACK: The particles kind of coming, maybe?
300. VALERIE: I picture it as being a wall, and then maybe white dots or something.
301. JACK: Yes.
302. VALERIE: Because it's texture, or something, it's almost like you're smelling nothing.
303. LORRAINE: Okay. Yes, again, it's quite flat, do you think?
304. VALERIE: See, you actually come up with these really cool little interesting things.
305. JACK: You have to think fast. That's the wall.
306. VALERIE: Oh, you drew it like side-on.
307. JACK: Yes.
308. VALERIE: Ah, here we go. Mr Artist at work. Yes, I see what you mean.
309. JACK: So, it's this.
310. VALERIE: Oh... That's like wood. Yes.
311. JACK: I haven't used coloured pencils in yonks.
312. LORRAINE: Why not?
313. VALERIE: I kind of see it as being like...
314. JACK: I guess it's easier just like using a pencil or pen sketch, and then the computer.
315. LORRAINE: Straight to computer?

316. VALERIE: See, it's like, that's a block of wood.
317. JACK: Yes.
318. VALERIE: Then you know how it's got all the cracks and stuff through it?
319. LORRAINE: Yes.
320. VALERIE: I kind of see that the tip of the pencil is like that, and this part is all like...
321. LORRAINE: So, that's the part you're smelling, do you think, the actual grain?
322. VALERIE: Yes. Yes, I feel like I'm smelling that part.
323. LORRAINE: Okay.
324. VALERIE: And it's like a block of wood.
325. LORRAINE: Okay.
326. JACK: Yes, I can see the wood too, but I get a smell of the... Not the individual colours, but like what they use for the colours.
327. LORRAINE: It was interesting that you said you could smell people in the sketchbooks and library books that have been used, but in the new paper, the brand-new business cards, it's straight off the printing press. It smells different, but in a nice way, again.
328. VALERIE: Yes, that smells good.
329. LORRAINE: So, it's kind of a used and not-used smell.
330. VALERIE: Yes. Because if I carry around this with me all day, it'll smell completely different, probably, at the end of the day.
331. LORRAINE: Okay, yes. What does it taste like? It's brand new, so it's got nothing on it.
332. VALERIE: It doesn't really taste of anything. It tastes like paper.

333. LORRAINE: Does it taste like it smells? Yes, okay.
334. VALERIE: So, it tastes like fibre, or something.
335. LORRAINE: Okay.
336. VALERIE: I don't know, it's weird. This is definitely mine now. Just put it back on the side. It tastes like envelopes, you know when you lick envelopes and stuff?
337. LORRAINE: Oh, yes, when you lick envelopes, and you get that lingering glue taste.
338. VALERIE: Yes, that's what it reminds me of. Here we are, just... That's so cool, like, what's going on? Ah, shavings.
339. JACK: Yes.
340. VALERIE: Gosh.
341. LORRAINE: That's good.
342. JACK: I think that was the only one that reminded me of stuff.
343. LORRAINE: Okay.
344. JACK: Oh, except for library books.
345. VALERIE: Because he actually- yes, no, when you say that, that makes me think of when I used to go to actual school, and used pencils, because I don't usually use pencils unless you're sketching something. Okay, keyboard and mouse. It smells like plastic to me, or nothing.
346. JACK: Yes, I wrote down it was a bit plasticky.
347. VALERIE: Yes.
348. LORRAINE: So, plasticky?
349. VALERIE: Plastic, to me, just looks like, basically...

350. LORRAINE: I mean, in here, those Macs are used a lot by a lot of people, just like this sketchbook has, and that library book has.
351. VALERIE: Yes.
352. LORRAINE: So, how does that differ, then?
353. VALERIE: I don't know, actually.
354. LORRAINE: You see what I mean? It's quite interesting, how we're trying to delineate how kind of digital tools, and library book tools, and sketchbook tools are all different.
355. VALERIE: Do those every get cleaned?
356. LORRAINE: I don't know.
357. VALERIE: I've always wanted to know that.
358. LORRAINE: I wash my hands like 20, 30 times a day.
359. VALERIE: Yes.
360. LORRAINE: We should have wipes or something, but...
361. VALERIE: Yes. I try really hard, when I'm working in the Mac labs, I'm like, "Don't touch your mouth or something when you're working."
362. LORRAINE: Yes.
363. VALERIE: While you're working, if you sit there and chew your nails or something, it's like...
364. JACK: That's what I do. But then, once you're out of the room, you're just like, "Oh, yes," you forget about that stuff.
365. LORRAINE: Yes.
366. VALERIE: Yes. But no, I see plastic as just being- I kind of see it as like a sheet of acrylic or something clear.

367. LORRAINE: Okay.
368. VALERIE: And then just like a piece of it, flat.
369. LORRAINE: Okay.
370. VALERIE: Because I can't smell people on that one.
371. LORRAINE: No.
372. JACK: Yes, I don't either.
373. VALERIE: Might be different if it was in one of the Mac labs, because those places are just dirty.
374. LORRAINE: Yes. Because they're high turnover, do you think?
375. VALERIE: Yes.
376. LORRAINE: Okay.
377. VALERIE: You're really going to chew these up?
378. JACK: That doesn't smell new either, so I'm kind of lost how to describe that one.
379. LORRAINE: Yes. Okay, that's fine. So, what other things have you got on your list?
380. JACK: I'm down to 'old sketchbook'. I thought that one wasn't really musky, but maybe it's starting to grow its own smell.
381. LORRAINE: Yes, I think it probably is. It's been shipped all the way from Scotland. Like I say, that's from 1993, what year was I in there? Second year at art school, so that's 1994, when I was 20.
382. JACK: Oh, wow. Cool.
383. VALERIE: Wow, 1994, that's older than me.
384. LORRAINE: Yes. Thanks. Because I was 20 when I was art school, and now I'm 41.

385. VALERIE: Yes.
386. LORRAINE: That's 21 years ago. That's hard to believe, actually.
387. JACK: That's when I was born.
388. LORRAINE: So, you can actually smell time, do you think?
389. VALERIE: Yes.
390. LORRAINE: Because library books are kind of... You know, this one's kind of an older library book as well, it's all kind of thingied round the edges, rubbed round the edges. I always like the- you know when you get the sections in libraries that are like reference-only, that are really aged and valuable books, and they're the ones that have got the strongest smell, like books from the 1800s or whatever.
391. VALERIE: Yes.
392. LORRAINE: Compared to the brand-new ones that they've just ordered. So, the smell changes over time.
393. VALERIE: Yes.
394. LORRAINE: So, I think that's really interesting as well.
395. VALERIE: It was weird, comparing those two, because I think they both smelled like paper, and they both smelled like dust.
396. LORRAINE: Yes.
397. VALERIE: And they both smelled like people, and old-ish.
398. LORRAINE: Okay.
399. VALERIE: Although I don't think that's as old as that one, is it?
400. LORRAINE: No. I don't know, actually, let's have a look and see when that was...
401. JACK: 2003.

402. LORRAINE: Yes, so it's not that old, then. But it's still 12 years old.. That's half the life of that one, really.
403. VALERIE: But it's like a difference, as that one smells still a bit like ink, or something, because it's glossy paper.
404. LORRAINE: Yes, so it's still- yes, okay.
405. VALERIE: And that smells like... It smells like texture, or something.
406. LORRAINE: Yes, okay. Is it because-
407. VALERIE: It smells like I can feel it.
408. JACK: Paper's a bit different, though.
409. LORRAINE: Yes.
410. VALERIE: Yes.
411. LORRAINE: Is it because it's got other materials added to it?
412. VALERIE: Yes. I think so as well.
413. LORRAINE: Like ink, like pencil, like photographs-
414. VALERIE: Pen and stuff.
415. LORRAINE: And pen, and stuff like that.
416. VALERIE: So, it smells more...
417. JACK: There's more fibres, though, coming off it when you sniff it.
418. VALERIE: Yes.
419. LORRAINE: Yes, okay.

420. VALERIE: I like that better.
421. LORRAINE: Yes.
422. VALERIE: Or do I? I don't know, I like them both.
423. LORRAINE: So, if we had a studio, let's say this room, if we had artworks right round the walls, there were, you know, maybe pages of old sketchbooks and brand-new posters, you know, inspirational graphic design posters alongside aged materials, would that improve the smell in a studio? If it had old and new?
424. VALERIE: I think so.
425. JACK: Probably make it more interesting.
426. LORRAINE: Yes.
427. JACK: At least in certain parts, when you go over to the books.
428. VALERIE: I really like the smell inside places like Officeworks.
429. LORRAINE: Yes, when it's all new.
430. VALERIE: Because it's like a warehouse kind of place, but they've got the printing section, and you can smell different things in there.
431. LORRAINE: Yes.
432. VALERIE: But it's all like clean and interesting, or something.
433. LORRAINE: Okay. So, other things that we've been talking about with smell and taste, that I've got on those posters, was coffee, tea, green tea. These kind of smells. I mean, we don't have any of those facilities in this room. If we had a tea machine in the corner, would that help, you know what I mean? Or a coffee machine, or...
434. VALERIE: Yes.
435. LORRAINE: That would be a big yes.

436. VALERIE: I would like that.
437. LORRAINE: You know, because those smells add to the room. Like if you put a candle in a room, you know, a smelly candle, it adds to the room.
438. VALERIE: Yes.
439. LORRAINE: If we added other materials in here, to compensate for the flatness of...
440. JACK: Yes. Again, it would let people feel more comfortable.
441. LORRAINE: Yes.
442. VALERIE: Yes, because I like the smell of both of them, and I drink both of them at home, mostly.
443. LORRAINE: Yes.
444. VALERIE: So, it makes me think of being at home.
445. LORRAINE: Okay, so that would be-
446. VALERIE: I guess, and that's a comfort thing.
447. LORRAINE: Yes. And at the moment, all the data is saying that you guys work at home 95% of the time, so if we can make this place more like home, you know, we'll have a look at that. Okay. Right, so what do you want to do about artwork? Do you want to add to the existing posters? Or do you want to create something new?
448. VALERIE: Do you mean, like, draw drawings on it?
449. LORRAINE: Yes, whatever you want. Rip it to shreds, it's up to you. (Laughter) It's all part of the kind of co-creation process. So, is there anything on there that you disagree with that you'd want to remove? Or is there anything on there that you'd maybe want to add, compared to what you've seen today?
450. JACK: I'm not sure.
451. VALERIE: So, you've got...

452. LORRAINE: These are direct quotes that have come out from the questionnaires and focus groups so far. I've just transferred them onto here.
453. VALERIE: Okay.
454. LORRAINE: And Chris gave me his feedback this week, when he said that maybe these should be more distorted. Like smell is kind of like, it's not as clear-cut as the edges.
455. VALERIE: Oh, yes, I see.
456. LORRAINE: So, he said maybe make them more distorted. The kind of cup representation was the coffee, to tea, to green tea. That's what I was doing with the colours for that one. So, what do you think? What do you want to add, or remove, or...? Because up until now, we've worked with a lot of visual codes, turning sound into codes, and kind of visual logos. Do you want to do the same approach, or do you want to do...? Or do you want to kind of obliterate, you know, because smell was, say, quite flat, so you could almost obliterate the typography so there's not a lot left, and just flatten it out. That's the way I would, like, you know, come at it, but it's entirely up to you guys what you want to do.
457. VALERIE: I would kind of like colour in the whole thing.
458. LORRAINE: Yes. Why?
459. VALERIE: I don't know. Because if you say it like that, I kind of see that as well, and it's like, it smells of nothing, and then there's nothing there.
460. LORRAINE: Yes.
461. VALERIE: So, you'd have this square of just grey or something.
462. LORRAINE: Yes. Okay, so where's the grey paint, then? Go and add it.
463. VALERIE: Oh, paint? Ooh.
464. LORRAINE: Yes, whatever you want.
465. JACK: I think it's good that it's black and white.
466. LORRAINE: Yes, why's that?

467. VALERIE: Because there's nothing interesting-smelling.
468. JACK: Yes.
469. LORRAINE: Okay, so there's nothing interesting there.
470. VALERIE: There's no point having colour.
471. JACK: I don't know. Wouldn't adding anything kind of give it more interest, and...
472. LORRAINE: So, you don't want to add more interest?
473. JACK: No, not really. Unless there's like something, if that makes sense, but I'm not sure... Is that like the code for red, or something?
474. LORRAINE: These are the codes, remember, that we did way back in week one or two, when I asked you to mark one to five, smell, taste sound, what was the most important?
475. JACK: Ah, yes.
476. LORRAINE: And then five was the least important. That's the smell code that the five of you generated, so I've put them on each of the posters. Taste was seen as 5, 5, 5, 5, the least important sense of the lot. So, that's why those are on there.
477. VALERIE: Can I get some water?
478. LORRAINE: Yes. So, what about taste?
479. JACK: Just reading it now.
480. LORRAINE: Because at the moment, it's mostly to do with, you know, drinking fluid, or... And again, I've kind of scored out all this sort of stuff. You know, the taste of soft pastels, that's something I always remember from when I was at school, because they're all over your fingers, you couldn't help but taste them, you know?
481. JACK: Yes. So, taste in this room...
482. LORRAINE: Is there any at all?

483. JACK: I don't even eat in this room. I don't think anyone does, really.
484. LORRAINE: Okay. Why, is it because it doesn't feel like an eating place, or...?
485. JACK: Yes, I suppose.
486. LORRAINE: Or would you rather eat outside, or the cafés, or... Are there other places you prefer to eat?
487. JACK: Yes, it would be just outside somewhere.
488. LORRAINE: Can you merge kind of being creative and eating at the same time?
489. JACK: Yes.
490. LORRAINE: Yes? Just at home, or here too?
491. JACK: I haven't really tried it here, at all. I don't know, maybe starting with chewing gum, because I've got chewing gum here.
492. LORRAINE: Okay. We'll draw a big chewing gum right across the middle.
493. VALERIE: Just stick your chewing gum on the page.
494. LORRAINE: Yes, go for it. Just do it, obliterate it.
495. JACK: Sure?
496. LORRAINE: Yes, absolutely.
497. JACK: I don't know if this is good idea, though.
498. VALERIE: Yes.
499. LORRAINE: Well, that's fine, you can scrub it out and do something else, you know what I mean? Just go for it.
500. VALERIE: So, I've binned it, so you can still see what's happening underneath. What's up with these paintbrushes?

501. LORRAINE: What's up with them, are they stiff?
502. VALERIE: Oh.
503. LORRAINE: Has somebody been using it for glue or something, and it's-
504. VALERIE: Goodness me. It's not as thin as I thought it was. Sorry.
505. LORRAINE: Oh, it's okay.
506. VALERIE: So, you know [how I'm going to do it 0:36:39]? I'm just going to use my fingers.
507. LORRAINE: Yes, it's quite interesting, how you've done that.
508. VALERIE: Yes.
509. LORRAINE: How does it feel, using your fingers?
510. VALERIE: Oh, I like it, as I usually like finger-painting, when I do painting at home. I'm just going to...
511. LORRAINE: I think the others would have enjoyed this today, you know that?
512. VALERIE: Pardon?
513. LORRAINE: I think the others would have enjoyed this today.
514. VALERIE: Yes, they would have. They missed out on a good one. Jack's thinking, "I'm not seeing what you're doing at all. Why are you doing that?"
515. JACK: I was thinking you could get something scraped into it.
516. VALERIE: Yes.
517. JACK: Into the picture.
518. LORRAINE: Do you want to find something you can scrape into it, then? Do you want to give that a go?

519. JACK: Yes.
520. VALERIE: I suppose it's kind of like this, as well, because if you smell a smell and it's pretty flat, there are still, like, sort of bits in there that you smell.
521. LORRAINE: Yes.
522. VALERIE: It's quite ___[0:38:02]. Whee... I just like that feeling.
523. LORRAINE: Watch your t-shirt. I quite like this idea of obliterating smell, so it's a kind of blanket, flat thing.
524. VALERIE: You kind of just-
525. LORRAINE: You want to reveal, yes, some of the...
526. JACK: Ah, yes.
527. VALERIE: I reckon if you just go like that...
528. LORRAINE: Okay. Any parts you want to reveal? Is the kitchen roll there? Yes. I was going to go and get you some.
529. JACK: I'll try and draw, alright?
530. VALERIE: Yes, go for it.
531. JACK: That's not right.
532. VALERIE: "The smell of commitment," who wrote that?
533. LORRAINE: It must have been Dan.
534. VALERIE: Probably. Were there words anywhere else? I can't remember.
535. LORRAINE: Not sure, just the big letters, I think.
536. VALERIE: Can I just get that? Neutral.

537. LORRAINE: I like it.
538. VALERIE: Flat.
539. LORRAINE: Yes.
540. VALERIE: Sounds like....
541. LORRAINE: Do you think people will get it? Yes, because what about smell, there isn't a smell here, I don't think it really has a smell, so they're going to get what it's about, aren't they?
542. LORRAINE: Ah, I want it to stop doing that. What's that, 'boring', 'neutral'?
543. VALERIE: Yes. Just boring, flat, neutral.
544. LORRAINE: Okay.
545. VALERIE: You can have this one, I took that one.
546. LORRAINE: Okay, so what have you been doing to the taste one?
547. JACK: I just thought the only thing I really tasted in here is what I brought in. So, I was thinking maybe the taste is kind of on us to, like, bring in.
548. LORRAINE: To add to the room, to add to the studio?
549. JACK: Yes.
550. LORRAINE: Okay.
551. JACK: We can't really just blame the studio for that.
552. LORRAINE: Okay. So, what can you add? Would you add- you know, if we had a printer, and we could print out big things to stick on here, what things would go on here? You know, like you said, chewing gum, and... Do you think this is okay, the kind of cup thing, or do you think that's just kind of...?
553. JACK: I don't know.

554. LORRAINE: Would you take it away, or would you add it?
555. JACK: I reckon it's generally cool.
556. VALERIE: Yes, because if you're going to taste something, it's probably a drink.
557. LORRAINE: Okay.
558. VALERIE: So, if you're going to be drinking, it would be like that.
559. LORRAINE: Okay.
560. JACK: And like snacky sort of food, not like a whole meal. Just little things.
561. VALERIE: Shall I draw food or something? Draw a sandwich or something, or...?
562. LORRAINE: Yes, you could do. Or you just- you want to draw it just with pens, what you'd put there right now?
563. VALERIE: That one's hard.
564. LORRAINE: You think taste is harder than smell? Why's that?
565. VALERIE: Because you don't, like, go around tasting stuff. When you walk in a room, you can't help but smell it, kind of thing.
566. LORRAINE: Yes.
567. VALERIE: You can't help but see it. But with taste, you're not often going around tasting things, unless you can sort of taste the air, but...
568. LORRAINE: Okay.
569. VALERIE: It's just less used, I guess.
570. LORRAINE: Yes. Actually, I've just got a couple of questions I need to ask you, just to- because I've just looked at the time. Have you guys got anything at one?
571. VALERIE: No.

572. JACK: No.
573. LORRAINE: No, nothing. Yes, we'd better get you cleaned up. Okay, so describe your initial reactions to this task, when I first gave you it today. Sorry, just for- you want to clean up first, and then we'll- right, okay, we'll do that then.
574. JACK: I was a bit...
575. LORRAINE: I'll do you first, then. So, your initial reactions to this task?
576. JACK: I was a bit put off by having to taste stuff, but I didn't end up tasting anything.
577. LORRAINE: Yes.
578. JACK: So, I got off easy there.
579. LORRAINE: So, why didn't you want to taste stuff?
580. JACK: Well, I suppose I wasn't- I didn't know what was on the list at the time, initially.
581. LORRAINE: Okay, so it was a fright until you saw the list?
582. JACK: But, I don't know. Sorry, what was it again? My initial reaction.
583. LORRAINE: Describe your initial reactions. So, you were a bit kind of, when I handed you the task.
584. JACK: I thought the smelling was fine, I could do that pretty easily.
585. LORRAINE: Yes, okay.
586. JACK: So, I was fine with that. But tasting stuff, I don't know... Yes, I just-
587. LORRAINE: You were a bit more kind of reticent to do that, or-?
588. JACK: Yes.
589. LORRAINE: Because it's a multi-use area, or because you just- it's not normally things you'd taste, or...?

590. JACK: Probably because it's not mine.
591. LORRAINE: It's not yours, okay.
592. JACK: So, you don't have that confidence of where it's been.
593. LORRAINE: Okay. So, before you started the task, what did you think would happen during the task? Were there any surprises along the way?
594. JACK: No. I thought because it was a big list, there'd be more interesting things to smell, but it turns out most of the stuff in here is pretty neutral-ish.
595. LORRAINE: Okay, so it's all kind of neutral and the same?
596. JACK: Yes.
597. LORRAINE: Okay, that's fine. And then, can you describe- well, I think you've just done that. Can you please describe what you experienced during the task? You said that it kind of all felt quite neutral.
598. JACK: Yes, it was hard to describe a lot of the smells.
599. LORRAINE: Okay.
600. JACK: Yes.
601. LORRAINE: So, now you've designed a creative output, how do you feel about smell and taste in the studio now? Do you think these are representational of what we think now?
602. JACK: Sort of. I'm still not sure about taste.
603. LORRAINE: Okay.
604. JACK: I think, yes, this one, it's all about how we, how there's no distinct smell, it's all pretty neutral.
605. LORRAINE: Okay.
606. JACK: So, I'd say that's probably pretty accurate.

607. LORRAINE: Okay.
608. JACK: I don't know if that's good or bad.
609. LORRAINE: Yes.
610. JACK: I don't know if you'd want to have full-on smells in the studio. But maybe different areas should have some interesting smells.
611. LORRAINE: Okay. Anything else you want to say about the task today?
612. JACK: I don't know.
613. LORRAINE: I think it's quite interesting that you wrote 'peppermint' here. Is that what the colour kind of says to you, or because you'd like to have- is that your gum, or-
614. JACK: Yes, that's the flavour of the gum.
615. LORRAINE: Okay. Cool. Right, that's great. Thank you very much, Jack.
616. JACK: No worries.
617. LORRAINE: Yes. I'll ask Valerie the same questions, and then that's us for today.
618. JACK: Okay.
619. LORRAINE: That's brilliant, thank you very much. I'll keep your sheets, actually, if that's okay.
620. JACK: Yes.
621. LORRAINE: Thanks for doing that. Hopefully she'll get the paint out of her hands.
622. JACK: Maybe there's something like, when you're out in public, [in the ideal room 0:46:46], you don't really notice- I mean, you sort of do, but you don't really notice the difference. But when you go walking out, you notice a difference.
623. LORRAINE: From home?

624. JACK: From just coming into the room. It's like you're not fully one with it yet.
625. LORRAINE: Yes.
626. JACK: And at home, you are fully used to it.
627. LORRAINE: Okay, that's an interesting point of view.
628. JACK: So, that shows I'm not, like, one with the room yet.
629. LORRAINE: Yes, okay.
630. JACK: If that makes sense.
631. LORRAINE: Yes, that makes sense.
632. VALERIE: One with the room?
633. JACK: It's not like, "Ah, this is my second room."
634. VALERIE: Yes.
635. LORRAINE: This is, yes, okay. There's no sense of belonging, if you haven't got the same smells at home as you have here.
636. JACK: Yes, you're not familiar.
637. VALERIE: Yes.
638. LORRAINE: Okay, that's great. Valerie, describe your initial reactions to the task when I handed it out.
639. VALERIE: I was like, "This is going to be a bit awkward." Yes, and I wasn't really sure, like, how to do it, or how to show, like, what-
640. LORRAINE: Okay. So, it felt awkward straight away?
641. VALERIE: Yes, I felt a bit awkward, and a bit, like-

642. LORRAINE: Okay.
643. VALERIE: A bit unsure of what to do.
644. LORRAINE: Yes.
645. VALERIE: And also, it was pretty broad. You were like, "Just do it in any way," and I was like, "But tell me which way to do it."
646. LORRAINE: Well, that's it. Up till now, we've been quite directive about what you had to do.
647. VALERIE: Yes.
648. LORRAINE: So, it was like, "Not any more."
649. VALERIE: Yes, exactly.
650. LORRAINE: I just want you guys to interpret it a bit more. So, what did you think would happen during the task, when I gave it to you? Were there any surprises, or was it as you expected?
651. VALERIE: I suppose some of the smells smelled a little bit different than I thought they would, so it was a little bit surprising.
652. LORRAINE: Why?
653. VALERIE: Because I suppose when you see something, you think, "Oh, that would smell like that." You don't actually take the time to go and smell the wall and stuff like that, and then you do, and you're like, "Ah, that's different."
654. LORRAINE: Yes.
655. VALERIE: So, I suppose it was just, yes, a little bit unexpected.
656. LORRAINE: Good. Yes, so describe your experience during the task. You've just said that it felt a bit unexpected in places. Now you have designed a creative output, how do you feel about smell and taste in the studio now, based on those posters we've desecrated?

657. VALERIE: Yes, now that I've ruined that poster.

658. LORRAINE: Yes.

659. VALERIE: How do I feel about it, in the space?

660. LORRAINE: Yes, you know, reflecting back on this last hour.

661. VALERIE: Yes.

662. LORRAINE: How do you feel about smell and taste now?

663. VALERIE: I suppose I can visualise it a bit better.

664. LORRAINE: Okay.

665. VALERIE: Because I've never tried to visualise it before.

666. LORRAINE: Okay.

667. VALERIE: But if I'm going to think it smells like something-

668. LORRAINE: Yes.

669. VALERIE: I'm like, "Well, turns out it smells like paint everywhere." So, I'm like, yes, so I see it a bit differently.

670. LORRAINE: Okay, that's great. Anything else you want to add about this week? No?

671. VALERIE: No, it was good.

672. LORRAINE: Brilliant, thank you very much.

673. VALERIE: Weird, but good.

674. LORRAINE: Weird, but good. Cool, I like that. That's great, thank you.

18.10 TRANSCRIPT / Week 8: Reflective manifesto

25th September 2015.

Studio G.

1. LORRAINE: Please just write down specific parts of the activity timeline that reveals things to you, and write your thoughts on Post-It notes. So, as I said, it could be positive/negative, it could be surprising, it could be stuff that you expected.
2. CHARLIE: Yeah.
3. LORRAINE: Anything at all. It's just reflective comments.
4. CHARLIE: Where do we put them? On these sheets?
5. LORRAINE: Wherever you want. Yeah, wherever you want. Whatever you want.
6. CHARLIE: And then these big ones?
7. LORRAINE: Yeah, so that's part of it as well. So, it's all kind of the same exercise. If something doesn't speak to you, say that as well. Or if it does speak to you, you know what I mean?
8. CHARLIE: Okay.
9. VALERIE: So, I'm remembering what we've been doing. Like I, I had to read all of them to remember like what you were asking us questions about...
10. LORRAINE: Yeah.
11. VALERIE: Do you remember what this questions about?
12. CHARLIE: Let me see.
13. LORRAINE: So, seeing it helps trigger what we did?
14. VALERIE: Yeah.
15. LORRAINE: If it doesn't say anything to you, it'd be nothing or, you know, you just need to

write down what you think. And be honest, because I've done exactly the same exercise with Case Study 1 and that was quite interesting as well.

16. CHARLIE: I find this pretty interesting how everyone interprets it differently.

17. LORRAINE: In what way?

18. CHARLIE: Well, when everyone's got their own take of which, where the noisy areas are. You know, and how things would flow and stuff.

19. LORRAINE: Yeah. Do you think it's... You know, how do you think about it being visualized like that with colour and mark-making? Is it something you would have done before or...?

20. CHARLIE: No not at all. I wouldn't have thought of it either.

21. LORRAINE: Would you do it again?

22. CHARLIE: Yeah.

23. LORRAINE: Yeah?

24. CHARLIE: Yeah, it's a good way to interpret... It's a good way to read a space.

25. LORRAINE: Yeah.

26. CHARLIE: Like before you go in it, you can go there and like analyse it to see if you'd want to work there or not.

27. LORRAINE: You could analyse it. Yep.

28. CHARLIE: Um, I think while I... Maybe there's anything that I don't like about it is that I don't know what the colours are coding for.

29. LORRAINE: Okay, so...

30. CHARLIE: Um, I'd get the sharp lines and I'd get the curves away. But I put colours going like down.

31. LORRAINE: So, that, so that could be one of the things that you actually put in the manifesto,

is before you actually learn in a space, go and analyze it, is using this technique, colour or marking technique, or drawing technique.

32. CHARLIE: Yeah.

33. LORRAINE: Draw a space before you enter it.

34. CHARLIE: Yeah, definitely.

35. LORRAINE: You know, because that could definitely be one of the things that they put on the manifesto.

36. CHARLIE: Yeah.

37. LORRAINE: And you said about colour as well?

38. CHARLIE: If there was a colour code to that, you could then, um, take away the photo. Look at just the drawing and interpret the space based on just the colour without the visual picture. Do you know what I mean? So, yeah, I could just imagine all those without the photo behind it. And then you know, you could just look at them all together and go, "Oh, I'd work in that, but I wouldn't work..."

39. LORRAINE: Work in that space. Okay, that's good. Interesting.

40. CHARLIE: How do I write that on a sticky note?

41. LORRAINE: That's why you told me from the recording as well, but... But yeah, just see what you just said that you, you quite like that message and it's a good way to interpret the space. Some of the transcripts are not that great, because I got them done professionally, and someone keeps referring to me as the Irish woman, throughout the transcripts, as the Irish woman . And some of the spelling is a bit dodgy in them as well, but...

42. CHARLIE: I really like the numbers on that.

43. LORRAINE: Yeah, why's that?

44. CHARLIE: It really makes sense. Because they reflect... You're trying to analyse the space and people in a space, right? Um, and to me it just represents the time of that person being in that space, while you, relaying it back to you that will never be seen again, because it's a

Snapchat@...

45. LORRAINE: Yeah, just a snapshot...

46. CHARLIE: And I think its raw and real and like...

47. LORRAINE: Yep.

48. CHARLIE: Um, but without the number, you know, you don't know when it is. It could be a photo, if you can retake it then. But I think by having the, yeah, the number there in the photo, like you never, ever, ever get that feeling in that space.

49. LORRAINE: At that exact moment?

50. CHARLIE: At that moment, ever again.

51. LORRAINE: Yep.

52. CHARLIE: And that's interesting.

53. LORRAINE: Yeah.

54. CHARLIE: Like it is with photography, just to have the number there. It just tells you like what second you opened it.

55. LORRAINE: How does feel looking back at images now as well?

56. CHARLIE: Yeah, it's weird.

57. LORRAINE: Did you remember most of them, or why, why's it weird?

58. CHARLIE: Um, I do now that I've seen them again, but a lot of them were pretty quick, quick snaps. Um, like I just see it and react to it, which I found a lot of this stuff is... I think I wrote that on the thing.

59. LORRAINE: Yeah.

60. CHARLIE: It's all, um, quick reactions. Um, and I think it brings out like instant...

61. LORRAINE: The true...
62. CHARLIE: Yeah, true. Um...
63. LORRAINE: Rather than having time to kind of, other things coming into it.
64. CHARLIE: Yeah.
65. LORRAINE: Yeah, yeah.
66. CHARLIE: And that's what I feel with all these artworks, they're all real, like they're not... They haven't been like distorted at all, which is just like real on the, the thing which I don't like.
67. LORRAINE: Yeah. Yeah, it's not coming from an aesthetic perspective, but comes very much from the process.
68. CHARLIE: Yeah.
69. LORRAINE: Yep. Okay. Do you want to continue doing Post-It notes on the activities, or are you done with that? And you want to move onto the manifesto and spend a bit of time thinking about that?
70. CHARLIE: The manifesto.
71. JACK: Yeah.
72. LORRAINE: Yeah? Okay.
73. VALERIE: What's the manifesto?
74. LORRAINE: So, it's basically a set of like guidelines or rules for sensory effect and communication science through education. So, how do we create a toolkit? If I was to create a toolkit and take it to another uni, say, "Okay, these are things that you would do to become aware of sensory affect and communication design studio education..." So, Charlie, you said a good one for number 1; you said do a, you know, an iPad drawing with mark-making and colour to study a space before you've begin learning in it. So, like the iPad ones that we did in Week 2, and that way you can see if you want to work in this space or not. So, maybe that should be number 1 on the manifesto. What do you guys think?

75. JACK: I think that that would be if you didn't like it, and that was the only space you had, then you'd like you'd hate it.
76. LORRAINE: Yeah, but then if you could identify what was wrong in the space by doing that, don't you think you could improve it?
77. JACK: Ah, yeah so if you were in the position to improve it.
78. LORRAINE: Yep, so step, if it was Step 1, then maybe Step 2 would be what do you do next to improve it or, or can you? Do you want to write that one up then, number 1?
79. CHARLIE: So, we're going, using colour to identify...?
80. LORRAINE: Yeah, so colour and...
81. CHARLIE: ... disturbances in the space?
82. LORRAINE: So, sorry. Say that again.
83. CHARLIE: Uh, using colour to determine disturbances in space.
84. LORRAINE: Yep, colour and mark-making. Or colour through drawing. Use like that pen if you want and put these here. So, you thought that was quite successful exercise then?
85. VALERIE: Um, I thought it was really cool that one.
86. LORRAINE: Yeah.
87. VALERIE: But then you realize like, "Oh, actually I hate this place."
88. CHARLIE: What was that, to identify what?
89. LORRAINE: So, can mark-making and drawing, so using colour to identify if the space works or not? Or if you like a space or was that what you said?
90. VALERIE: Um...
91. LORRAINE: You need coffee.

92. VALERIE: I do. I'm actually getting a headache, and it's like...
93. LORRAINE: Okay, so what about the next one then, the next point... Now pinpoint what's wrong in a space using colour and mark-making. What would you do? Think of all the activities we did as well. We've got sound drawings, you've got artifacts, touch journals, filming, smell and taste.
94. CHARLIE: Maybe like instant sketches to find out what mood you're in.
95. LORRAINE: So, then you think your mood plays a part in how you feel about sensory affect before you begin in the studio? Yeah, so if you determine your mood, it can help you understand or deal with sensory affect?
96. CHARLIE: Yeah, if you knew what kind of lines and shapes you drew.
97. LORRAINE: Okay.
98. CHARLIE: And the start of every morning you can then guide your way into how you're gonna feel or something.
99. LORRAINE: Yeah, okay. So, we have different levels of kind of resilience or coping mechanism based on how our mood's perceived. You know, if it's a sunny day outside or in Scotland where it rains all the time, you know what I mean? How does that affect your mood? It's that effect on me.
100. VALERIE: So, it sounds like making sure your mood...?
101. LORRAINE: Yeah, identifying your mood. Is that what you said?
102. CHARLIE: Yeah, through, through line and shapes and stuff. Stuff.
103. LORRAINE: Stuff.
104. CHARLIE: That time that was about was essentially you hear and like soft you go around.
105. LORRAINE: Yeah, so your mood before you start working in the studio? Is that right?
106. CHARLIE: Yeah. And it's one of those things, if you don't think about it, and you just

get it out, I think that stuff would be consistent.

107. LORRAINE: Yeah.

108. CHARLIE: You really don't think about it and do it.

109. LORRAINE: Okay.

110. CHARLIE: Or if you did that over a month, you'd have some consistency.

111. LORRAINE: Yeah. What about, um, you know, the idea of working at home or working in here? How could we put that on the manifesto work, should we or...?

112. CHARLIE: Don't ever work in here.

113. LORRAINE: Don't ever work in here? Well, the goal is to get a toolkit to kind of make you guys work more in here. So, can you, can you bring home into, to uni, you know, parts of home to make it feel more...?

114. JACK: Yeah, you try and like, say that works for you early on, bringing something, bringing artifacts in there, like...

115. LORRAINE: Okay, so place-making. You want to write that one up Jack?

116. CHARLIE: Yeah, that's a good one. Well they could just bulldozer it.

117. LORRAINE: Hmmmmm?

118. CHARLIE: Will they, they could just bulldozer it like they do on other stuff.

119. LORRAINE: Okay, so what about smell and touch then? You know how you said... Was it last week or was it before when you said, you know, bringing couches in and coffee machine and would those kinds of things help as well?

120. VALERIE: Yeah.

121. CHARLIE: Yeah, definitely.

122. LORRAINE: Yeah?

123. VALERIE: Is that place-making or is this, would that be a different thing?
124. LORRAINE: Place-making, yeah, it's similar to that. Yeah, it's part of that. Place-making I think what we spoke about there was to do with your own personal belongings and you're bringing home into your environment, even if it's just temporary.
125. VALERIE: So, make sure that you're, um, like taste and stuff is satisfied?
126. LORRAINE: Yes, and your hunger and... Yep, okay. So, maybe that's another one to put up there then.
127. VALERIE: How are you saying that?
128. LORRAINE: Exactly what you just said, so you make sure you, you know, your taste or...
129. VALERIE: Is this hunger, touch or is it, like how do you put that...?
130. LORRAINE: What do you mean?
131. VALERIE: Sense is hunger.
132. LORRAINE: Well, taste isn't really. Do you think it's taste or do you think another sense?
133. VALERIE: Feeling, because if I'm feeling so sad. I don't know.
134. LORRAINE: Okay.
135. CHARLIE: Yeah, because you can't... That's true; you can't taste your hunger.
136. VALERIE: Yeah, but it does knock us off creatively, doesn't it, if we're hungry?
137. CHARLIE: Yeah.
138. LORRAINE: So... So, maybe we need to put, make sure, you know... Yeah, just put that down, if, don't, don't like be hungry.
139. CHARLIE: Don't be hungry.

140. LORRAINE: Do you think you'd notice the, you know, the smells and taste in the studio more if you're hungry or if you're full?
141. CHARLIE: Um, I think we need to talk to you on that one. I think from all that smell, it's gonna be like yeah, it's a hard one, because people get around... Yeah, you can get people get lazy around food and just eat and chill out and eat.
142. LORRAINE: Yeah.
143. CHARLIE: Um, so I think there needs to be a space for that area. Obviously not the kitchen, but...
144. LORRAINE: So, you think if we made a space in our studio, like a corner kitchen or whatever?
145. CHARLIE: Yeah, or an eating area.
146. LORRAINE: An eating area, okay. Okay, so what about the sofa idea, it's the touch or...?
147. VALERIE: Yeah.
148. CHARLIE: Comfort.
149. LORRAINE: Comfort and your well-being. Okay, you want to write that one up as well? Create kind of a relaxed corner. Maybe you've got the more formal desks and places where you work, but then you got a space where you can just step out in the zone for just a minute.
150. CHARLIE: Yeah, having that balance is the key.
151. LORRAINE: Yeah, because what I find difficult is if I'm working flat out and I want to go and get coffee, I got to walk quite far and it takes me too far out my studio concentration space, if you know what I mean?
152. CHARLIE: Yeah.
153. LORRAINE: Because you got very, a space where you're side-stepping it for a minute or two, like in here.

154. CHARLIE: Yeah.
155. LORRAINE: And then you're still in the create zone, but you know the peripheral, rather than being removed entirely from it to go find a coffee. You know what I mean?
156. CHARLIE: Yeah.
157. LORRAINE: So, maybe there's something about that where we close the gap.
158. CHARLIE: But is that more refreshing when you walk further, like the way...?
159. LORRAINE: Possibly. Possibly, some of it's...
160. VALERIE: I hate walking because I am lazy.
161. LORRAINE: But maybe you walk further at designated times like when you go home or when it's lunch time, or you grab a coffee on the way in, so it's a bit further away. We were actually talking about maybe time when we're actually in here working, if you just need like a few seconds just to sit down somewhere else to think. You know what I mean?
162. CHARLIE: Yeah.
163. LORRAINE: And have a quick drink or something. Okay? So, what other things then? What about sound? What can we do about sound in the studio?
164. VALERIE: Well, people like different sounds. So, like you said you like silence, don't you?
165. CHARLIE: No, I like music. You know, like maybe music that people voices as well. If I was in a room, yeah, I'd like these types of room with a lot of people in it.
166. LORRAINE: Okay.
167. CHARLIE: You know how that works out, so people talking and voices and music. Yeah, that's really nice.
168. VALERIE: That's what I like as well.

169. LORRAINE: Okay, so you want that kind of background ambience from sound? Okay. Do you want to stick that on there? Jack, do you agree?
170. JACK: Yeah.
171. LORRAINE: Yeah.
172. VALERIE: So, make sure...
173. LORRAINE: Some sort of background ambient sound. Because that's what came up positive on the sound poster, wasn't it? And visualizing the sound for the top workshop was quite good, and visualizing sound from an open plan studio you said was good. But then you didn't like the beeping alarm. Well, you liked the music to make plants grow, so maybe we do need some... But we don't like the intrusive beeping around or the air conditioning. Okay. What were the social aspects of your studio? You know, you're working together. You just mentioned just a lot people in here sometimes and other times not so much. How does that affect your senses?
174. VALERIE: When there's less people, it's quieter, so it feels more serious or something.
175. LORRAINE: Okay, more studious.
176. VALERIE: You can't joke around. When there's too many people it's like it can get a bit chaotic and it can be a bit annoying.
177. LORRAINE: So, you think you should limit the number of people in a class?
178. VALERIE: Maybe it should be like a, a bit more of a solid number.
179. LORRAINE: Okay, so how many people do you think would be optimal number for a class?
180. JACK: How many do we have now?
181. LORRAINE: We have 50 in a double room like this. Um, over three tutorials I got 92 students on a Tuesday, so it's quite a lot. In the UK I had 18 max.
182. VALERIE: Mmmmm. I'd say like 20, 30.

183. LORRAINE: Okay, you want to write that one?
184. VALERIE: So, we mark keep the limit?
185. LORRAINE: Yeah, so limit the number of people in the class. Going back to touch, when you think of it, space in the classroom to work, remember how you said that [Case Study 1] on the, the video, you were quite jealous of the kind of close-knit, social space that they had, because they could all interact and look over their little dividers and talk and, because they were all quite close knit, but here you've got quite a lot of fluent space, so how do you think space relates to your senses?
186. VALERIE: Isolates me.
187. LORRAINE: If it's more spacious? You prefer it when people are a bit more closer to you?
188. VALERIE: It's more just the layout or something.
189. LORRAINE: Okay, so it's the layout.
190. VALERIE: So, they only had like cubicles, so it was all kind of the same, you know, like rows or something and you can just move between, whereas this is really isolated if you get up and go over to a different table group and you're now in a different table group.
191. LORRAINE: Okay, so layout is really important to how you feel?
192. VALERIE: Yeah, I'd say.
193. LORRAINE: Okay, want to stick it on there? Sorry, your chief, um, writer now.
194. CHARLIE: Got out of that one.
195. LORRAINE: Right. So, what other sensory affect points can we put on here?
196. JACK: Um, just smell.
197. LORRAINE: Smell, yeah. So, how, what way? What can we do to...?
198. JACK: I think it's all right in here.

199. VALERIE: Fresh air.
200. LORRAINE: Fresh air? Yeah?
201. JACK: Yeah.
202. LORRAINE: Okay, fresh air.
203. CHARLIE: It would help, in my team. I can see them, like when you know it's a selling point. We just want to check it with...
204. LORRAINE: So, with vision you need to see outside as well as inside? Yeah?
205. CHARLIE: Well, that's silly really in here.
206. LORRAINE: Okay.
207. CHARLIE: Or like a, some spiteful person designed the space.
208. LORRAINE: How about a joke at your expense? So, vision, you must be able to look outside as well as...?
209. CHARLIE: And, and my, honestly like number one rule, never paint a wall red! It increases like your heart rate so much! No wonder everyone freaks out doing presentations.
210. LORRAINE: Yeah!
211. CHARLIE: "What is this thing? Look how red it is!"
212. LORRAINE: Okay, so as well as vision, seeing outside and inside. So, don't paint walls red is the other one. Okay, so colour matters to the interiors for education. What's the, what's the optimal colour then for, uh, crashing our studio?
213. CHARLIE: Oh! I don't know, but not red.
214. JACK: White's the safest.
215. LORRAINE: White? Why, why is that?

216. JACK: Because everyone... I don't know. I think everyone would agree.
217. VALERIE: What'd you say?
218. CHARLIE: I think it's people work, just like... I mean, it's just like you go to uni and you do so much work. Then you hand in [an] assignment and then you go into cyber space and you never see it again.
219. VALERIE: Yeah.
220. CHARLIE: To have the work printed and stuff on the walls, you feel like you're a champion and this is how you... you just feel valued and it works.
221. LORRAINE: Yeah, so it's there? I mean, that's, that's a good point, actually. Put that up as well, so you've got artwork on the walls. Because what we liked about... I'll tell you, it was a quote from one of the students in the last case study about the M- build, which is a really old campus building. And they loved the fine arts studios, because the big old things have been there for God knows how long, and had layer and layer and layer of paint stuck to them, and it was like they could rewind history and go back through decades to students that had been before, because the paint was so thick on the build-up. So, it was like you were a part of history, but here you don't feel like you're a part of history? You feel like you just spin on?
222. VALERIE: Very temporary.
223. LORRAINE: Yeah, so we need to make it more permanent artwork on the walls.
Okay.
224. VALERIE: What about, like what happened with the posters back for Action Research 1? Aren't they meant to be...?
225. LORRAINE: They're meant to be displayed in the library.
226. VALERIE: In a library? But, where are they?
227. LORRAINE: I don't know.
228. VALERIE: Actually, I want one, so I need to...

229. LORRAINE: Yeah, Heather's got them all in her room.
230. VALERIE: To get it from you.
231. LORRAINE: Yeah, it's on the list of things to ask about, because I've, I've really want them up for the whole of this term, because then you can see what we've done.
232. VALERIE: Because I thought, "Ah, cool! They're actually gonna put some stuff up."
233. LORRAINE: Yep, and actually Action Research 2, I'm gonna... I'm trying to book this whole room and that whole corridor, let's get the work up and we're gonna leave it.
234. CHARLIE: Can I be picky about a room?
235. LORRAINE: Of course.
236. CHARLIE: You know that clock?
237. LORRAINE: Yes.
238. CHARLIE: You know, when you go, like jump off the diving board in the pool and you just want to race and get to the other end, that's exactly what it's like.
239. LORRAINE: Yeah, so remove...?
240. CHARLIE: I've looked at that clock actually so many times when we sat here in room.
241. LORRAINE: Yeah, so remove clocks from rooms?
242. CHARLIE: Well, that particular one looks like it's just, as soon as it hits the top thing on I'm out, so I think so...
243. LORRAINE: Yep. Okay, so...
244. CHARLIE: ...definitely a feeling that makes you want to leave.
245. LORRAINE: Yep, so time's an issue.
246. CHARLIE: Yeah. I mean, in today's age we've all got digital stuff, so we don't need all

those things.

247. LORRAINE: Yeah. Okay, so remove clocks from the walls. So, open-ended time, rather than clock watching. Yeah.
248. CHARLIE: Yeah.
249. LORRAINE: Okay. These are good, really good points. Anything else?
250. JACK: Uh, chairs.
251. LORRAINE: Chairs? What about them?
252. JACK: Get rid of them.
253. VALERIE: I would say different tables and chairs.
254. LORRAINE: Okay, to what though? To what kind of thing would you...?
255. CHARLIE: They are too low.
256. LORRAINE: So, they need, so because they're quite fixed, they need to be ergonomically adjustable for different people or...? I had someone that said that before as well that needs to stand. You know, have a desk that's adjustable, because she was very tall. And you're tall as well.
257. CHARLIE: Different people, yeah.
258. LORRAINE: Yeah, so...
259. CHARLIE: But just the chairs. I mean, just higher chairs.
260. LORRAINE: So, yeah.
261. CHARLIE: Be comfortable. I can't be creative in that.
262. LORRAINE: Okay, so...
263. VALERIE: Yeah, comfortable chairs.

264. LORRAINE: Comfort, yep.
265. JACK: What about computers as well, like really digital.
266. LORRAINE: Yeah, what about them?
267. JACK: Um, so have... I don't know how you treat them all, but somehow more computers.
268. LORRAINE: Okay.
269. JACK: I mean, if you've got less people, it'd be more manageable.
270. LORRAINE: Where would you put the computers in here, right on the walls or in the middle or...?
271. JACK: Probably around the walls.
272. LORRAINE: Okay, so if you had the computers on the peripheral?
273. CHARLIE: You can still have the thing where the people are using them; it's just the visual. You know, you're in here, you design and you want a computer. Just to have it there.
274. LORRAINE: Okay, so lack of that resource in here makes you want to leave as well?
275. CHARLIE: Yeah.
276. VALERIE: Yeah.
277. LORRAINE: Yeah, so you want those flat areas to work openly, like these big flat tables with no kit on them, but you want kit around the peripheral as well? So, you've got a choice of, you know, if you want to draw or paint in the middle or jump on a computer?
278. VALERIE: Yeah.
279. LORRAINE: So, you want to be able to do both hand and digital in the same room?
280. CHARLIE: Yeah.

281. LORRAINE: Okay, could you put that down? Digital resources as well as other working areas.
282. JACK: Well, say, um, like the others, [Case Study 1] put all their kind of art like brushes and paints and stuff, where are they located?
283. LORRAINE: Well, in the graphic design studio there's not many of them actually do it now. They've all got digital, they'll bring their MacBooks. If they want to do wet trades or whatever, they'll go up to the case room where it's the wet ink and it's the technician that overlooks the kind of specialists, you know, inks and stuff. But there's no sink in the room, so do we need a sink? Would that help you if you wanted to...?
284. JACK: Yeah, it'd be so much more encouraging to like pick up, go up to the paint sections.
285. LORRAINE: Yeah, okay.
286. JACK: So, we can like learn some techniques while we're here.
287. LORRAINE: Yeah, okay. Do you want to quick write that one down just on the...?
288. CHARLIE: Even like little bins on each table just so people feel like they can make a mess.
289. LORRAINE: Okay, so bins. So, that's good. Thanks. Yeah, so bins at each, each workstation so you feel like you can make a mess.

18.11 TRANSCRIPT / Post-case study: Reflective interview

Friday, 1st July 2016.

Café.

18.11.1 Part 3: One Case Study 2 student visits the Case Study 1 studio in the UK

1. LORRAINE: So, from seeing the studios and the case room and your initial impressions of the [----- Building]? Thinking back and reflecting back on what we did on sensory affect in the...
2. VALERIE: I think its bright. Very bright, which is always... and its bright with natural lighting cos of the amount of windows. Like in the one that's now having the exhibition? The windows at the top...
3. LORRAINE: It looks so spacious.
4. VALERIE: It all does. Yeah, its really bright and its not confined so that gives you a feeling like you actually have room to breathe in there. So, I noticed that straightaway coming in and there is a lot of people. There is a lot of people everywhere. Its not that busy right, now is it?
5. LORRAINE: This is really quiet.
6. VALERIE: Its really quiet? But there's still people everywhere.
7. LORRAINE: There is no undergrads here right now. All four years are on holiday.
8. VALERIE: Yeah.
9. LORRAINE: But you still noticed that you think there is a lot of people?
10. VALERIE: A lot of people yeah.
11. LORRAINE: And you said (before I switched on the recorder) that how many windows are involved [in the building] which is an interesting observation.
12. VALERIE: And it's high as well?
13. LORRAINE: Yeah, because the classrooms at [CS2] were almost dungeon like, ground floor with small slats for windows.

14. VALERIE: Yeah, but this is like up high with windows, like full walls [of windows].
15. LORRAINE: And its interesting that you feel you've got this kind of space in there but if you saw it with all the desks in there – how it normally is – that would be really interesting. I'll take you up to some of the other studios that still have some of the desks. I'll show you the jewellery workshops.... With their own little compartments.
16. VALERIE: But I still think that would be good because its being used and if there are other people doing stuff, its kind of still confined but its not like depressingly confined. Its like busy confined.
17. LORRAINE: Its productive?
18. VALERIE: Yeah. It has energy [rather] than if it was abandoned.
19. LORRAINE: So, what do you think of the case room?
20. VALERIE: So, cool.
21. LORRAINE: Why?
22. VALERIE: You mean with all the machines and the lettering? It's like amazing. All the history.
23. LORRAINE: Like I said to you before, its like a slow pace there. You can't work fast. You've just got to let it go, let it flow.
24. VALERIE: And it was very quiet in there as well.
25. LORRAINE: Not many people are allowed in there at one time.
26. VALERIE: Yeah. But like you can't hear anything from there as well, its very quiet as well.
27. LORRAINE: Closeted.
28. VALERIE: And that would allow this feeling of taking your time. You are not hearing all this commotion from outside. Where it feels busy or whatever, but whereas...
29. LORRAINE: Here you can hear the commotion.

30. VALERIE: And the whole place itself feels really big. It one big thing. Its not separated.

31. LORRAINE: Yeah, cos your campus is one big thing with lots of separated studios. And this is one cohesive, holistic [building].