The Appendices

APPENDIX A

An autobiographical account, reflecting on my experiences of a live project as a student.

I decided to set up a project with a friend and colleague, Rosie White, to act as an options project in the 5th year. This ultimately developed and evolved to become a joint final thesis project in the 6th year, for submission for our RIBA part II qualification and the diploma in architecture.

We set up the project because we felt that we wanted to bring some real meaning and value to our work. I was sick of sitting in the studio, producing more and more plans, section and elevations of schemes of entirely my own invention that would have little or no relevance to anyone outside of the studio. In fact the schemes would generally be of little interest even to those within the studio! Perhaps due to a lack of faith in paper-based 'high architecture', I felt I wanted to do something that could actually be of benefit, and of value to someone.

Initially, Rosie and I began looking into recycling materials. We looked into using household waste as a construction material - experimenting with drinks cans, glass bottles, cardboard, plastic bags, toilet rolls and so on. We soon came to be known as the 'rubbish girls', a name that we embraced wholeheartedly!

It was a real pleasure to be physically involved in experimentation, to be making a mess and to be totally self-structured in our work – In order to do the project we had essentially 'opted out' of any of the options projects we were supposed to pick, and set up our own. We were very determined, and it never occurred to us that anyone would object. Nonetheless, on reflection, it was surprising the level of support and encouragement we generally received from the tutors, who I think were genuinely pleased we had shown such initiative.

In addition, I absolutely loved working with someone else. It was so much easier to structure the work and to focus when working with someone else. The intense personal pressure was also off to some extent and we could begin to enjoy the work. In addition, if we both decided that it was time for a break, we both felt that the mutual decision took away the guilt that we usually felt in having a break when working individually.

We were keen to extend this collaborative approach, and as a result, set up a workshop for our fellow students to design and build a structure from waste materials. We put collection bags in all the studios to collect different types of household waste, and designed a basic frame structure from construction palettes and carpet roll inner tubes. The plan was that we would divide the workshop into groups, each of which would design a 'wall' or panel to enclose the structure on four sides, with one group designing the roof.

We were intrigued to see how many people actually came to a workshop that was set up by students. Would they feel that they could learn anything from an event that had no tutor involvement? We also wondered if people would be able to tear themselves away from the inward focus of their own projects, as the atmosphere in the studio was fairly competitive, we thought that many people would find it hard to take time out from working on their own individual schemes and essentially do something for someone else, that was probably totally unconnected to their own work. These thoughts were perhaps confirmed by the fact that out of the whole diploma course (with around 80 students) only around a dozen took part. Despite this, the workshop was a real success, with fellow students that took part thanking us for having set up such a fun and interesting experiment. The actual product was also a great success - that furthered our research and stayed in the studio for a couple of years.

From this experiment, we really learnt the benefit of collaboration, and began to see a way that the design process could include others, while still being primarily run by one or (as in this case) two designers.

From here we were keen to take our ideas further – to keep getting messy, to involve others and ideally now to work outside of the school. This led us to investigate our local area to look for potential sites, projects and collaborators. We found Heeley city farm, and set about making contacts there in order to design and ultimately build something on site. Having informally interviewed a range of members of staff, and still developing our ideas of recycling, we set about designing a recycling trail for the farm. This involved various sections, and we were keen to actually construct one of these sections. We presented our designs to a

representative group at the farm, who were all very positive about our ideas, but unconvinced that any of them would be realised.

After various failed attempts to get funding, we decided to just go ahead and start building a wall/seat structure that was a part of the scheme and was designed to utilise unwanted tyres, rammed with earth and built up almost like bricks to form a retaining wall. We got the backing of the directors of the farm (after some convincing that it would be safe), as well as the assistance of volunteers for the construction. The volunteers were from a special needs group that worked on the farm, so we felt intrigued to see how we would work with a completely different group of people than we were used to.

We were soon totally immersed in the farm's social life, spending eight hours a day, five days a week there for most of a semester. We forged links with people outside of the school of architecture that we still have to this day. It was back breaking work, and due to our tight schedule, we had to work, rain or shine. Our lack of funds forced us to search for local building material donors, and even that was an educative experience! We ended up have to wheelbarrow quantities of sand from the merchants and onto site.

It was however, a very enriching experience. Our volunteers were wonderful, working with us for about half of the day, we learnt a lot about them and their lives. Given the really hard nature of the work, it was amazing how many kept volunteering, and their general level of cheerfulness and humour kept us going. As a personal experience for Rosie and I, we really got to know and understand a group of people with special needs, and this broke down many of our prejudices and assumptions. These were real people, with whole and valuable lives – each with individual personalities and foibles. They gave me wonderful memories, which I will treasure for the rest of my life. Although this seems obvious, to me, having never come into contact with special needs individuals before, it was a revelation, and one which I feel was important for me as an individual, as well as a designer. We had to learn to communicate and interact with different types of people. I think that these kinds of experiences enrich our understanding and deepen our empathy skills, both of which I feel are essential to good design. I hope that we also brought a bit of interest and variety into their routines at the farm.

The way that Rosie and I worked as a team was based on praise. This was something that we both thrived on, and something that we had found to be lacking in our education. The crit/review process tends to focus on what is wrong with the project, what isn't working, and although this isn't deliberately to put you as a designer down, it often feels that way. The assumption is that you already know

what's good about the scheme, and you only need to be told what is wrong with it. In contrast, we praised each other for every effort that we made, which kept our confidence, and thus enthusiasm levels, high. Although it did mean that we sometimes overlooked elements that weren't working so well, it meant that in general, for **us**, the quality of the work was better than before as we were so motivated. In addition, our natural tendency to be self-critical meant that the combination of praise from the other, and criticism from ourselves made a good combination. We tried to extend the praise and enthusiasm to everyone working with us, and with the exception of one chap who used to hide around the corner as a way of getting out of work, it was generally a successful tactic that made it more enjoyable for all of us.

This period of work saw us pretty isolated from the studio, and when we turned up in our building clothes, covered in mud and cement, we felt like aliens who had landed. What we were doing felt so real and the studio felt so dead in comparison. I think the rest of the year thought we were crazy. They were also amused I think, when we were published in the local paper and then, again in the University newsletter!

Our tutorial support at this time was rather different. As we had a real client, and were just getting on with it, the usual reliance on the tutor for feedback was diminished. Although we were learning a lot on site, there was little that a tutor could contribute. To be honest, we didn't really care what the tutors thought of what we were doing, as we felt that we had our own, more real judges in the community. This came to a head at the end of the project, when we had to have a review of our work. One of the tutors absolutely hated what we had done, and felt that it was aesthetically awful. This soon degenerated into an argument, as we explained that it didn't matter to us what she thought, as it was the community that we had designed and built for that should be the true judge. We knew that they were thrilled with the result, and that it had contributed more to the site than had been expected by any of us. The true judge for us was seeing the seat being used by visitors in preference to other locations and hearing comments made by visitors about it. In addition, we felt that we had learnt so much – about people, about construction, about the process of work and the way that people communicate, that the final result seemed far less relevant. We probably didn't get this across in the presentation however.

This sparked a debate in our heads as to the elitist nature of much architectural criticism, which often does not care about the opinions of the genuine users of the buildings and seems to judge by an entirely different set of criteria. An extreme

case of this is when a building that is seen as an architectural masterpiece is hated by the people that use it. Ultimately this depends on who and what we feel that architecture is for. Is there such a thing as 'quality' in architecture independent of people's perception of it?

All in all, being involved in the project brought new meaning to studying architecture. We felt that our work had a real value to the community, which made it all the more meaningful for us. We developed an understanding of materials in a way that would be difficult to simulate in the studio. We knew what they felt like, how heavy they were, how difficult it is to work with them in the cold and wet. We would have real empathy for builders when we came to work with them in the future! We created links for ourselves with the wider community in the city that we were studying in, and truly experienced working in a context outside of our own, and the benefits it can bring. This led to an understanding of the need to fully understand the community of people that you are working for. Most importantly, we came to a new understanding, or at least a new questioning of the role and value of architecture and architects.

APPENDIX B

Millhouses Cricket Pavilion Project 08/02/99

Student Feedback at the Start of the Project

Why did you choose this option?

1. Rare Opportunity to actually get a more hands-on experience of how this will be built. More of a challenge to meet a real (!!) client. I get to build something REAL!
2. It's an amazing opportunity that isn't likely to come around this side of graduation – it had to be grabbed. It's a scary and exciting prospect, and it may lead to work over summer.
3. Was extremely interested in the potential of the project. A chance to work with the real world – a very rare opportunity. Like a challenge.
4. For the chance to work in an environment which is more like that of a working architect and as a challenge because the work involved is different to all previous projects.
5. Because I felt that it would be a good opportunity. To expand my knowledge of how a construction was put together, while putting us in quite a realistic situation.
6. It seemed different from a boring construction model project and is a good chance to work in the 'real world' and give good experience and knowledge that I can pull on later.
7. Makes a change. More interesting. Real-life situation – put ideas into practice. Financial limitations. Looking into low-cost housing – opposite of architectural school training.

8. It seems like a good chance to actually do what an Architect does, whilst in Arch. School. Q. rare.

What do you expect to learn from the experience of working with a real client?

1. More practical limitations. CV
2. Up till now we've not had much of an idea as to how non-architects react to schemes, I feel this will be an important lesson.
3. Presentation technique. More realistic approach to design (costs etc.) client interaction.
4. More verbal skills. More allowance of client and user needs.
5. How to liase with the client and how to get your ideas across to the client in a well presented way.
6. How to work with real people and work within parameters that we might come up against later. Presentations and telling of ideas to 'real' clients will also come as good experience.
7. Limitations of the real world. Importance of good relationships and understanding with client.
8. Realism

Tutor notes (recorded during the project)

1st meeting:

There's a generally high level of enthusiasm and commitment form the group. There seems to be an excitement in the air and everyone is keen to get cracking. They chose their pairs happily and I wonder if they were all friends before and/or had worked had worked together before as there were no problems in doing the pairing. They were keen to grab responsibility and take on phoning suppliers etc.

2nd meeting:

Feel that the work hasn't really got going yet as we haven't yet met the client. Will do this later on today and there is a generally good feeling among the group.

After the client meeting:

Despite preparation the group were notable to fully take control of the situation and I felt I needed to step in to introduce the group and 'meet and greet', which is a shame as I hadn't wanted to. After the original impasse however students were all much more able to ask questions etc. but only within the confines of their pre-

prepared questions. Again, I wonder if my presence there as tutor inhibited them a little or whether they are just inexperienced at this kind of thing?

Despite a poor turnout by the client group (only 2 showed up) and the depressing surroundings of the current pavilion, the meeting was a success in general, with students gaining a much clearer development of the brief.

Before the final presentation:

The client meeting really acted as a massive spur to the students, and interestingly rather than inhibiting their initial design ideas, often seemed to really drive them to more innovative solutions, despite the construction, cost and client restrictions. All the pairs worked well together, with an attitude that the work they were doing and the responsibility they had been given was far too high to ruin with petty squabbles. They were dedicated to impressing the client and as a result able to let go of their individual ideas for the good of the scheme. This was a really novel observation of architecture students who are used to working alone, and when they do do group work, tend to hang on to their ideas to the bitter end!

Really every group seemed to give it their all, and as a result, I think the work is really impressive, especially for a two week project. We had all found it quite a breath of fresh air to focus outside of the studio and into the park.

After the final presentation:

The presentations all went really well and the work presented was clear and understandable and the structure easy for all the audience to follow. Architectural jargon was kept to a minimum and there really seemed to be a focus on clarity – explaining what and why. The prep. Sessions must have helped but I also think that the emphasis on presenting to a client shifted the approach from a defensive approach to an open and explicative attitude. They weren't trying to blind us with their words, but to truly explain what their schemes were.

We've really ended on a high. The down side is that more of the client group weren't here to see it.

The clients' responses were a little bit focussed towards them as students (which of course they are) rather than as professionals, which slightly altered the dynamic. As a result their comments tended to be very encouraging as well as suggesting what they could do better which would not happen in practice. It felt that this almost 'kept the students in their place'. It's a difficult one this, because we can't trick the client into thinking they are professionals – it would be unethical – but as a result, the clients feel they need to act as tutors.

I think that the project would have worked better if it had been less structured and allowed students to develop the direction – client meetings etc. themselves entirely. Although we attempted this, it was us as tutors who arranged the timed of the meetings etc. and thus the students did not take responsibility for it. This diminished the potential for more initiative by students, in organisation and in defining the project. It also meant that they did not develop real links with the client, or integrate themselves into the clients' community. However, this might well not have been possible in such a short project.

Certainly the level of enjoyment and enthusiasm shown by the students seemed higher than usual, and there was a sense that they, and their work were truly being valued. One of the students had previously had a low attendance record, but had contributed well in this project, turning up and contributing to all but one of the meetings. The group really bonded as a team and seemed to be learning from each other and sharing information in a far less competitive way than normal. The clients came first, and this seemed to take away the level of competition, as whichever scheme the client chose, they all said that they would be happy to work up.

End of project Student Feedback

The project objectives are stated below. Please indicate whether or not you felt that the objectives were achieved, giving a score from 0 (not at all) to 5 (fully achieved)

1. **To develop skills in creating a brief with a client/user group**

Scale	0	1	2	3	4	5
Frequency					111111	

Comments

This was useful, but it may be useful to continue the process and get a variety of clients

2. **To develop and practice skills in questioning and listening and in using design proposals to develop the brief with the client.**

Scale	0	1	2	3	4	5
Frequency				1111	11	

Comments

Maybe a more informal kind of presentation would invite more conversation

3. **To develop skills in presenting to different audiences – to a client group and to fellow students and architect tutors.**

Scale	0	1	2	3	4	5
Frequency			1		11	111

Comments

1. Very informative way of learning the differences between the normal crit and presenting to a real mixed client.
2. This was very helpful as presentation to a different group is distinctly different to presentation to architects.
3. Not a reflection on the programme though! (score 2)

Did the project meet your expectations?

1. Yes it did, I am very expectant of what will happen with its development in the future.
2. There was less interaction between clients and architects than I expected.
3. Difficult to answer, I can't recall what expectations I had, I just found the project to be a fantastic opportunity which I'm glad to be involved in.
4. Yeh, maybe I'm never confident in presentations.

If the project was to be re-run, what changes should be made?

1. Maybe run it as a side project and extend the phases of development
2. More clients! It felt strange presenting to only 3 people. Have meetings with clients to establish a better working relationship.
3. More client interaction before scheme presentation.

Feedback Following the Final Presentation

Client Feedback

1. I was most impressed with the quality of the students' presentations both in terms of the material produced and the physical presentation itself. All of the group had paid great attention to the brief each in their own way found ways of addressing the problem.
   That we were not able to each a conclusion was not a reflection on the students but depended upon us needing to discuss the alternatives with our colleagues.

2. Very impressed with the professional nature with which they went about presentations. Enthusiasm and willingness to respond to our needs by combining schemes was also impressive. The drawings (and model) were very clear and easy to understand, especially perspectives and other 3D drawings. Perhaps felt a bit on the spot when giving feedback about the designs, may have been useful to have a small recess to discuss between us the schemes. This could have provided comprehensive feedback to the students

Independent Observer Feedback

I thought the meeting and presentations went really well.
I tried to put myself in the position of the client committee. In this role, I felt confident and comfortable in several ways as a result of what you did:

- There was evidence that you'd listened to what we said we needed – you all quoted us in various ways. I noticed the real clients nodded when you referred to what they had said, a sign they were paying attention.
  (Also, you all showed evidence of listening to each other – you referred to points made by other presenters. The message was that these are people who can listen – a charge often levelled against architects is that they are poor listeners.)
- You were confident with your material so we didn't feel anxious that you would get lost (there's nothing more agonising for an audience than watching a presenter struggle).
- You gave us a clear structure to follow – expressed it verbally, or used flip chart summaries, or the ongoing power point summaries.
- You'd enjoyed the challenge – evidence of your enthusiasm and motivation came through in how you talked about your proposals.
- You weren't going to boss u about or insist on anything – it was up to us to choose.
- The drawings were user friendly.

- The way you framed the meeting worked well. As client we knew what was going to happen. The informal start worked well as an ice-breaker

In short, you achieved the three objectives you set yourself at the beginning of the afternoon.

Other things I noticed:

Watching how differently you did the presentations made me think about what style of presentation is appropriate to what setting and what audience. Your presentations differed in terms of their level of formality. Adam and Phil's in some ways was the most formal. I found the technology and screen, though quite well managed has the effect of distancing the presenters from the audience. This is clearly a useful technique for the big audience and a finished product. Y contrast Tom and Dave were much more informal; using the model, crouching on the floor, showing it to the audience, involves the audience more closely in imagining the building. It was notable that Dave and Tom passed the talk between them informally and naturally which worked well in this context but could have been a dangerous strategy in a more formal situation.

Having two presenters helped in all cases creating variety and change of pace.

There were obvious benefits to having prepared and practiced – Adam and Phil were the only pair that overran. There may be a lesson here – the more complex the presentation medium, the more time you need to allow for preparation.

A couple of suggestions of things you could do differently

Look at your fellow presenter when he/she is speaking. Make sure it's a double act rather than 'he's on now so I can have a bit of a rest' (I know you were all tired but then you nearly always will be when presenting your work!)

Language check. There was still some jargon – or what for me is jargon, e.g. 'design influences'; 'dynamic form'. Contrast this with the lively way you all talked about where they could store the cricket bags or how the increase in social space 'made you feel more of a team'.

Note on what is to be learned from this project about client relationships.

This is a multiple client who will have difficulty in making a decision, a typical situation for working architects. All the client body want to go ahead but they don't have a decision making mechanism. You'll need to think about how you manage this if you're keen to get this thing built.

Tutor feedback to each group

Group 1. Very good that you had considered the internal spaces and deck as a new extension of the main space.

Model brilliant to help the client (and everyone else) understand the scheme.

Also invited more participation

Selection of drawing types good for client – perhaps still a bit architectural. Model made up for this.

Way you told the story was very convincing – easy to imagine the new pavilion in real life as a result.

Kept the presentation to the point. Showed enthusiasm.

Group 2. Handover good. Smiling!!

Very good links between verbal presentation and drawings.

Stood in front of your drawings at one point – oops!

Very clear drawings form a distance – also looked vibrant and as though not fixed.

Group 3. Presentation was structured very well, with the phases etc. However, headlines were expanded too much/ in too much detail and perhaps treated it a bit too much like a crit.

Very clearly addressed clients need and convinced the client that is would be easy to build.

Booklet excellent idea – wow!

Drawings good, but you did not refer to them enough while talking.

Group 4. Very clear drawings. Diagrams very useful as was drawing live – showed you were open to ideas/changes.

Very good that you did not presume any client knowledge about materials etc.

Glad you brought in the wider community involvement ideas.

Appendix C

Dear

I am producing a best practice guide funded by the RIBA on the role of the 'live' project in architectural education. I am keen to discover what live projects will be undertaken in this academic year and, wherever possible. to arrange a visit to talk to the people involved.

A 'live' project is defined in the research as a project which has a real client or some aspect of design and build. E.g. a feasibility study, a design/build project, a lottery application, a range of design proposals for a real client etc. Ideally, the client would be involved in the project, at least at the briefing stages.

Please could you e-mail me if you know of any live projects that are underway/may take place this year. Thank you for your time,

Yours sincerely,

APPENDIX D

School	Initial reply?	Do live projects?	Summary description of project/s	Questionnaires returned?	
				Student	Tutor
Architecture Association (0171) 887 4000	Yes	No (unless count MA)	Use clients to formulate briefs in MA	No	No
Aberdeen: Robert Gordon University (01224) 263500 Scott Sutherland School of Architecture	Yes	Yes All projects in the final year diploma	All projects in the final Diploma year are real and have real clients. Including urban design, housing design, conser-vation projects, and sustainability projects.	Yes	Yes
Belfast (01232) 274214	Yes	Yes Harland Wolf Project Tom Woolley if happened	Straw-bale building proj. H W project using real clients	No	No
Birmingham UCE (0121) 3315130	Yes	No	Only live projects staff are involved in.	No	No
Brighton (01273) 642349	No	Not known		No	No
Bristol UWE (0117) 9656261	No	Not known		No	No
Canterbury (Kent Inst of art and design) (01227) 769370	No	Not known		No	No
Cardiff	No	Yes		No	No

(01222) 874 430					
Dundee (01382) 345315	No	Yes	Sustainable feasibility plan (university estates as client)	No	No
Edinburgh Heriot-Watt (0131) 2216071	Yes	Yes	Real client, info to be useful to them. Also post-grad architectural conservation course - conservation project for Findhorn community Council in May 2000.	Yes	Yes
Glasgow Mackintosh (0141) 3534686	Yes	Yes	1 to develop money – model making, street furniture with JC de Cole.	No	No
Glasgow Strathclyde (0141) 5524400	No	Not known		No	No
Huddersfield (01484) 472281	Yes	Not known		No	No
Hull (01482) 440550	Yes	Yes	2 landscape projects with schools	No	No
Leeds (0113) 2832600	No	Not known		No	No
Leicester (0116) 257 7414	No	Yes	Clients partially involved (see Cakin paper)	No	No
Liverpool John Moores (0151) 231 3704	Yes	Yes	Cinema extension for real client	Yes	No
University East London (0181) 590 7722	Yes	Yes	Building a barn project for a carpenter	Yes	No
Greenwich (0181) 3319100	Yes	Not known		No	No
Kingston (0181) 5472000	No	Not known		No	No
North London (0171) 7535042	Yes	Yes	Local council and Community involved. Feasibility done for SRB bid.	No	No
Royal College of Arts (0171) 5904567	Yes	Yes	Design and Build	No	No
South Bank (0171) 8157102	No	Not known		No	No
Luton	No	Not known		No	No
Manchester	Yes	Yes	Live brief and user	No	No

Met. (0161) 2476950			consultation		
Manchester (0161) 2756934	N	Not known		No	No
Northumbria (0191) 2326002 4643	Yes	Yes	Clients at briefing stage	No	No
Nottingham (0115) 9513155	Yes	No information		No	No
Oxford Brookes (01865) 483200	Yes	Yes	Pre-empting a real project hoping to influence the final design. Community planning - communities threatened with a development get together for a design session with the studio and produce a plan to take to the council and developers. Similar thing in Peru.	Yes	Yes
Plymouth (01752) 233600	Yes	Yes	Real client intending to build	No	Yes
Portsmouth (0239 284 2083	No	Not known		No	No
Liverpool	Yes	Yes	Shadows a real project in the city	No	No
Edinburgh	Yes	No		No	No
Newcastle	Yes	Yes	Projects that 'contribute to live agendas'.	No	No

Interesting replies:

Edinburgh University 'It is extremely difficult to accommodate these into our curriculum and I have found that the clients are frequently looking for a design service on the cheap which could become problematical because students don't have an awareness of building regulations, permissions etc. I do remember a couple being carried out while I was a student here but that was when there seemed to be a much more relaxed attitude to the curriculum and staff had more time on the hands (I guess) to work them through to completion. I think the nearest thing we have is Remo and your project for Pollock Halls which is a research project not in the degree teaching but which has used undergraduates as employees.'

Liverpool 'We have no live projects operating at the school. We may assist one in one local planning problem. I am surprised that any school of architecture is still running such projects. Didn't they get a bad reputation in the 70sand 80s?'

Appendix E

The start of the project - students' views:

1. Which Project were they involved in?	2. Why did students choose this project?
Barn Project	Tutor's personality, possibility of doing a full-scale project - actually building something. Working/designing as a group. Getting on together. Themes. Transferred from Luton - did lot of work with modern architecture - steel, concrete, glass etc. African background so want to practice there. No money to import those materials so wanted to go back to basics - learn about eco-materials. Ghana tries to copy the west – inappropriate
Community Collaboration	Did studio last year and felt I needed a chance after a nightmare year. Felt studio would ensure a reasonable amount of output for a 6th year project (having see previous years output). Had also done a short project previously with which I found useful. Research through design. Two projects running up to christmas. Sites in Sheffield and opportunity to work with 'real' clients/people involved with actual design projects (No 2 choice) Potential link to areas of interest pursued in spare time of year out. Variety of parallel projects - not same thing for full year. Links with 'real' schemes yet room for imaginative/theoretical pursuits. Packed timetable therefore keeps momentum/motivation going Related to past interests and research. Interest in consultation strategy Looks very interesting, the city of childhood-child-I need to know about them! I want to go to Amsterdam

	Because there was a firm tangible base. Consultation with people and the chance to deal in real projects. Rational organised approach in comparison with the other studio projects. Flexible school comp and consultation project. Consultation design - Unique in the studios - appealing as I think it is an essential part of design - develop new skills. Flexible school comp. - lots of issues to get to grips with. Relatively short and highly design orientated. More formal outline. Excited by project The structure of the studio. Last year's exhibition. Advantageous themes for future use in practice e.g. consultation strategies, schools architecture. Intensive program for semester one - input from various people/professionals and opportunity to gather lots of knowledge. Interest in 'user' aspects - children as a tool to investigate public opinion It seemed like a well balanced studio dealing with both conceptual and realistic design issues. It is quite specific and structured and I liked the idea of it being based around workshops, seminars and group meetings. During my year out I was involved with various education projects. My dissertation looked at the design process of education buildings under PFI. I therefore felt that the studio was extremely relevant to my personal experience It seemed structured and well organised - worked in quite a strong theme, but with some looseness for interpretation for the final project. Consultation strategy seemed more practical than other studios Community participation interests me. The project seemed like it would be quite structured - which I felt I needed - rather than being free to design my own. I didn't previously know the tutor so I couldn't judge that. Seemed balanced between design and consultation. I was less interested in the idea of 'form-making' and more interested in creating buildings which were informed by the potential users. Building for people. Fitting a social framework etc.
Conservation	Actual conservation work will start on this church. Our group had the possibility of contact/work with the architect in charge and provide useful drawings and historical background for them (church community and architect) We had no choice. Tutors arranged project along with outside architects A local firm of architects were about to work on the church. We took

	part in a survey so we could produce drawings which may help them in their design solutions
Drill Hall	I chose this project because I am interested in conservation and the relation between old and new. I am also interested in timber buildings.
Kelham	It sounded like the most interesting. I wanted to actually build something. I am interested in greenwood construction and environmentally friendly architecture. I felt views are very important after speaking to the children. The client liked the viewing holes of Andy Goldsworthy. I liked it! Because it was live and sounded a lot more interesting than another theoretical project. - we hadn't had the chance to do something 'real' before The main reason without a doubt, was due to the fact that the project was 'live' and therefore we would have the opportunity to build not just a model, that would more than likely be thrown away in six months, but something that would be used and appreciated. Also the project that I would have done, if it were not for the Live project, in my eyes, was far too similar to the previous one and therefore far from inspiring. It sounded more interesting than the other option I had to choose from. I also thought it would make a change from the same kind of format that appears in the normal projects you do over the year. The idea of being able to build what you have designed appealed more than doing another drawing based project. Working with sustainable materials was also intriguing More interesting than other one. Something different other than designing a building. A useful project to get involved in the community. Realisation of a finished product at the end I wanted to do something more real, that would actually be built. It also sounded more challenging than the other projects It sounded fun. Different: a break from churning out drawings. A chance to learn different types of skills. Its REAL.
Liverpool	The request by the trustees for the extension of their local cinema offered a real design situation, requiring both an urban and architectural solution. The gender of the project involved careful consideration of existing fabric resulting in a project that's interest came from reality and relevancy.
Paces	Seemed like an excellent opportunity to get 'stuck in' to a project, especially when considering the 4-week time period. To do some hands-on architecture. Because it offered the chance to get stuck in (building our proposals). It was a 'real' project. Also you had the choice as to how involved you wanted to get. I.t. You could get on with your dissertation!

	Because the only other project left was informing the 1900 model and I didn't want to do that. A chance to do some hands-on practical work whilst finishing off my dissertation. Also doing a short project means I can try something I wouldn't otherwise do. Best chance of doing minimum work in order to finish dissertation. Best chance to do what I want i.e. Not be guided excessively by tutor. There didn't seem too much research work to do, an important consideration when trying to complete a dissertation at the same time. I haven't done a school project before, so choosing this project was a good way to expand on the scope of my portfolio. It was an opportunity to do a project that might be completed in reality - we may be able to implement our ideas. Hands on 'real' project that we could build. Tutor. Best chance of decent drawings etc for portfolio. Because it has the potential to be a 'live' project - it includes consultation with a real client and the chance to actually build all, or part of our design. I am interested in school design. 'Live' project, chance of completing project by constructing/realising the design or a schemes. Real Client. Different to anything done to date. Sounded fun I thought it would be fun, because it involves working in a team, developing a design solution by collaborating with the client, and finally carrying out the construction work. (re-design of reception area of school for community pre-school children and children with cerebral palsy) It was a live project. Would be able to actually do something practical and beneficial at the end of it. Also great fun! It is a 'live' project that will result in real life inputs into the playground/courtyard. We have been given a chance to work with a real client with their own needs and requirements. It was the only project which involved a 'real' building design. 2 of the tutored projects were limited to 6 and 8 people respectively (I missed out on the one that really appealed to me in the rush to sign up.) I'm currently, and will be for the duration of this project, finishing off my dissertation. This project offered a more hands-on, actual building, approach, which contrasted nicely with my other time spent writing. Other elements that effected my decision were the community involved nature of the project and the tutor involved

	Because it is practical, should be fun working in a group and we will try to build something at the end.
Parrack	I am interested in sustainable developments. This in one of the very few chances to get into a module that deals with a real project, works directly with the community and tries hard to improve the actual situation in this community. Having started a course in energy efficient building, I was keen to learn about issues of sustainable architecture and community I think sustainability in its many forms will, over the next decade, be forefront in architectural design. We need to be in touch with reality to be better designers. Local site - local issues, community planning The community planning To be able to work for a real project and meet the community for which we are proposing different design schemes. Interested in the development of British housing. Offer of a real project with community planning (great experience) An interest in sustainability and a greater understanding of it. To work with 'real' members of the community. To design in a more 'responsible' manner. Interested in community and sustainability. Community planning Chance to participate in community planning. Local North Oxford site - local issues. Interest in design process. To learn about sustainability, and how to address this in large scale housing developments. I started with environmental designs and was interested in a broader approach - community planning with the environmental aspects united I like Charles and I liked the issues involved I've chosen this particular studio in order to enhance my understanding of what sustainability is all about within the aspect of architecture. Improve my communication skills in relation to the liaison to the public, the idea of a 'real' project

	It was related to sustainability and was related to a real community This project is based on a REAL development. It deals with the community and with their needs and proposals for a specific site. It is one of the few times that you have as a student the opportunity to deal with a real project. I was interested in the challenge of a 'live' site and working within the community who will be affected by any designs/work. The site is one of the last available in North Oxford and it would be nice to have an input on design thinking. Because it was a project that demanded a realistic approach and involved meetings with people living in the general area of the site, talking about the needs of it and proposing ideas The flexibility of the unit. The option to be involved in a community planning. A project which is 'live'. The different design process To exercise environmental sustainability in architectural design and to discover other aspects of 'sustainable' architecture I was not aware of. Because it is semi-'live'. Because of the issues it deals with. Because I thought it would teach me how to accept the opinions of a community as I normally am annoyed at generally traditional viewpoints To have a better understanding of sustainability and how the role of architect fits onto the make up of creating more social and environmental spaces Because I wanted to know more about what sustainable architecture is. I wanted to test my opinions and views on the subject I chose this project in order to gain a better understanding of the term 'sustainability. Whether it is a process or the product, sustainable architecture has become a 'buzz' word, but what does it involve?
Public art	Time, Cost, Manpower, Idea. Excited about working within a 'live' project where the final product would be real and engage with a community rather than remain on the drawing board as 'paper architecture'. It challenges different ways of approaching design problems, demands research/exploration into the community/user and their needs. Allows us to assess the implications of our 'ideas' - test them, discard them if they're not going to work (through feasibility studies) and discover methods of

	realising ones that can be.

1. Which Project were they involved in?	3. What did students choose expect to learn from this project?
Barn Project	Experiencing going form initial ideas to the final thing very quickly. Designing and working as a group. The excitement of getting something built. Interest in making. No expectations. Curious to see how it would
Community Collaboration	-Consultation process - what it is and how to go about it. - Learn about school design including the help of workshops to learn about other aspects' Brief development through consultation. More understanding of actual community in Sheffield area. Communication/dialogue between 'layman' and architect. Working efficiently to packed timetable. Looking at a different perspective than previously pursued e.g. children. Use of consultation related to design process. User specific design - child orientated - community orientated etc. Design process in individual work and group work A lot. From interaction with users to actual design for a set group (kids) New consultation skills. Small scale flexible design - concentrate on a small building with a thorough design philosophy Project development, design process, consultation process As above (3rd point) consultation strategies. More on school architecture and theory. Theory of 'homezones' (a major part of the studio). To end up with a thorough and well structured portfolio. Looking at design through the eyes of a child and the effects. Investigate wider aspects of architecture - I.e. what people want. Validity of consultation methods - to inform my dissertation. Hopefully the consultation with the public will allow me to realise the position held by the architect within a community. I hope to improve both group/team work techniques and individual design ideals. An insight into a specific building type is also advantageous when 'job searching'. I hope to have a fully worked up scheme (thesis project) by the end of the sixth year, as my portfolio so far is very experimental. I expect to learn more about architecture - it is a continuous learning process

	which will probably never end! Time management! More construction /detail knowledge. Experience of working to a real competition brief How to spend a lot of time discussing the project. I haven't had time to develop an account of spending lots of time discussing! Although all the discussion is useful. How to organise myself. How to look at things from a different angle. Project development. How to consult How to be responsible to people's needs. Understand how an improved built environment can affect the lives of people
Conservation	Improve survey skills. Look at/experience possible problems with surveying. Learn about the church and its different layers of history Surveying and drawing skills. Group-working skills Improve survey skills. Learn about: the history of the church. How it would be conserved. Ethics involved in its conservation. Development and influences involved with the church
Drill Hall	I expect to learn how to approach finding new uses for redundant buildings and how to present it in a fashion which would 'sell' the scheme - such as finding a viable use and a design that could be built
Kelham	Construction techniques. Dealing with clients and users Construction techniques. User/client/architect relationships. Group-working skills I expect to learn how to deal with a real client and something about constructing things for real. I expect to learn a great deal about group work. Being able to come together and not only communicate but listen to get the best out of a diverse group with different ideas. I believe this is an ideal opportunity to learn these skills as everyone wants to be in the group, making the whole process easier. There are also 'real' clients and users involved which I feel is a necessary pressure and constraint that needs to be experienced. It is an opportunity to learn the restrictive nature of the real-world and realise how important time and resources are as decisive factors of design. Finally, actually being out on site and actually building. Trying to understand the materials and techniques of construction to make the most of what is available. More about how building things in real is different to building thing up on paper The consultation processes involved in greenwood and dealing with clients through the project How to work with a client and use their ideas in your design. How to establish a users needs and requirements in design. The importance of group work. The use of tools and greenwood in construction How to communicate with a client. Some greenwood construction skills

	Greenwood construction techniques. Different user/client interaction techniques
Liverpool	From the outset, the project was taken as an opportunity to self-teach the IT skills required for the rest of the diploma course. Furthering design skills of public realm architecture was also a priority, due to the emphasis of the remainder of the course with such architecture. The second (bridge) project was not as beneficial and was less all-encompassing
Paces	Learn about the operation of a special school/organisation such as this (paces). Get more experience of meeting clients and discovering what is important to them and how they view the same project. Learn about real client needs. Learn about scope of works. Learn about the reality of working within a group of designers when there is a 'real' project at stake. About cerebral palsy, how to work with a real client, more about children, how to work with no budget, better at 'ideas'. Working in groups to produce briefs and conducting meetings with clients. Moderating our designs with practical considerations and time limitations. Working with a real building. Bit about schools and children. To finish dissertation. In fact not much really. By sixth year you should be able to do your own thing. Personally, I'd like to have constructed my own brief and done something a bit random. This project is too realistic, I like proper architecture. Too limiting How to time manage effectively - doing a project and dissertation at the same time. Impact of a real client on the brief and our ideas. How much we can achieve in 4 weeks. About people with cerebral palsy. A bit more about realising drawings into built things. Working in a big team A bit more about the design process. It's a chance to work in a group and develop team skills. To learn a bit more about client's reactions and opinions, and therefore what forms of presentation are most successful Group dynamics - how they operate, problems, etc. Quick and legible presentation skills. Something about user needs (disabled group, kiddies etc.) The difficulties of working in a large group. Hands on construction work. Cerebral Palsy. Greater knowledge of a non-architectural subject (Cerebral Palsy). To think about problems differently. Needs to be child orientated and

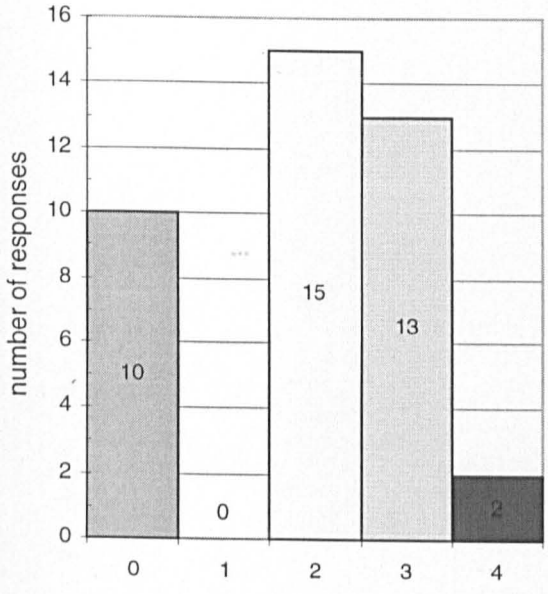
	open minded yet still achieving a solution with an architectural element. How to deal with practical issues rather than simply theories of research. Group working skills. How we can take the ideas and needs of the client and situation and develop these in a way that satisfies a budget and practicality, but at the same time giving maximum benefits to the 'site'. 1 How effective working in groups is (in general) 2 How effective I am at working with other people. I don't expect to learn a great deal architecture wise. I'll learn about the people involved in the project, i.e. the clients, but really it's just an ice-breaker. Getting back into the year with an enjoyable group based project. Contact with 'real' clients is useful. Presentation techniques. About designing for children - especially children. How to use Photoshop.
Parrack	Better understanding of what 'sustainability' is. Better understanding of community issues. What is a 'community centre'? Which are the functions that a community centre has to achieve? And overall how to get from the community what they actually want. How a community can be involved in the design process. Sustainability issues. Community planning I feel that community has perhaps overtaken the other aspects of sustainability. Energy efficiency and self-sufficiency are also important. Good experience dealing with community/people. Process of community planning - How to do it, what do you want to get out. What people actually want and need To learn about the people's needs and their desires for the area, and be able to design something which reflects clearly to their needs. To learn about sustainability and eco-design. The realities of community planning and the involvement of planning authorities. To explore ideas of sustainability To design with a real insight into more sustainable development. A greater understanding of what residents actually want. Community needs - relating info to Joe public. Planning on a large scale. Improve group-working skills. Organising (community planning event). Process of design.

	Planning process. How to talk to community members and help them visualise our designs. How large scale house builders determine layout and why they design the things they do, who they respond to (I.e. marketing or community). Sustainable design and ideas.
	More about communities and design for a collective I.e. more than one client. How it may be possible to help achieve a greater understanding of what people feel/need
	Not a lot, except possibly that through the action of trying to do it to improve my ability to do it
	The notion of taking into account what was said during the community, and implementing the diversity of ideas towards designing my design intervention
	Integrating. Fulfilling the needs of the community. Researching issues concerning green architecture and sustainable communities
	The ability to communicate with the people of the community, which don't have great understanding of drawings, but understand easily 3D visuals like models, sketches etc.
	I was interested in the makeup of a community (what makes it tick!) To get some advice on how to facilitate a community.
	Understanding the ideas of people that don't express things in an architectural language but they have interesting comments to make since they might know the area.
	To design and work with others - people with varying skills and attitudes. The above (2)
	Planning processes, community planning skills, a broader idea of 'community' and 'sustainability'.
	I expected to learn more from impoverished communities and what their problems were
	Community panel experience. Eco-design housing
	Something about community planning as well as sustainability. Formulating coherent arguments to justify a design.
	How to apply the 'rules' of sustainable architecture (if there are any!) to a community planning project. I hope to learn how through

	community planning/liaison a better form of design may be achieved.
Public art	I expect to learn from this project is how to use different methods to approach the same idea. I also like to know how a piece of artwork could be transformed into architecture All the above! [response to previous question]. How to think 'real'. Be challenged by real time/money issues - understand our limitations and work with the resources that are available to us. Combine ambition/imagination with reality. Bridge the gap between our 'dreams' and the needs of a community. To visualise TOGETHER, and implement an idea TOGETHER.

The end of the project - what students' learnt:

1. Design



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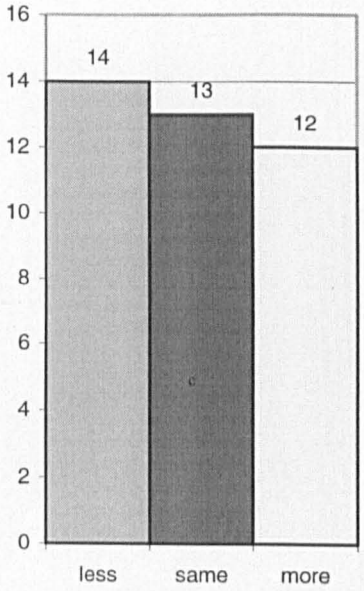
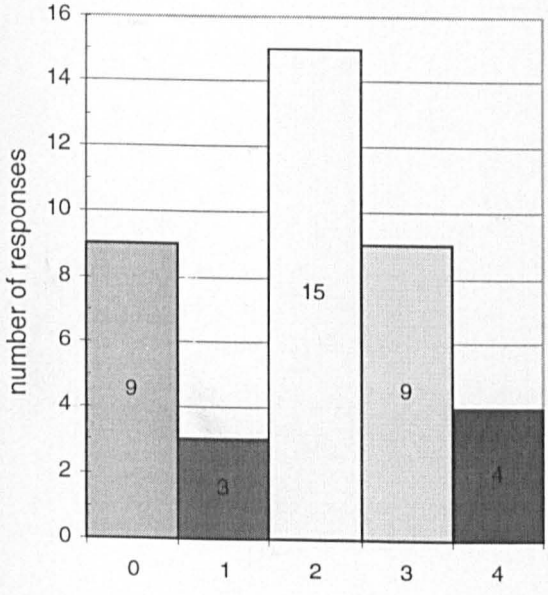


Did you learn less, the same, or more than in other projects?

2. Research



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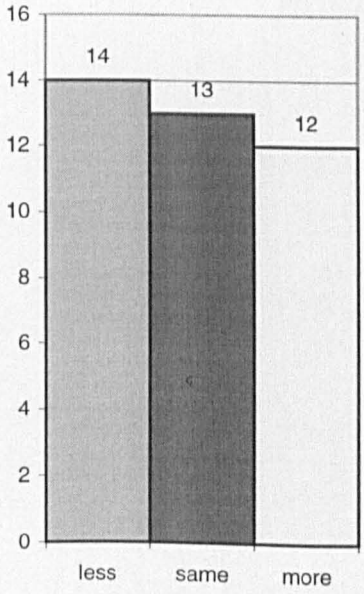
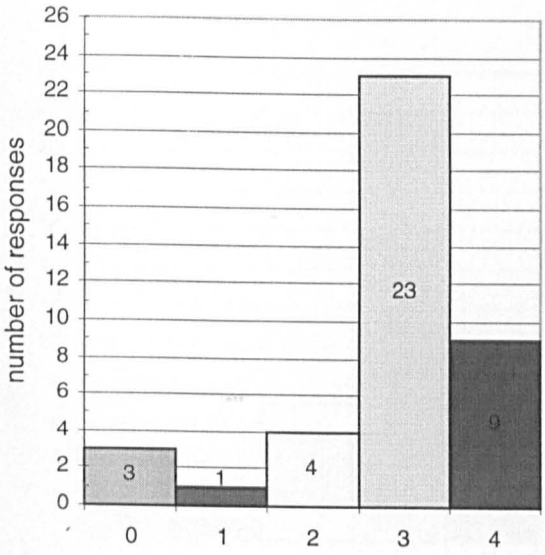


Did you learn less, the same, or more than in other projects?

3. Developing a brief



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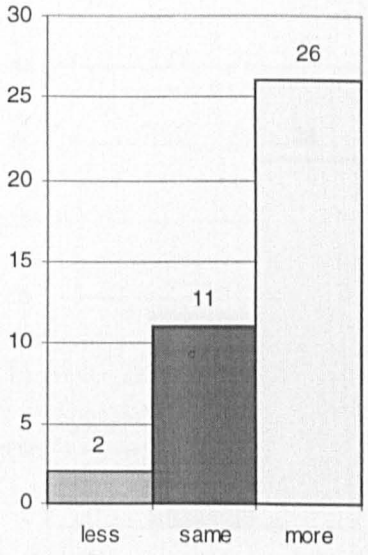
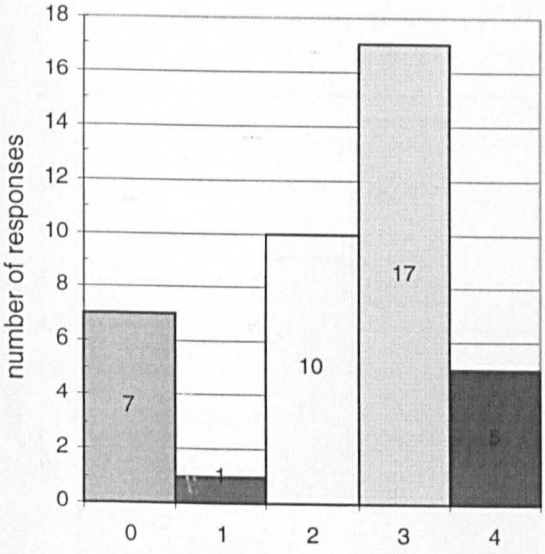


Did you learn less, the same, or more than in other projects?

4. Working with other disciplines/consultants



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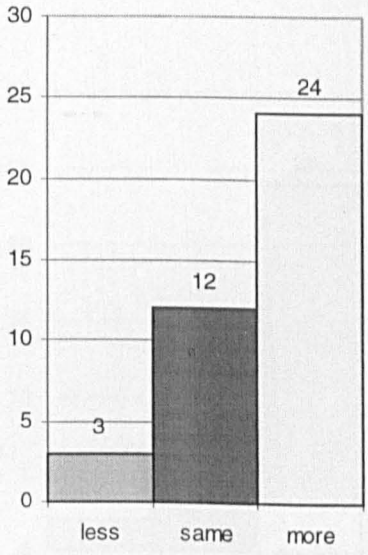
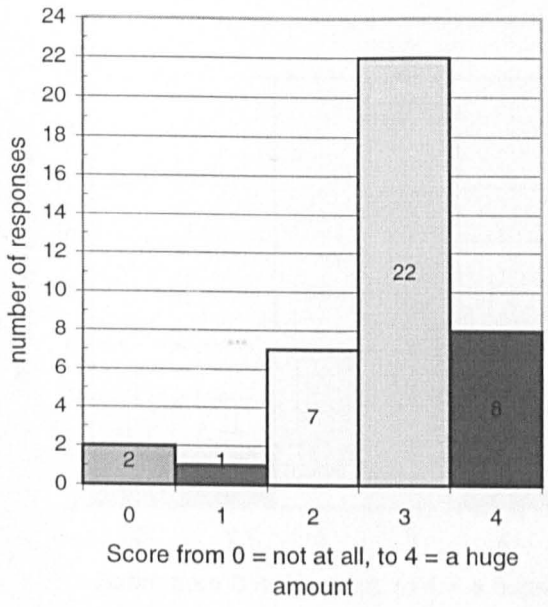
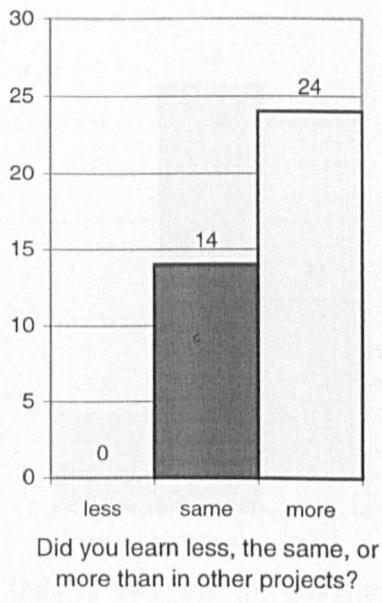


Did you learn less, the same, or more than in other projects?

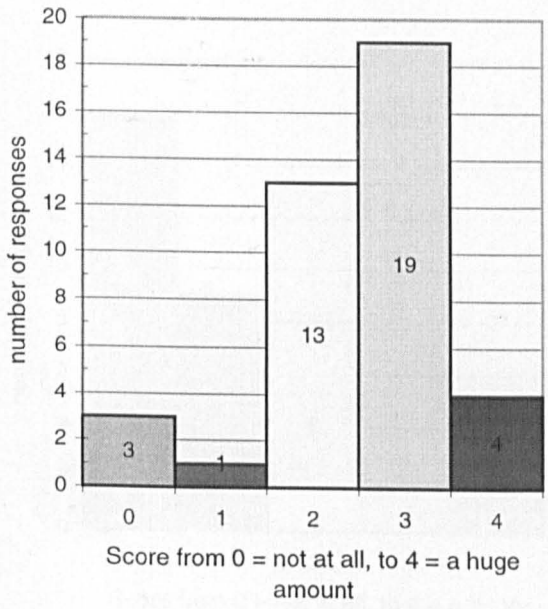
5. Communication –

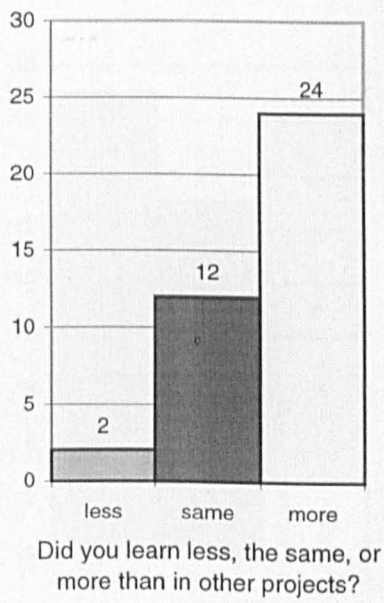
Listening



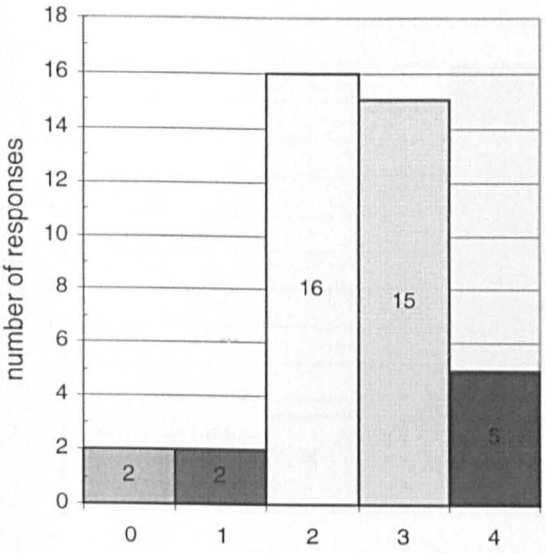


Speaking





Visual



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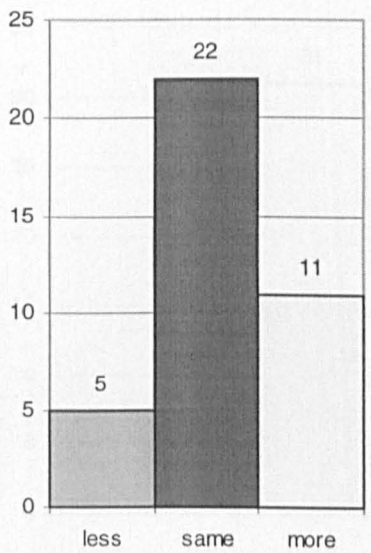
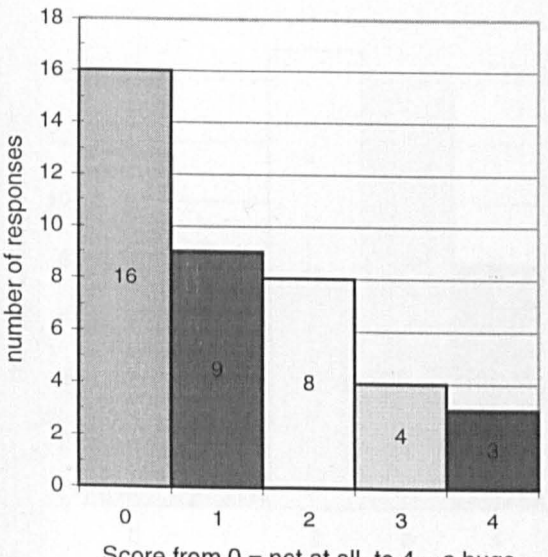


Did you learn less, the same, or more than in other projects?

Written



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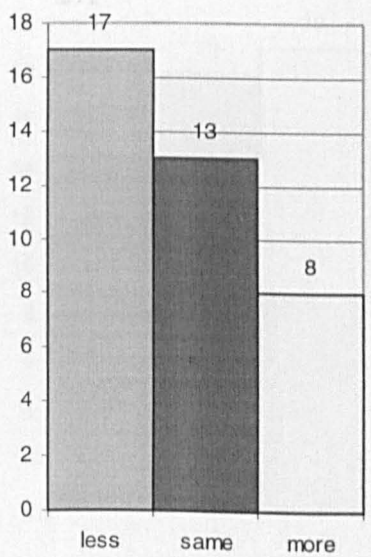
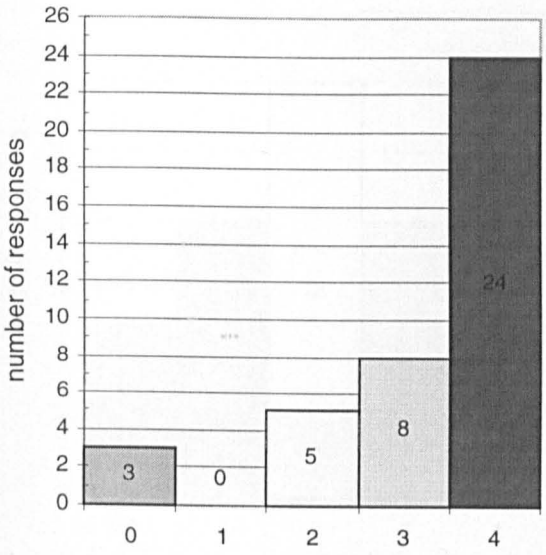


Did you learn less, the same, or more than in other projects?

6. Team working



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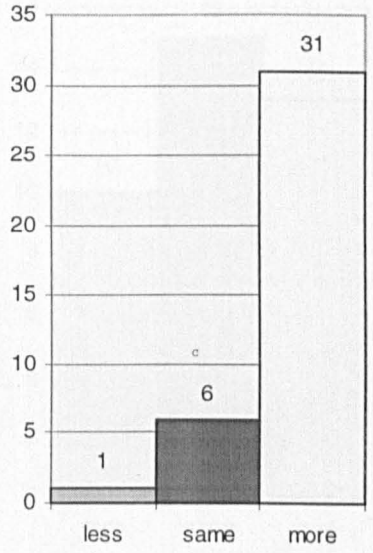
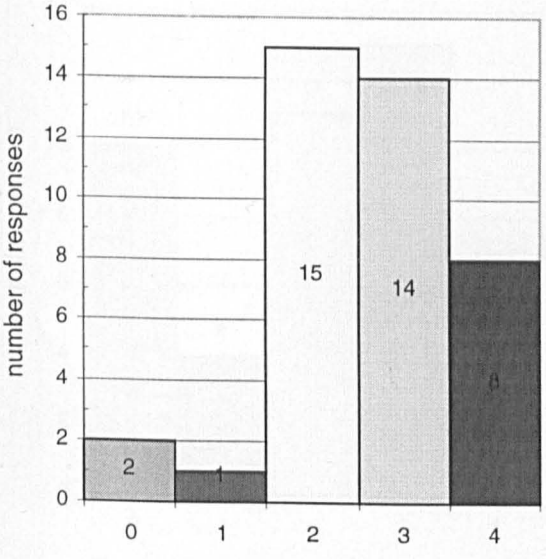


Did you learn less, the same, or more than in other projects?

7. Time management



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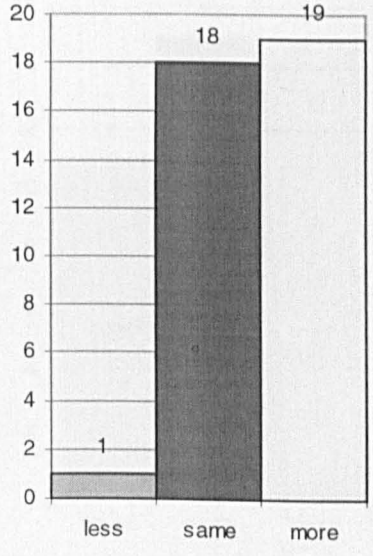
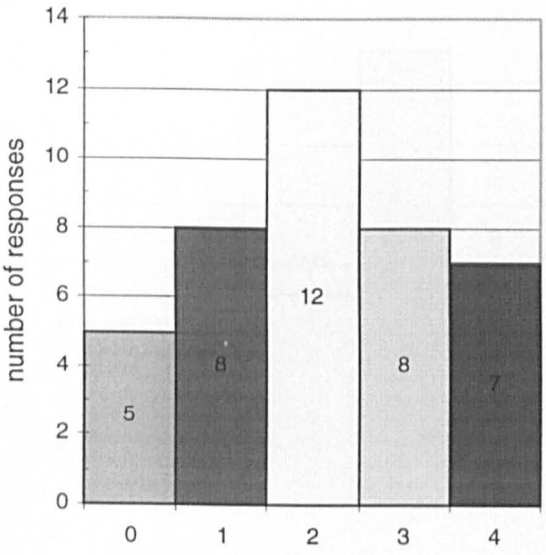


Did you learn less, the same, or more than in other projects?

8. Environmental design



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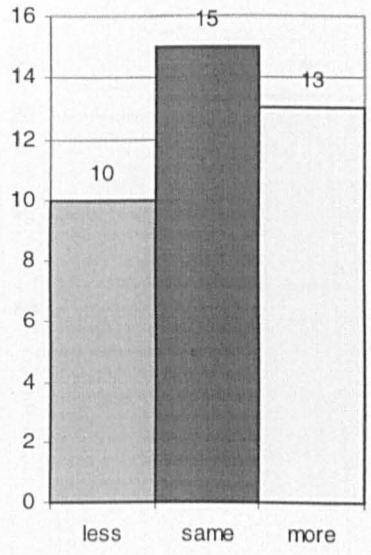
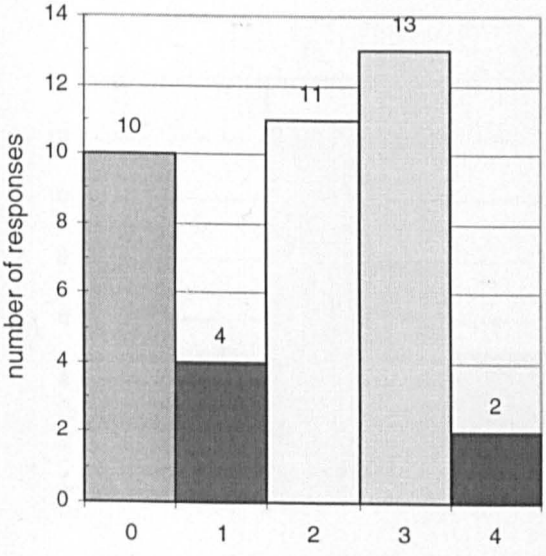


Did you learn less, the same, or more than in other projects?

9. Structures



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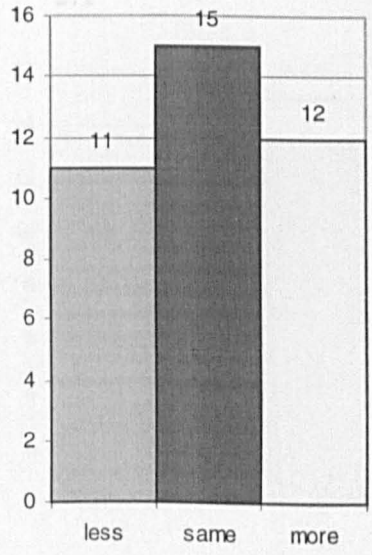
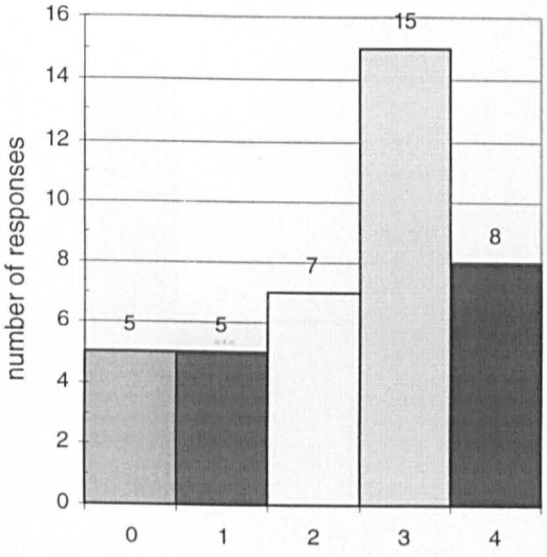


Did you learn less, the same, or more than in other projects?

10. Construction



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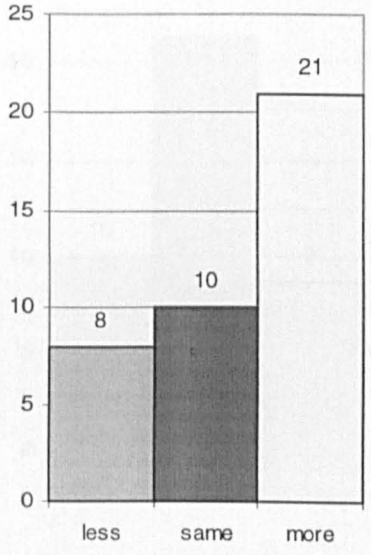
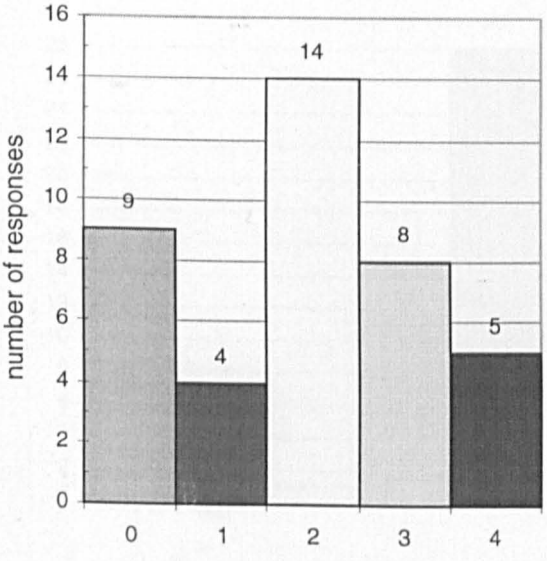


Did you learn less, the same, or more than in other projects?

11. The structure of the profession



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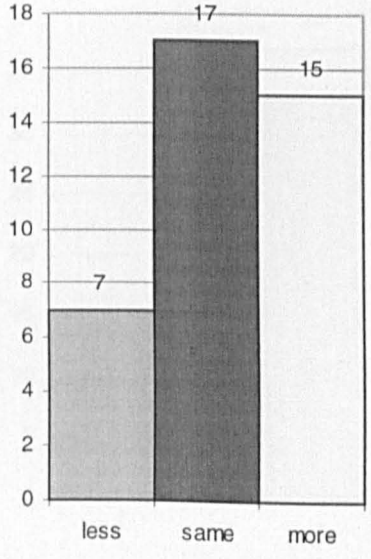
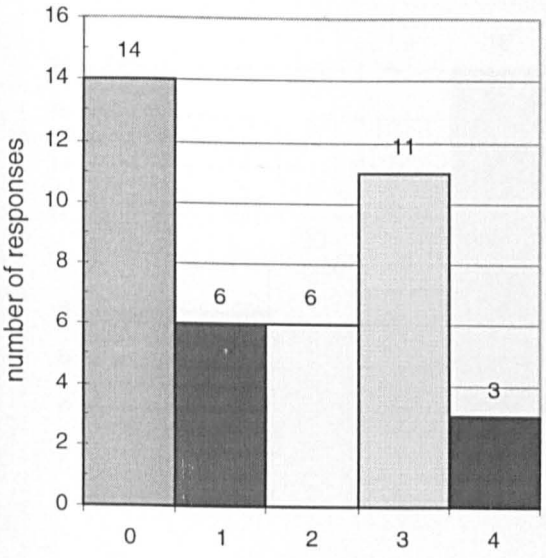


Did you learn less, the same, or more than in other projects?

12. The social and historical context of design



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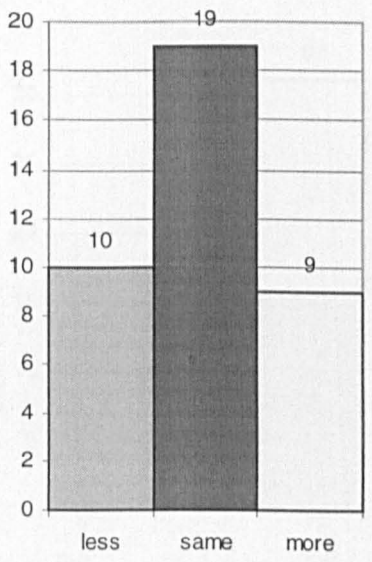
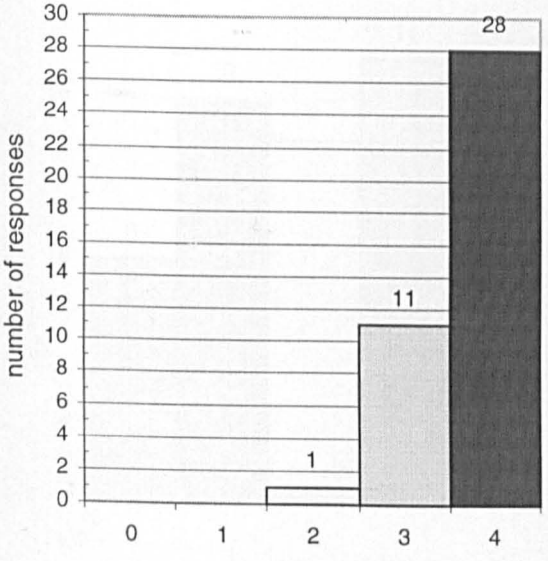


Did you learn less, the same, or more than in other projects?

13. Users needs



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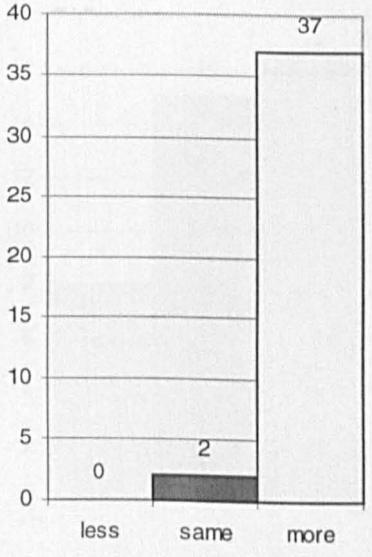
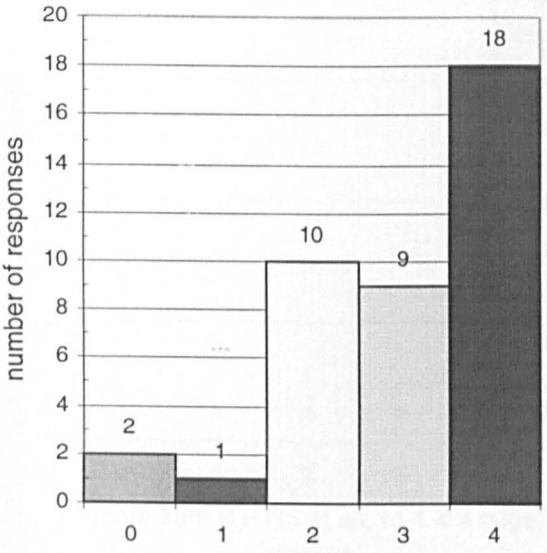


Did you learn less, the same, or more than in other projects?

14. The role of a client



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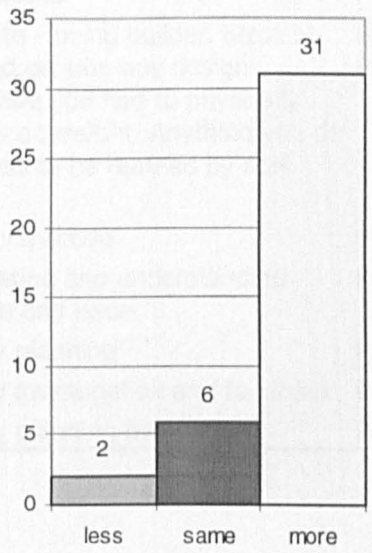
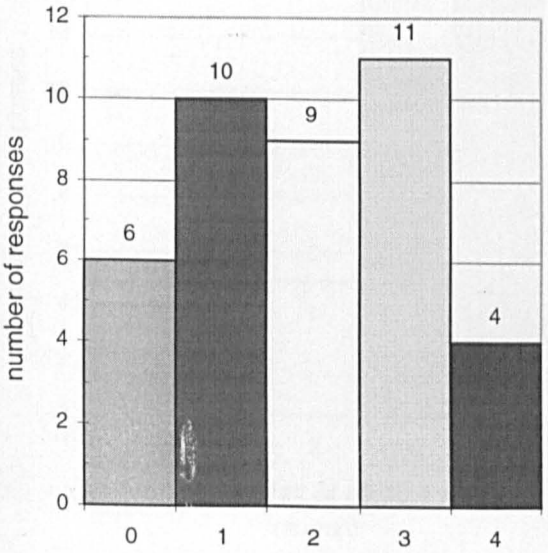


Did you learn less, the same, or more than in other projects?

15. The planning and regulatory system



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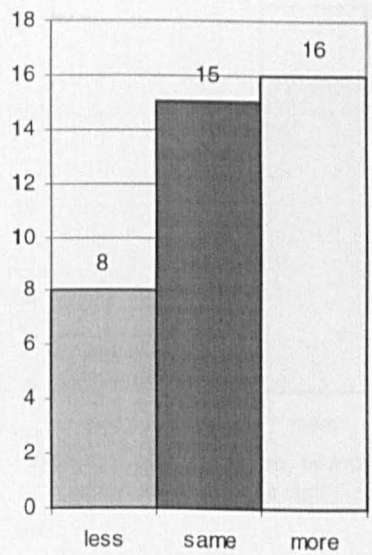
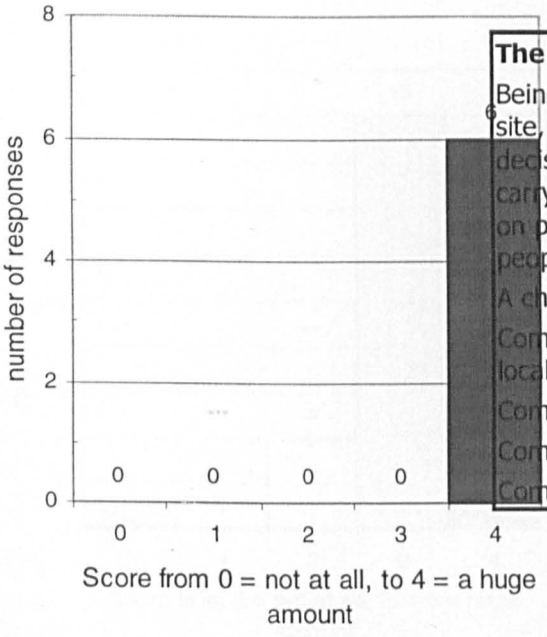


Did you learn less, the same, or more than in other projects?

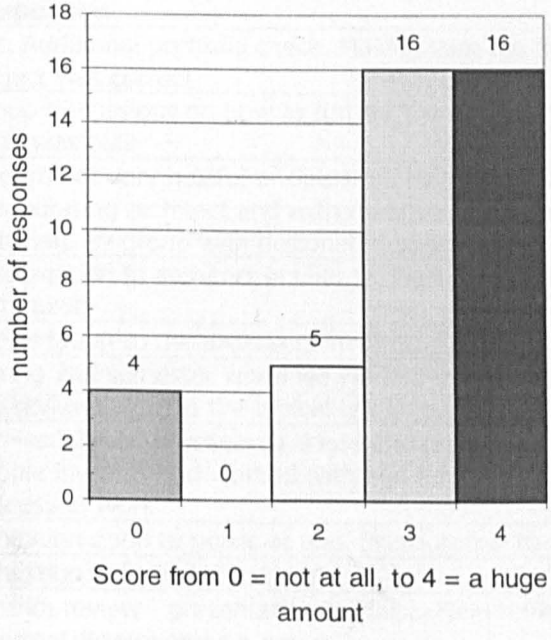
16. Other

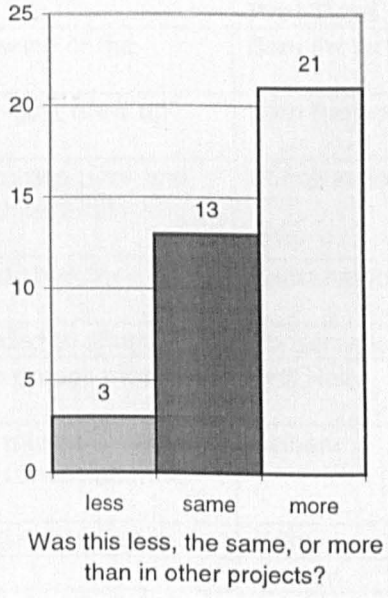


The responses	Proj Type
Being on site - being builder. Slept on site, worked on site, any design decision made you had to physically carry, gives an insight. Anything you do on paper has to be realised by real people.	Barn Project
A child's perspective	Kelham
Communicating and understanding local people and issue	Public art
Community planning	Parrack
Community investigation and feedback	Parrack
Community planning events	Parrack

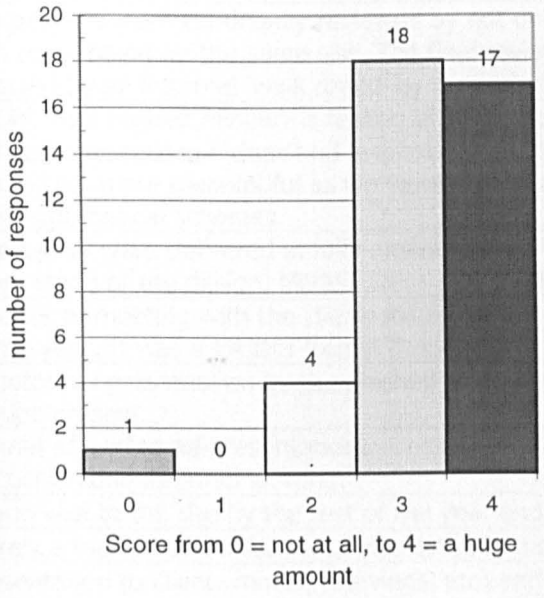
17. How enthusiastic were they:

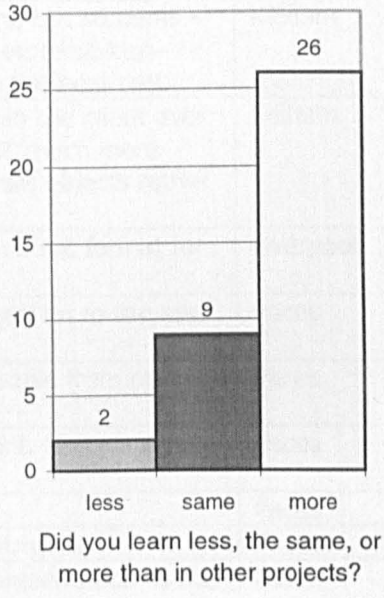
- **before starting**





- during the task





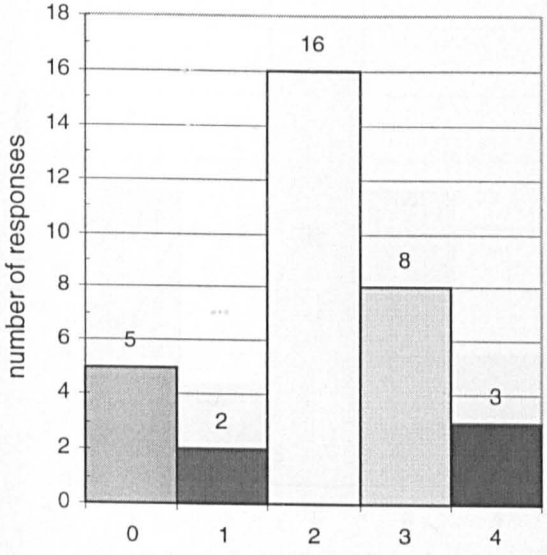
18. What form did the project reviews take:

Responses	Proj Type
Crit. Additional portfolio check. Making sure the final drawing of the project was correct	Barn Project
Group discussions on how to further the work. Final crit - just drew up what was built	Barn Project
Interim not very helpful or directing. Final presentation to two tutor and collaborating architect and extremely knowledgeable architectural historian. By group with designated speakers.	Conservation
Presentation to architect in charge. Plans left fro him and church community	Conservation
Presentation to the architects involved. Drawings forwarded to church	Conservation
During 2nd semester when we worked on the designs in groups most of the reviews were in the typical crit format	Drill Hall
1st - exhibition of research, ideas and product at site to museum staff, people involves and worked with and tutors. 2nd Group conversation on success of work	Kelham
Exhibition open to public at end. Presentation to client. Group reviews	Kelham
Exhibition, informal discussion	Kelham
Interim review - presentation to client. Final review – exhibition and informal discussion as a group	Kelham
Presentation of initial ideas to client, regular group discussions throughout, exhibition, crit type discussion at end after exhibition	Kelham
Presentation to client- crit format more finished ideas than an interim crit. Final review - Talking to visitors and tutors of the exhibition and having a group discussion on each of the projects	Kelham
Presentation to client, tutors and members of the public	Kelham
Presentation to group. Presentation to client. Presentation to public via	Kelham

exhibition. The variety of types of feedback was very good.	
The 'interim crit' took the place of a formal (professional) display of our work to the client. The final crit was a discussion between the group on the strengths and weaknesses of projects with constructive criticism from both tutors and students.	Kelham
The projects were continually reviewed by not only tutors, but students - with us all being on the same site. The final review was an exhibition followed by an informal 'walk round' by the years' tutors the next day.	Kelham
V. diff. To a regular review - a feeling of a real goal to win the client over and communicate our ideas and inspiration to them. 'Crit' much more relaxed yet more meaningful as we were talking about real objects rather than hypothetical schemes	Kelham
All projects were delivered in fully digital (PowerPoint) in a crit format for every stage of the design. Models were also produced	Liverpool
A series of meeting with the client, followed by a presentation to the rest of the year. It was a lot less formal than usual.	Paces
An informal presentation by the finished product with people from other groups present.	Paces
Formal and informal presentations/consultation with client. No crits only discussion and informal viewing.	Paces
Group visit to the site by the rest of the year and tutors	Paces
Merely a tour around it for those interested in the department.	Paces
Presentation to client (model, drawings, etc) and brief presentation to the rest of year at the site itself.	Paces
Presentation to client and realisation of finished product	Paces
Presentation to client and tutors	Paces
Presentation to the client were informal group meetings usually around the table. Project reviews of the design prior to this were also informal group discussions and decision making.	Paces
Standing about looking at a bench, with members of group and other students with tutors.	Paces
Community planning event within the affected community midway through the process. Interim and final crits with local architects, community association members, local agenda 21 officer.	Parrack
Crit form - with several groups circulating around the various schemes	Parrack
Crit. 2 presentations to pairs of critics	Parrack
Presentation to community people	Parrack
Presentation to mixed group with interests in our project including would-be clients; architect; community development practitioners; lecturers	Parrack
Presentations to community people. Presented four times	Parrack
Series of small crit panels circulating. Many different critics from very varied fields (I.e. local 21 officer, architects, planning consultant	Parrack
Talking to people of the community. We presented the project about 4 times to groups of peopled (usually 2/3) that were familiar with the area of Oxford where the site was.	Parrack
Typical 'crit' format	Parrack
On site crit and presentations and 're-presentation (cross studio) in university	Public art
Tutorial 'crit'	Public art

19. How much did you learn in these reviews (or crits)

- **Initial**



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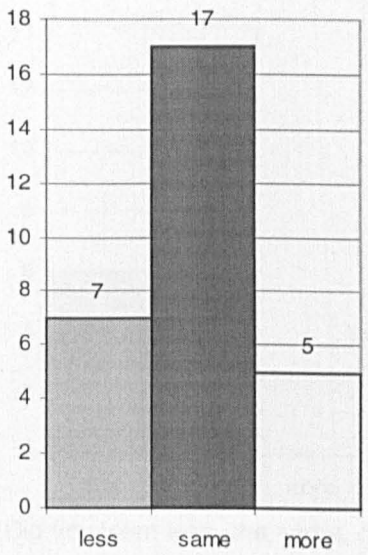
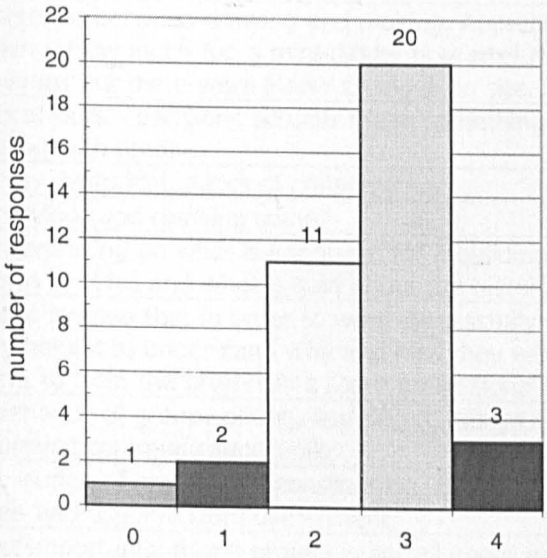


Did you learn less, the same, or more than in other projects?

- **Intermediate**



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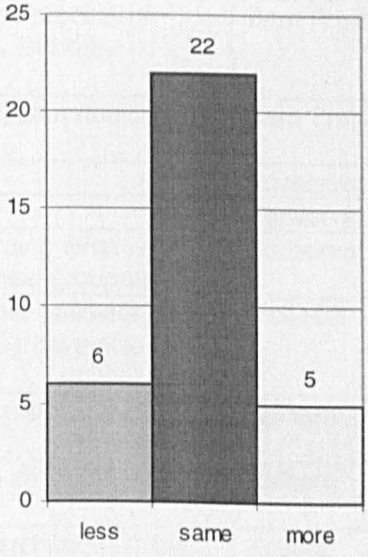
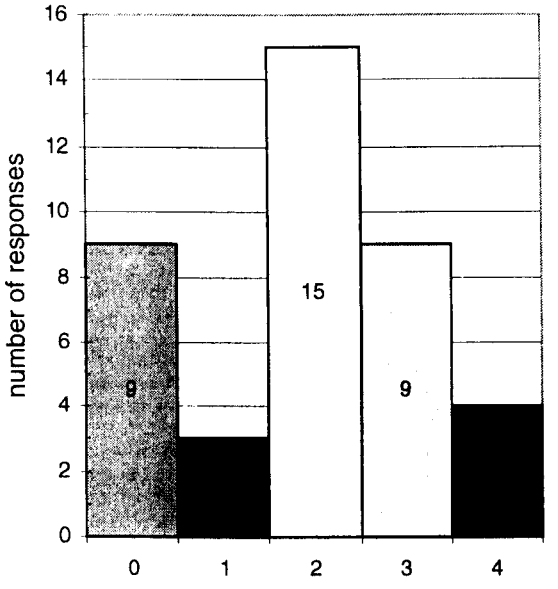
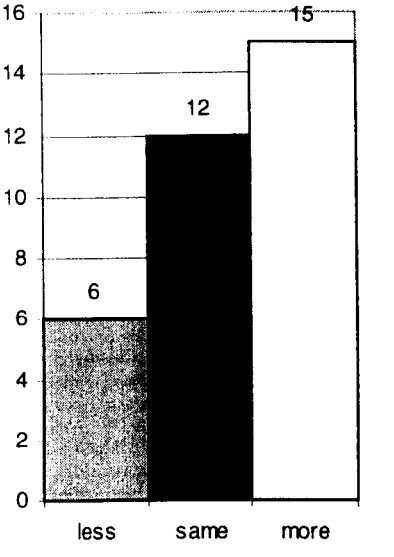


Did you learn less, the same, or more than in other projects?

- Final





20. What *new* skills/knowledge did they feel that they learnt from their project

Responses	Proj Type
Difference between drawing and making. Appreciating the process of making. How much fun a mini-digger is to use! New skill. Did the drawings but there were MANY changes on site.	Barn Project
Critical skills - decisions actually mean something. Group, communication, dealing with reality.	Barn Project
Survey, historical, ethics of conservation	Conservation
Surveying (and drawing some)	Conservation
Concentrating on what is important for a building concerning what is shown in plans and what is said about the history. Organise group work	Conservation
I have learned that in order to work successfully with older buildings, it is very helpful to understand why and how they were built. I have also learnt to treat the project in a more professional manner	Drill Hall
Experience of groupworking, learning to design and make simultaneously, Improved communication skills	Kelham
Knowledge of greenwood construction. How to deal with children! How to listen and use info from users/client	Kelham
Most importantly that a project is not all about me (the architect). If the architect loves the final product, but either the client or user is not satisfied, you need to reassess how successful you have been. Sometimes, a compromise is the best solution.	Kelham
Working with natural materials. Large groupworking and working to completion with another person. Working with client and user. Ability to realise a final product	Kelham

Obviously greenwood construction techniques. Strangely I have learnt about using the computer for presentation through working in a large group. I also feel it has highlighted the importance of thinking the design through thoroughly before construction	Kelham
Large group working. Some client/user interaction techniques	Kelham
Wood work skills. Motivating people. Realising ideas and being open to change.	Kelham
I feel my group skills have improved drastically and am now more open minded to other people's ideas. The experience with the client has also been revealing of the real world where you do not always get your own way.	Kelham
How to build one of my designs - transferring the design from paper to reality. Things don't always work as well in reality as they do on paper	Kelham
Woodwork skills - mainly in greenwood but this has also given me more confidence and skills with other materials. Questioning and listening to the client and user needs.	Kelham
Group working - Knowledge on how large groups work together. Skills on how to work in small groups. Skill on how to design in groups. Knowledge on the role that the client has in the design and knowledge on how to consult the user.	Kelham
The project provided the opportunity to learn to a working knowledge 5 different computer programs, whilst furthering the design, group-working and time management skills	Liverpool
Construction management, Financial management, Client consultation	Paces
Basically real-situation skills, as opposed to the normal academic theoretical skills.	Paces
How to work with others more successfully. How to take orders. How to build a stud partition.	Paces
Increased my negotiation skills with others, in order to achieve a goal.	Paces
The importance of preparation/anticipation of requirements at the programming stage. Difficulties of co-ordinating a group without predefined roles. First time at brick laying! Inefficiency of the process (time).	Paces
Diplomacy, patience within a group. Practical construction skills	Paces
How long it takes to actually build stuff. Building costs. Logistics	Paces
As project coordinator, a great deal about team work and a little about leadership. My knowledge of the practical considerations of design and building has also increased.	Paces
Team work. Having a client. Construction. User needs.	Paces
Working as a team, programming. Working with legislation.	Paces
Learnt to be more patient with group situations.	Paces
Construction knowledge. Teamworking skills. Production of actual architecture.	Paces
The design of spaces/zones. Presentation	Parrack
Communicating with 'clients' (people that know the area well, and know the needs of it and have suggestions to make	Parrack
Communicate with the people of the community and within the unit	Parrack
Ability to communicate to community members (non architects)	Parrack
Psychology of design, spaces	Parrack
Community research is producing parameters for a potential brief	Parrack
Integration skills, presentation skills, green issues acquired	Parrack
Planning for a community - urban planning/ if only a small scale	Parrack
Liaison within the community. Working with community members. Presentation/communication skills	Parrack
Time and cost management. Development of idea, different method to approach an idea, bring idea into work	Public art

I know more about myself and how I work primarily in how I organise myself and what I am interested in. I was then able to work on areas that had be untapped in previous years @ Sheffield	Public art

21. What did they particularly like about their project

Responses	Proj Type
Producing something real. Seeing everyone's ideas being realised (even the tiniest contribution). Team bonding (still keep in touch)	Barn Project
Getting out in the countryside. Staying somewhere else. Physically getting your hands dirty.	Barn Project
Drawing up	Conservation
Good group to work in. Building was fairly simple yet large and still challenging	Conservation
Looking in depth about one particular building	Conservation
I liked the fact that the project was 'live' and that the work we produced (conservation plan and projects) would help towards the Drill hall's future	Drill Hall
Working outside! Working in 3 dimensions, Designing for children.	Kelham
The 'reality' of the project. The variety provided by working with children, doing the greenwood workshop etc.	Kelham
The trust the client and tutors had in us to succeed - when building, people were not continually checking up on the projects. How fast the group began to work as a team - unusually, everyone was keen and enthusiastic. The fact that we built something real that would be used	Kelham
Working outdoors. Not working alone. Producing a finished, whole piece. Getting in the local paper!	Kelham
The clear aims due to having a real client. Seeing something you designed built. Working outside and learning about greenwood construction.	Kelham
The greenwood working skills. The non confrontational reviews allow you to look more critically at your work without having to try and sell it.	Kelham
The lack of definite design and end point from the irregularity of natural wood. The teamwork and commitment from all to the final outcome	Kelham
Working outdoors and building something you have designed. Being able to alter and design as we were going on as to integrate the design was also enjoyable	Kelham
Having the chance to produce something which will actually be used.	Kelham
The fact that we were actually making things that will be used and have a purpose. Group work. The interaction with client and user, and the feedback from people outside the architecture department.	Kelham
The reality of the project. The project does not just end with a design on paper it progresses into a real object which will get used.	Kelham
The type of projects relevancy to everyday situations faced whilst working in an office inspired interest, whilst client interaction inspired motivation.	Liverpool
Really building something	Paces
Team work, live situation, client enthusiasm, hands-on project and result.	Paces
Watching a professional plasterer at work. The group meal at the end of the project.	Paces
At times working in a small group on building and preparing a structure.	Paces
Making do with what was available to achieve a fairly ambitious design solution. Making an individual contribution to a bigger group effort.	Paces
The hands-on practicality. Producing something real of value to someone	Paces
Teamwork. The result, a happy client. Lunch - pie, chips and gravy. Hands on construction	Paces
Working on site as a group was brilliant and solving problems as they arose. Knocking walls down!!	Paces
Physically building our designs for someone to use.	Paces
Hands on working.	Paces
I liked creating something 'for real', to deal with people who actually	Paces

worked there and would be using the object later.	
Ability to produce 1:1 used architecture. Freedom to work individually and as part of a team	Paces
The realism	Parrack
Realistic approach to the project	Parrack
The fact that we had to deal with a real project, which dealt with the community people and their needs for a specific area.	Parrack
Charles was very helpful and informative with layout and readability of final design. He was good at pointing out both strengths and weaknesses and was always interested in the project and how YOU see it. He did not try to push his own visions on your design.	Parrack
Making design process important all too often ignored	Parrack
Encouragement from lecturers to act on our own judgement	Parrack
Everything	Parrack
Community planning	Parrack
Working within a 'live' site with real people. Interaction within the group and the community.	Parrack
Develop the skill for time and cost control. Learn the limitation of an architect	Public art
Moving away from preconceptions and stereotypes about people and architecture. Enabled me to be freer and relying less on working methods that I know I am able to perform	Public art

22. What did they particularly dislike about their project

Responses	**Proj Type**
Took up a lot of time (2 days extra). Physical labour - didn't expect it to be that hard! Fun!	Barn Project
Problem: didn't produce for the portfolio. Inherent problem in group work. Glad I wasn't in third year.	Barn Project
No working with architect. One brief meeting at beginning the left to ourselves	Conservation
We spent too long in the early parts of Semester 2 producing different proposals for reuse - reviews were every 2 weeks. If one person in the group was not pulling their weight it affected the whole group.	Drill Hall
The amount of time it took to make decisions	Kelham
Critical research was a bit dry and uninspiring. Would have liked to start building sooner	Kelham
The initial difficulties with decision making between all whilst designs were still being agreed. The injuries!	Kelham
The initial group was too large with different people offering different levels of effort - too many ideas as well.	Kelham
Group decision making - 12 people plus tutors is too many to make some small decisions. Apparent lack of interest from year tutors	Kelham
Very long discussions in the large group of 12 where nothing was decided were very discouraging, but unavoidable to a certain extent.	Kelham
I feel we could have made better use of time with client and users if we had more formal chaired meetings as a group beforehand.	Kelham
When in the group of 12 at the start of the project, going 'round in circles' discussing small details without making decisions - we wasted a lot of time. The restricted hours that we were allowed on site.	Kelham
Tight timescale restricted in-depth research and study, eliminating possibility to progress to detailing design stage.	Liverpool
Extremely stressful in terms of time management and team dynamics	Paces

Not finishing within the planned time limit, and team enthusiasm and willingness to finish the job after the time limit.	Paces
A certain person (with no experience in the building trade) trying to tell me what to do and how to do it.	Paces
Too many people who wished they were totally in charge.	Paces
Occasionally the group work. Stress!	Paces
People not pulling their weight - although it was not a huge problem. It completely overran! (2 weeks into the next project)	Paces
Lack of money at the start was difficult. It was a shame it dragged on at the end after we should have finished the project.	Paces
The way we organised the designing.	Paces
The group had little or no structure (there was no hierarchy - there never can be with a group of students who are 'equals') which was, at times, trying. Because of this I felt we didn't work at our greatest efficiency. ^To comments^	Paces
Fact that it carried over for a week, eating into the next project.	Paces
We should have been far more rigorous - sticking to the programme rather than people wandering off and doing bits that they fancied before the preparation was complete. It would have been useful to have had expert practical guidance from the start.	Paces
Time management made this a very rushed project. Some students dominated all discussions	Parrack
Not enough time to fully complete research	Parrack
Nothing, I felt open minded (go with the flow)	Parrack
The way that the unit structure started to break down in the middle of the term. Also there was not enough time to complete the project as a whole	Parrack
Timescale	Parrack
Not very much time to develop the scheme fully	Parrack
No guidance line provided by the teachers	Public art
Slightly too long and at times it lost its momentum. Did feel @ times that.	Public art

23. What suggestions do they give for improving it

Responses	**Proj Type**
Need more modern machinery	Barn Project
More time for each student to produce an individual design b4 hand. Then go onto group/real project.	Barn Project
To have been more involved with architect. More direction as to what was expected for final presentation. As a group we were disappointed with fairly low mark. Criticisms or warnings should have come earlier	Conservation
Hear about how it went on with the church	Conservation
If there were more (informal and) constructive reviews on a weekly/biweekly basis at the beginning and therefore a basic proposal confirmed earlier, more time could have been spent developing those proposals	Drill Hall
It would have been nice to see the children's reaction to our interventions	Kelham
Nominate a decision maker in the group. This role could alternate between people	Kelham
Starting in smaller groups?	Kelham
It seems like an unavoidable problem that has to be tackled and worked through	Kelham
Smaller groups sooner would have created more efficient way of working	Kelham
Look at how decisions are made particularly for smaller things like borders on work or presentation methods. Make sure everyone is involved as	Kelham

much as they wish to be, or as little, particularly when working on site. More group effort to finish all works rather than just their own	
More interaction with client on a formal basis	Kelham
Having a chairperson for the large-group stage to help speed up the process	Kelham
Running project in tandem with dissertation made time-scale difficult. Increased interaction with client and consultants would have helped, especially at an earlier stage	Liverpool
Agreeing team roles early on - not immediately but one week into project	Paces
Improving the presentation method for the final result.	Paces
Have one person, on site at all times, who actually knows what they are doing.	Paces
Beginning the making of the design at an earlier stage. (table/bench)	Paces
?	Paces
Better time planning at the beginning of the project.	Paces
At the start it was difficult to manage such a large group (perhaps it could have been smaller). However, the team worked well towards the end, and initial difficulties may have been a valuable stage to work through.	Paces
More money available to buy better materials!	Paces
More structure to the start of the project.	Paces
We all learnt so much - just to apply this new knowledge to the next project. It was extremely satisfying.	Paces
Don't think you really could.	Paces
Need for expert practical guidance.	Paces
Earlier meetings with the community people to allow us more time to develop the project	Parrack
There was a community planning at the middle of the term, from which we learned a lot. It could be helpful if that was scheduled earlier in the term	Parrack
More time @ beginning for initial design development. Professor should regulate 'over eager' students and allow those who think before they comment on every topic a chance to speak	Parrack
Alternative survey methods. Working with more impoverished communities	Parrack
I think the community planning event is very valuable/essential to the project, but it should have been held earlier in the design process, thus giving more time to develop proposals	Parrack
Less discussion and more action - especially in groups. Feedback during design process from other students?	Parrack
Clearer marking system and timetable	Parrack
For the first semester project, I suggested a small group work is better than single work, because this helps us to learn from each others.	Public art
Begin to formulate architectural mass before Christmas, perhaps two weeks before. Introduce links with artists and work within the public realm at an earlier stage.	Public art

24. Would they choose the same project again?

Number of responses	Yes/no
39	Yes
2	No

Yes/no	Responses	Proj Type
Yes	But with greater awareness of what it involved this time.	Paces
Yes	Definitely	Paces

Yes	Definitely!!	Paces
Yes	Emphatically	Paces
	Maybe, Architecture students working on real projects within society has to be a good thing - but not just cheap labour - if this sort of thing continues we should be paid.	Paces
Yes	But a different approach for it.	Public art
Yes	Certainly, because we learn to deal with a real situation	Parrack
Yes	Compared to the others to choose from.	Paces
Yes	Definitely	Paces
Yes	Definitely - very satisfying due to the real aspect	Kelham
Yes	Definitely!	Kelham
Yes	Definitely. I feel that it has been invaluable, not only in what I've learnt but also for motivation (and sanity) and confidence	Kelham
Yes	Definitely. We have plenty of opportunities to produce plans, sections and elevations in other projects. The work is also very impressive to have in portfolio	Kelham
Yes	Didn't have a choice but was happy doing it	Conservation
Yes	I enjoyed the project and felt I have learnt a lot that I would otherwise not	Kelham
Yes	I was very happy with my project and would choose the same project again	Kelham
Yes	I wish I had done it last year.	Public art
Yes	It was exciting and different. I feel I have done something useful with my work and should be an interesting addition to my portfolio	Kelham
Yes	It was ultimately very satisfying	Paces
No	No, I believe whatever I was able to learn from it, I learned it. It is good to try new things	Parrack
Yes	Probably	Paces
Yes	The project has been very informative	Parrack
Yes	Yes! Yes! Yes!	Parrack

Appendix F

The start of the project - tutors' views:

1. Why did they set the project?

What project did they set up?	Why did they set the project?
Park Hill Flat restoration (to recreate an interior based on archive material)	In order to give a situation which involved research and design within a real budget, with tight timescale and in consultation with a 'live' client. Also to do something useful for the city and community
Public art project	A) to stimulate alternative starting points for architectural design through connections with related disciplines (in this case art). B) to connect the work in the architecture school with the community it's located in. C) to challenge the students' work by testing' it on live users/consumers. D) to develop skills in managing time, resources and making
Conservation project	To test the students ability to research a building in all its aspects, physical and documentary, and to analyse their findings in a rigorous and meaningful way
Live diploma (In diploma use projects with real clients who are intending to build)	To get briefs of better qualities (in terms of content) and to give a sense of reality to the students
Drill Hall	We had a long term involvement with finding potential users for the building and with the creation of a feasibility group. It seemed appropriate that we at least provide the conservation plan.
House builder Community consultation project	Community planning - Taking on board the views of the community for a specific site under development by a house builder to come up with an alternative
Paces	1. To start the year with an intensive 'hands on' challenging project. 2. To work with the community and a worthwhile charity. 3. I knew the client and knew they would be a good client and make the most of the project. 4. Any opportunity to do a live project should be grabbed!
Kelham	To provide students with an opportunity to get out of the studio and get their hands (and minds) dirty.

Additional notes:

The tutor involved in the conservation project notes that her assessment of the project is slightly arbitrary as some students benefited more from the project than others

2. What did tutors expect the students to learn from this project?

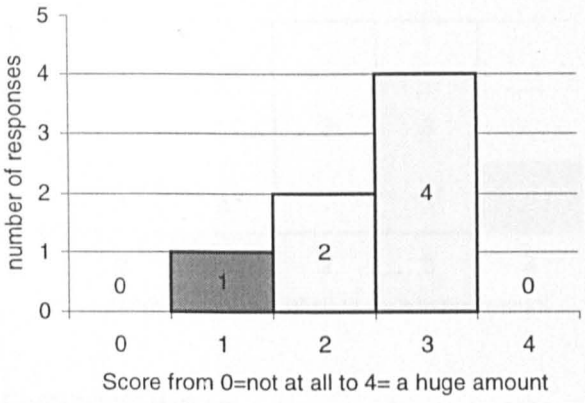
Which project?	What did tutors expect students to learn?
Park Hill Flat restoration	1. How to work to deadlines and with real criteria. 2. How to organise themselves. 3. Encouragement of group work and team dynamics
Public art project	That architecture is connected to forces outside the academy which they need to recognise and find strategies to deal with if they are to succeed in bringing about a built project.
Conservation project	Survey, technical drawing if not experienced in these before hand. Able to analyse 3D survey data and read them in conjunction with documentary research. Able to draw conclusions from research, identify gaps in knowledge etc. Use analysis to assess the building's significance - why all this data has been collected
Live diploma	How to interpret and design to a brief
Drill Hall	Survey and analyse an existing building and site. Historical research and analysis. Preparation of conservation plan and plan of management. Scheme proposals for proposed new use, based on their analysis
House builder Community consultation project	Planning process. How to consult with people. Social housing vs. private housing
Paces	1. Teamworking/participation. 2. Organisational skills. 3. Working with a client. 4. Architectural skills - making - designing - detailing. 5. To learn from being part of a real project.
Kelham	That tings do not always go according to plan and coping strategies to deal with this. Something about the process of building a brief. Teamworking and communication skills. That design can be enriched y responding to real and sometimes unforeseen constraints.

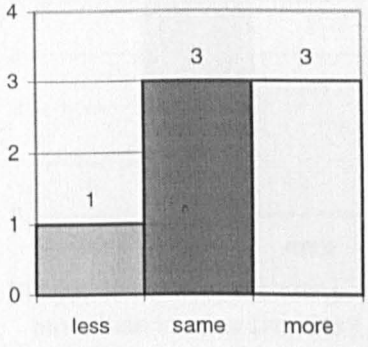
3. What work was involved in the setting up of the project – additional to the setting up of a more typical studio?

What project did they set up?	Additional work
Park Hill Flat restoration	Quite a lot of preparation with the client and in particular arranging the budget and getting a realistic brief.
Public art project	Careful assessment of possible problems associated with working live 'in the field' (personal dangers) Institutional contacts (although we left most of this to the students). Careful assessment of timing.
Conservation project	Liasing with the owner, site visits prior to start of project, written confirmation about access to doc. Sources
Live diploma	Finding them and involving the real client
Drill Hall	Meeting with the feasibility group in Inverness
House builder Community consultation project	Big time input getting the community on board. Need their support.
Paces	Liaison with client. Organising students into a functioning team. Keeping to the very tight timescale with planning - usually last minute as clients quite difficult to track down. Logistics - travelling/safety/(risk assessment)/materials/budget.
Kelham	Finding and involving a real client - developing a brief for the process of their involvement and the scope of the planned project. Preparing/arranging others to provide additional workshops to feed into the design and brief-building process e.g. on greenwood working, communication and presentation. Plus additional time for site supervision

The end of the project – the learning outcomes:

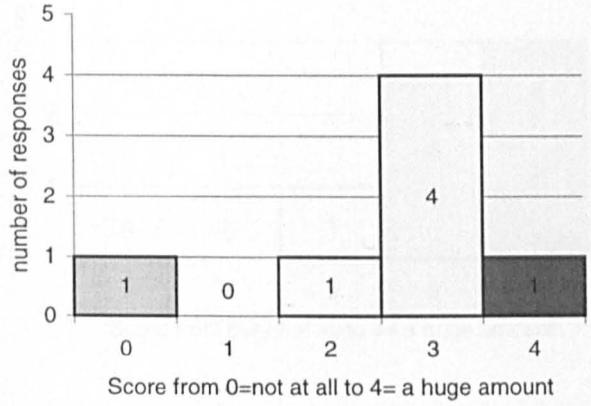
1. Design

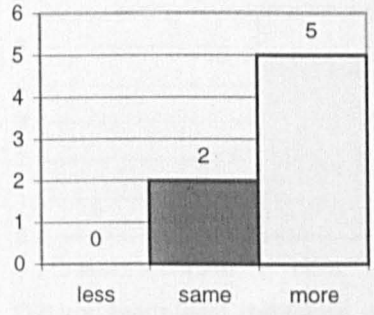




Did you learn less, the same, or more than in other projects?

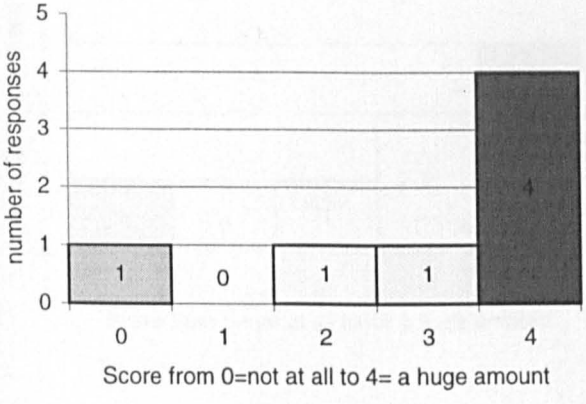
2. Research

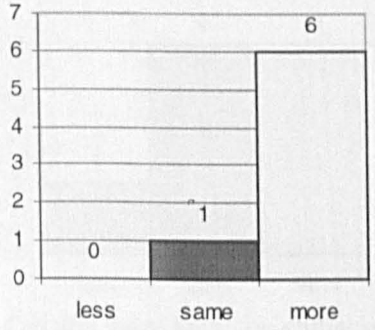




Did you learn less, the same, or more than in other projects?

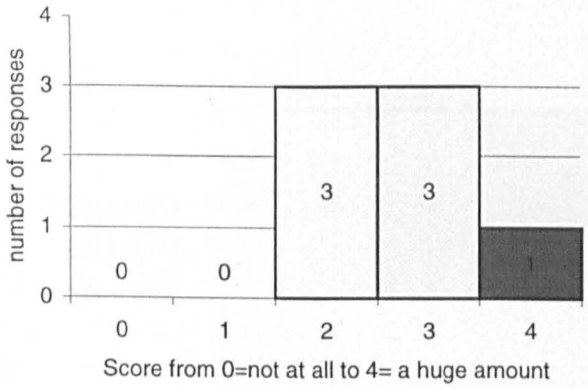
3. Developing a brief

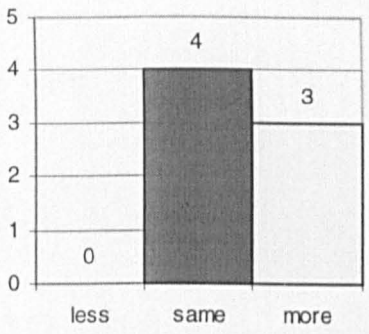




Did you learn less, the same, or more than in other projects?

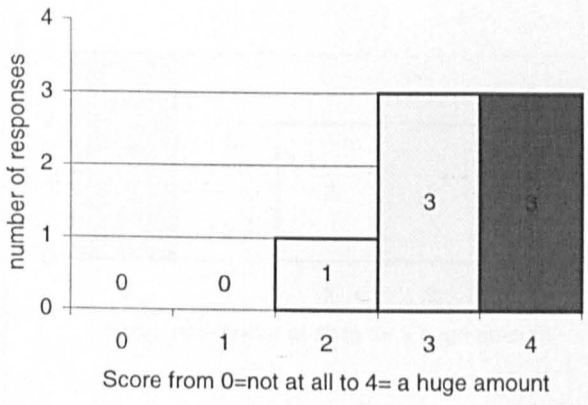
4. Working with other disciplines/consultants

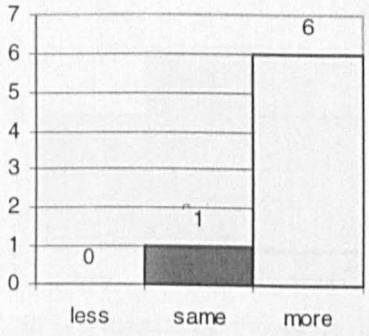




Did you learn less, the same, or more than in other projects?

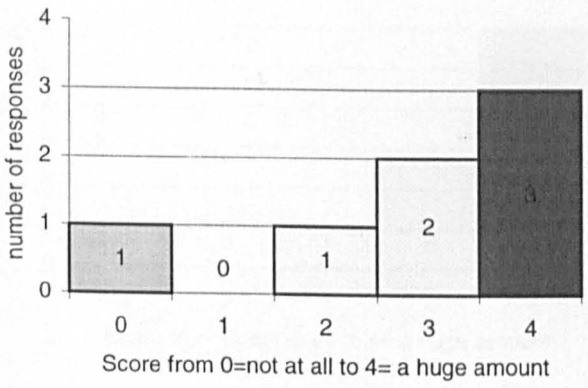
5. Communication – Listening

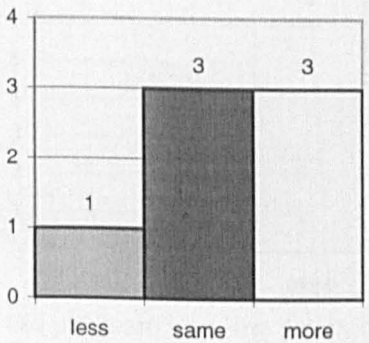




Did you learn less, the same, or more than in other projects?

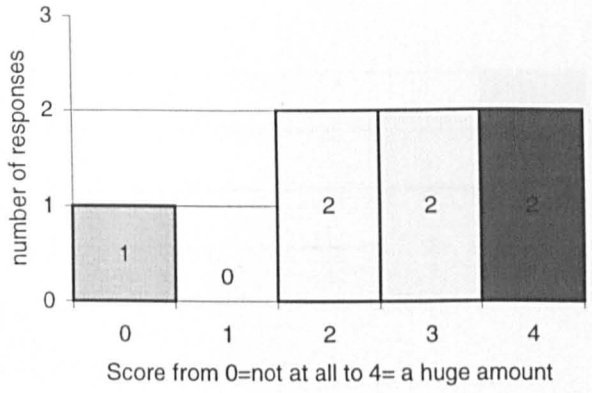
Speaking

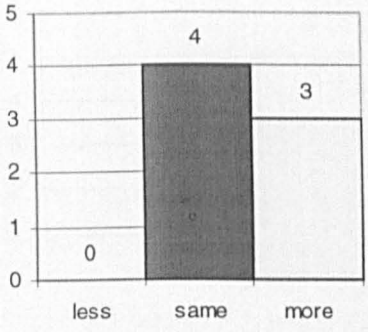




Did you learn less, the same, or more than in other projects?

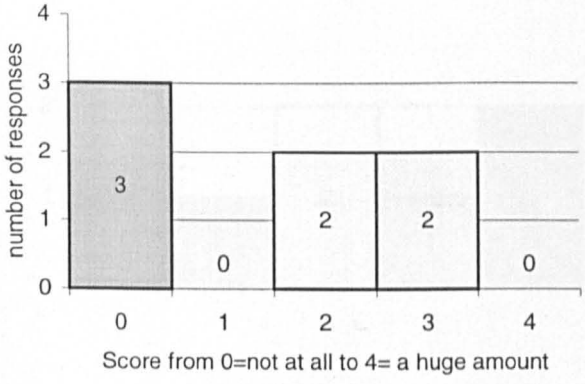
Visual

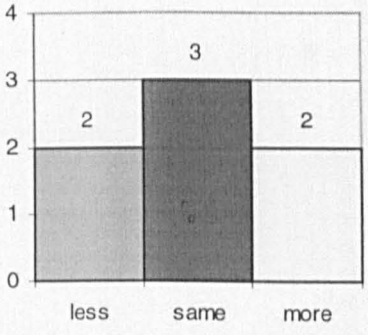




Did you learn less, the same, or more than in other projects?

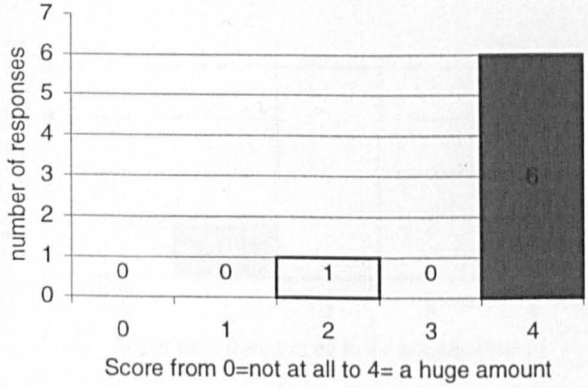
Written

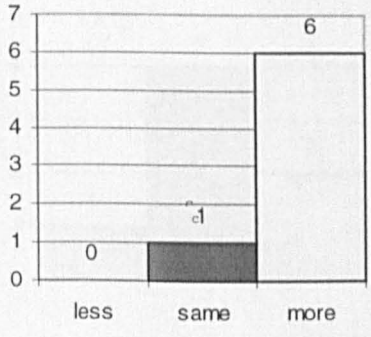




Did you learn less, the same, or more than in other projects?

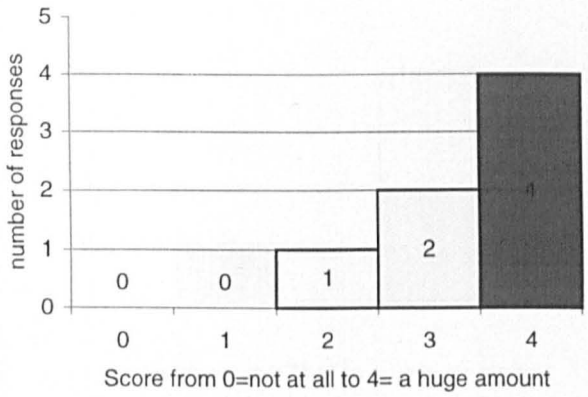
6. Team working

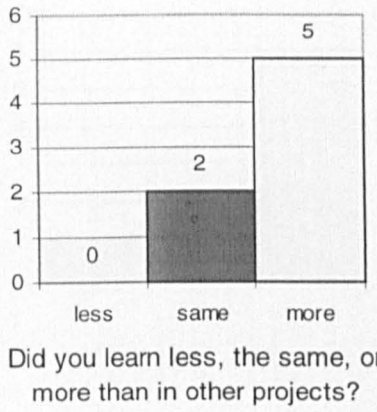




Did you learn less, the same, or more than in other projects?

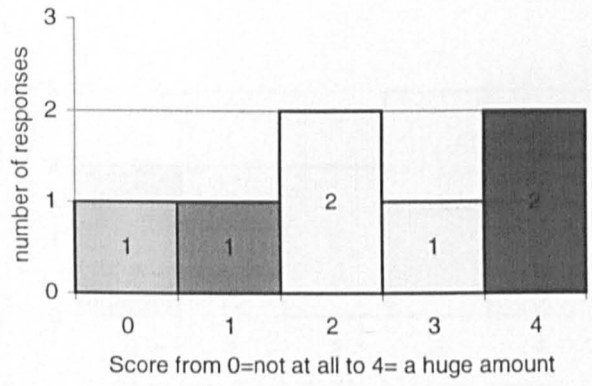
7. Time management

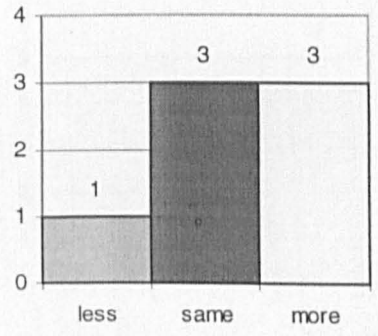




Did you learn less, the same, or more than in other projects?

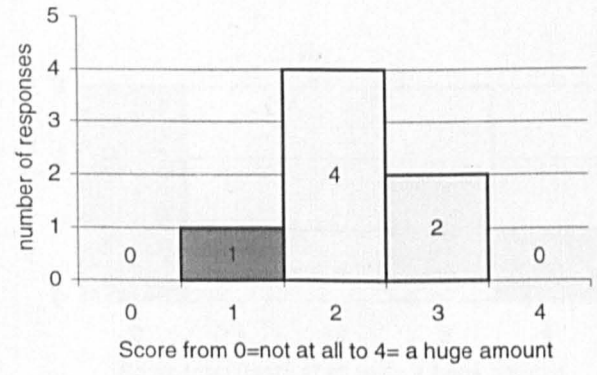
8. Environmental design

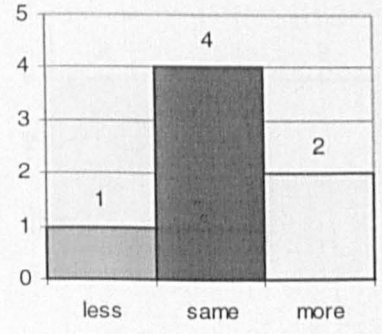




Did you learn less, the same, or more than in other projects?

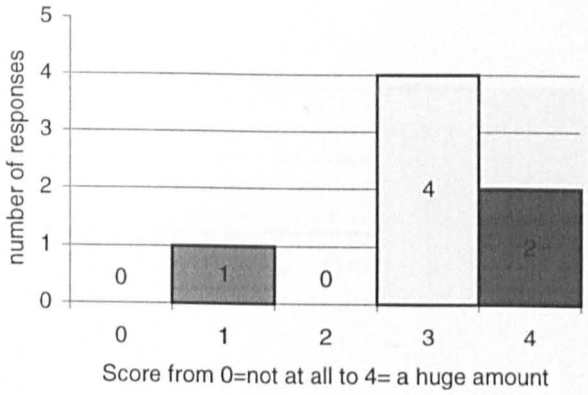
9. Structures

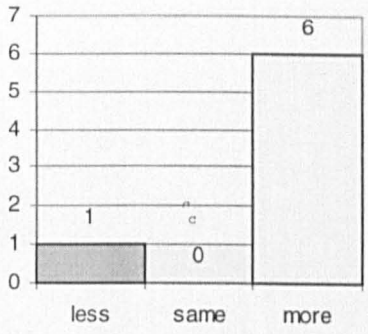




Did you learn less, the same, or more than in other projects?

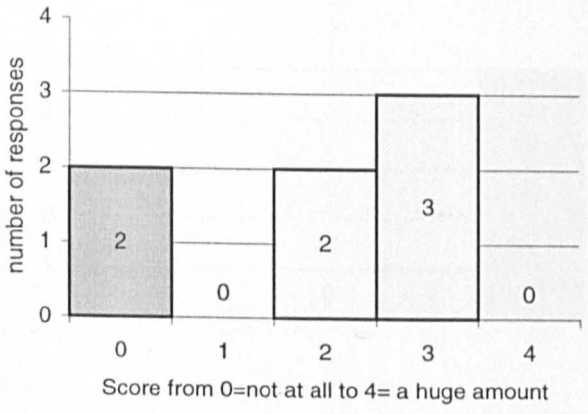
10. Construction

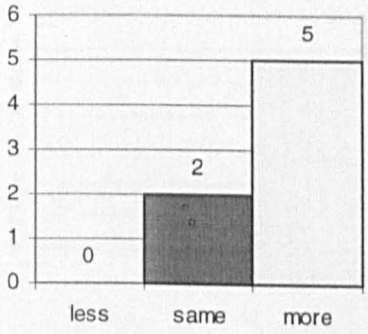




Did you learn less, the same, or more than in other projects?

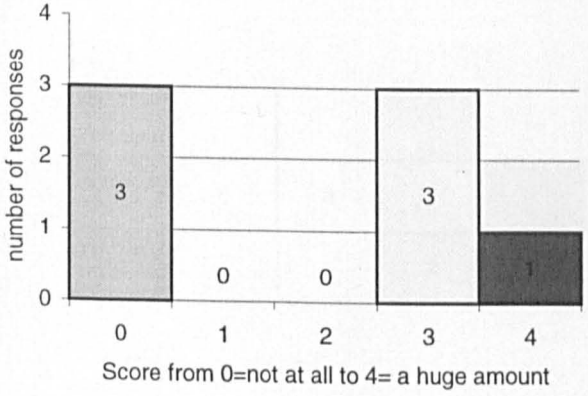
11. The structure of the profession

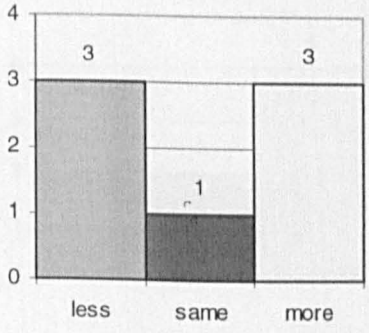




Did you learn less, the same, or more than in other projects?

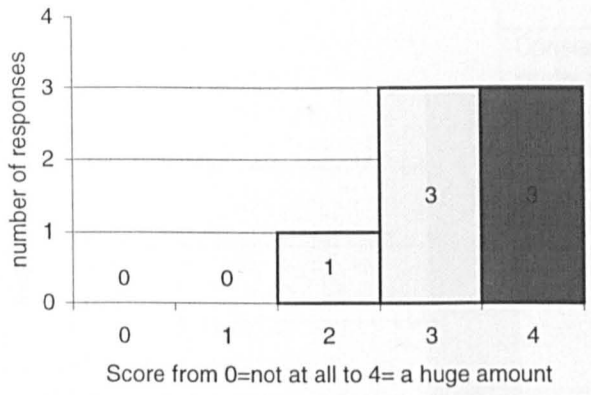
12. The social and historical context of design

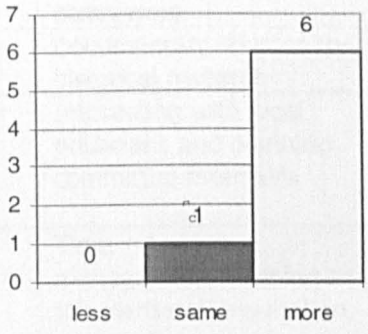




Did you learn less, the same, or more than in other projects?

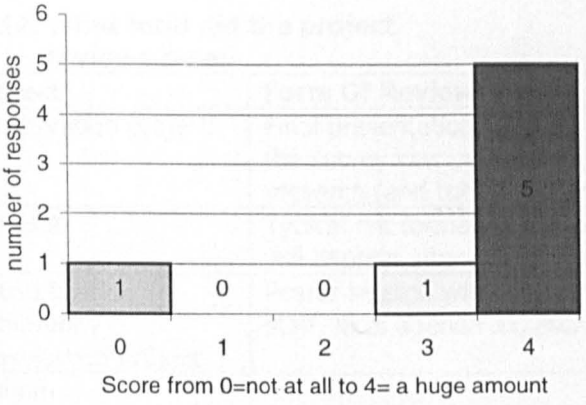
13. Users needs

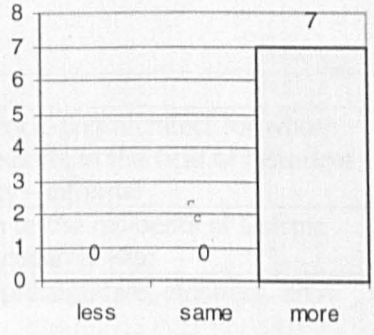




Did you learn less, the same, or more than in other projects?

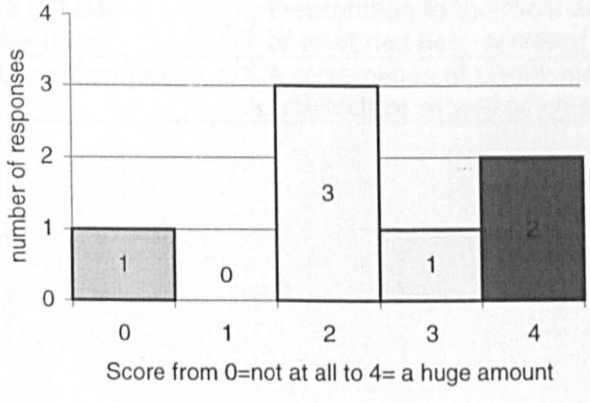
14. The role of a client

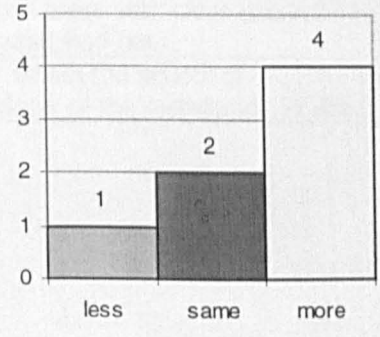




Did you learn less, the same, or more than in other projects?

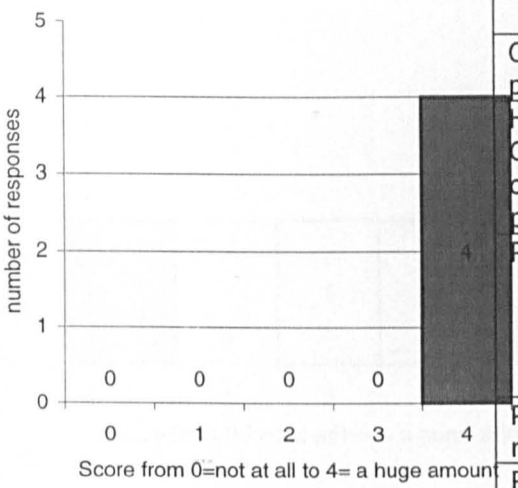
15. The planning and regulatory system





Did you learn less, the same, or more than in other projects?

16. Other



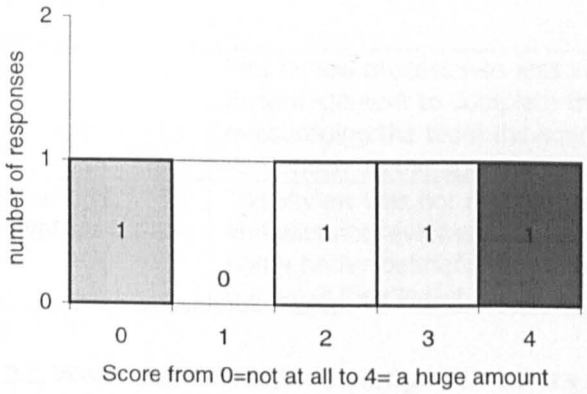
Project	Additional learning outcomes
Conservation project	Documentary sources for historical research
House builder Community consultation project	Interacting with local politicians and planning committee members
Paces	Time management/finishing a job started. Consultation, appropriate use of materials
Park Hill Flat restoration	Budget Management
Public art project	Financial and regulatory constraints and how to deal with them

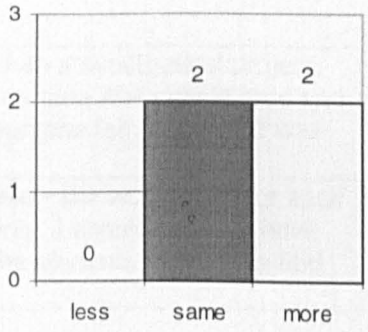
17. What form did the project reviews take:

Project	Form Of Review
Conservation project	Final presentation to guest panel including architect for whom the survey was undertaken and experts in the field of historical research (and tutors). Interim crits – informal
Drill Hall	Typical crit format. A presentation to the residents of Golspie will happen after the end of the academic year
House builder Community consultation project	Poster session with community representative, planners, arch staff, local agenda 21, etc.
Kelham	
Live diploma	
Paces	A different form of review necessary - ongoing review/site supervision and presentation to client. Afterwards presenting the project to others @ a site visit.
Park Hill Flat restoration	Presentation to the client and to the press with clear explanation of what had been achieved (and what had not).
Public art project	A combination of traditional 'crits' within the school of architecture as well as on-site reviews of the installation in situ.

18. How much did students learn in these reviews (or crits)

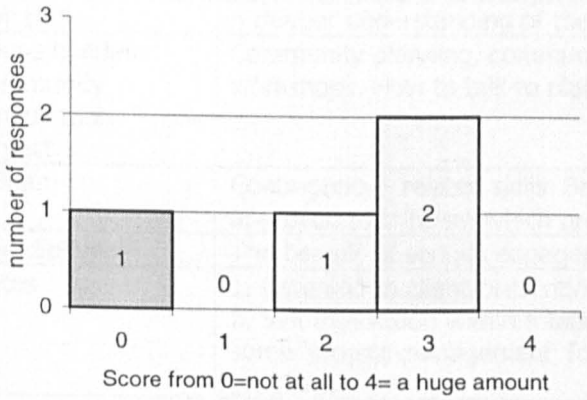
- **Initial**

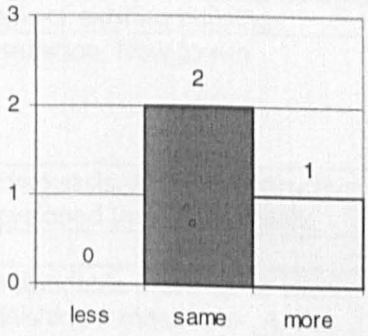




Did you learn less, the same, or more than in other projects?

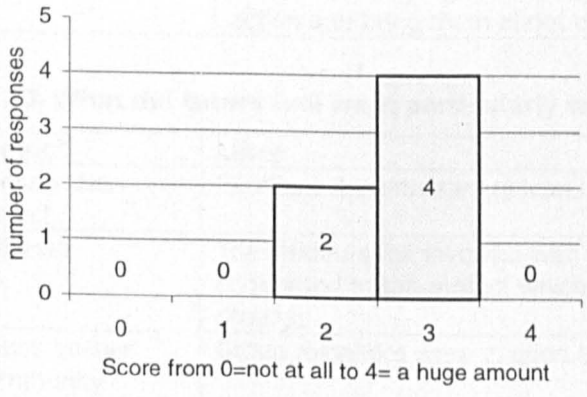
19. Intermediate

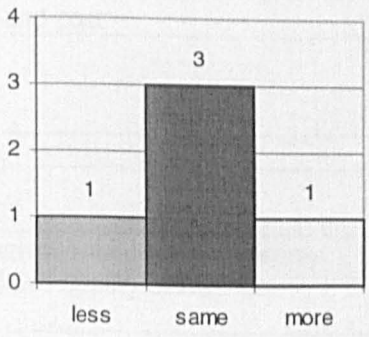




Did you learn less, the same, or more than in other projects?

20. Intermediate





Did you learn less, the same, or more than in other projects?

21. Additional comments on the review process:

Project	Additional comments
House builder Community consultation project	Always difficult - we felt it worked well to get more people along and have everyone talking at once, not the same 4 people all day
Paces	The review process was less 'critical' than a hypothetical project. Encouragement to complete the task on time was critical here and encouraging the team dynamics so everyone felt a part of it was very much on the agenda.
Park Hill Flat restoration	The review was not really the issue here - the work stood for itself and was not reviewed in the normal way. I should possibly have had a better debriefing session with the students in order to find out what they learnt from the project

22. What new skills/knowledge did tutors feel the students learnt from the project

Project	New Skills
Conservation project	Some learned to draw for the first time, some gained knowledge in documentary research. All had to accept criticism for failing to
Drill Hall	A deeper understanding of the problems of existing buildings
House builder Community consultation project	Community planning, community consultation, How to run workshops. How to talk to planners
Kelham	Contingency - related skills. Brief-building skills. A new constructive approach to criticism which greatly developed their critical skills
Live diploma	The benefit of serious engagement
Paces	1. Listening to client/presenting understandable drawings to client. 2. Self motivation within a team. 3. Finishing a major task. 4. For some 'project management' for all team working and the inherent problems
Park Hill Flat restoration	Team working and budget control. A real sense of responsibility - with pride in a public piece of work.
Public art project	How the students' pure desire is adjusted by forces beyond their control. How to satisfy other criteria in addition to their own desires while not losing sight of its key aims. How to put their designs into action and bring them about on time and cost

23. What did tutors feel went particularly well?

Project	Likes
Conservation project	Excellent documentary research
Drill Hall	The students felt involved with the townspeople and were deeply committed to the project which helped the quality of the final projects
House builder Community consultation project	Group dynamics were v. good because it was live.
Kelham	The review process. The students were involved in giving constructive criticism to each other and they did this very successfully, learning a great deal in the process. They were also

	asked to reflect on what they had learned which worked well.
Live diploma	
Paces	1. The achievement/scope of the project was far beyond our expectations. 2. Initiative taken by the students in organising and getting things done. 3. The students' communication/relationships with the client.
Park Hill Flat restoration	The way the students took complete responsibility for the work (I.e. it was largely self-learning). The final result was widely praised. Live projects force the collaboration of tutor and students because the outcome is so contingent and not determined by the tutor's prejudices.
Public art project	Acceptance that architecture can have a variety of starting points. Huge energy and enthusiasm generated by actually creating something themselves, in public, with real reactions.

24. What did tutors feel went particularly badly?

Project	**Dislike**
Conservation project	Teamwork seemed to have been a problem. The group seemed to split into camps depending on their professional background. Each camp seemed to work in isolation without taking ownership of the project as a whole - result disjointed end product.
Drill Hall	
House builder Community consultation project	Community planning organisation was chaotic. Students confused about how they were to be assessed for taking part in the consultation.
Kelham	The final products in a few cases were unsuccessful in terms of construction and health and safety. Time/ budget constraints meant that the students involved couldn't learn from this to improve their creations, thus the client was left with some clearance
Live diploma	
Paces	The final presentation - the team fell apart and they were pretty bad at explaining the process and how they achieved the project.
Park Hill Flat restoration	Not really enough time for reflection on the learning outcomes and also not really enough time to document the research.
Public art project	One student was mugged working alone on the street. Other projects involved a variety of activities which could have posed personal danger issues; these had to be overcome (e.g. by working in pairs, informing the police of our activities etc)

25. What changes would tutors make to the project if they were to run it again?

Project	**Improvement**
Conservation project	Much tighter control over group of students - making sure they followed the brief much more closely
Drill Hall	
House builder Community consultation project	More up front about how assessment criteria are going to be used about the process side of the project
Kelham	It would be longer if possible. The users would play a greater role in brief-building/the design process. There would be a more thorough peer review and discussion at initial ideas stage before

	launching into the practical build.
Live diploma	
Paces	Perhaps IF TIME I would organise a workshop in teamworking. I would record the process more carefully, brief the students more fully, have a longer lead in time. The project this year was a little last minute but that was nobodies fault really.
Park Hill Flat restoration	More structured approach to documenting the project and understanding its relevance
Public art project	Set up early warnings and/or contacts with the community leaders, council, police etc before the project began

26. If the opportunity arose would tutors choose to run the same project?

Project	**Again?**	**Explanation**
Conservation project	No	We never run the same project twice but we run this kind of project every year
Drill Hall	No	No because the real delight for the students was that it hadn't been done before although I will certainly run another live project
House builder Community consultation project	Yes	
Kelham	Yes	With the above changes.
Live diploma	Yes	
Paces	Yes	
Park Hill Flat restoration	Yes	
Public art project	Yes	