MAUD HANDBOOK 2016-18

CONTENTS

1.0
INTRODUCTION 5
2.0
GETTING SET UP 7
3.0
GRADUATE TEACHING & ADMINISTRATION 9
4.0
MAUD SYNOPSIS 12
5.0
DESCRIPTION 12
6.0
EDUCATIONAL AIMS 13
7.0
RESEARCH AND DESIGN METHOD 17
8.0
COURSE STRUCTURE 18
9.0
TEACHING 19
10.0
SEMINARS 20
11.0
DESIGN DEVELOPMENT 27
12.0
FIELDWORK 27
13.0
PILOT PROJECT GUIDANCE 29
14.0
THESIS PROJECT GUIDANCE (PORTFOLIO) 31
15.0
RESEARCH THESIS GUIDANCE 35
16.0
MONITORING YOUR PROGRESS 37
17.0
SUBMISSIONS 39

18.0
GENERAL NOTES ON SUBMISSIONS 50
19.0
RIBA CRITERIA 53
20.0
FIELDWORK PROTOCOLS 55
21.0
FUNDING AND SCHOLARSHIPS 60
22.0
PLAGIARISM 61
23.0
AFTER EXAMINATION 63
24.0
FURTHER GRADUATE STUDIES 65
25.0
TAKING TIME OUT 66
26.0
UPDATING PERSONAL INFORMATION AND YOUR STUDENT STATUS 69
27.0
WORKING WHILE YOU STUDY 70
28.0
RESEARCH SKILLS & PERSONAL DEVELOPMENT 71
29.0
HEALTH AND WELFARE 73
30.0
FACULTY FACILITIES 75
31.0
HEALTH & SAFETY POLICY IN THE FACULTY 77
32.0
OTHER FACULTY INFORMATION 79
33.0
STAFF RESPONSIBILITIES 80

COURSE TIMETABLE 83

DEPARTMENTAL LECTURE LIST 85

1.0
INTRODUCTION

1.1
DEPARTMENT OF ARCHITECTURE
http://www.arct.cam.ac.uk/

Since our beginning in 1912, we have established ourselves as one of the World's leading Schools of Architecture. We celebrated our centenary year in 2012 and are proud of our team of staff and students whose impressive performance is critical to sustaining and enhancing the national and international reputation created by our distinguished alumni.

The Department of Architecture is an exciting place to be. The Martin Centre constitutes the research arm of the Department. It is one of the leading architectural research units in Britain, with over four decades of successful global research for government and industry. We are situated in Scroope Terrace (1939),which incorporates extensions by Colin St John Wilson (1959). Cambridge itself is of course, an architecturally stunning city to live and work. We have the Fitzwilliam Museum (1837 Basevi, Cockerell and Barry) on our doorstep, Wren's chapel at Pembroke (1665), Cambridge's first college building, Peterhouse (1286) and the Judge Business School, which has evolved from buildings which originally formed part of Addenbrooke's Hospital just a short walk away.

We offer a portfolio of Masters' and research degree programmes. The programmes are unashamedly academic in their approach. Students are expected to master the technical subjects but are also expected to acquire a deep understanding of the theoretical, historical and cultural context of architecture.

Our graduates are recruited by world-class organisations. We continue to develop strong connections through research programmes, consultancy and student placement and project schemes. We offer our students an excellent programme of training, transferable skills and careers advice. In so doing, the courses equip students with the skills, knowledge and experience needed for an architectural related career at the very highest level.

1.2
THE MARTIN CENTRE FOR ARCHITECTURAL AND URBAN STUDIES
http://www.arct.cam.ac.uk/research

The Martin Centre is the research arm of the Department of Architecture at the University of Cambridge. The Centre was founded by Professor Sir Leslie Martin in 1967 as the Centre for Land Use and Built Form Studies, and formally became The Martin Centre in 1974.

The Martin Centre is the leading architectural research unit in Britain, with over four decades of successful research for government and industry, both nationally and internationally. The Centre was formed to undertake contract research, and has an active programme of postgraduate studies leading to PhDs and four Masters degrees.

Martin Centre projects typically cross-traditional research boundaries: transportation and buildings, history and philosophy of architecture, digital media design and communication, risk assessment and mitigation in the built environment, and territorial conflict in divided cities. A rich environment of collaboration exists, with other Departments within the University, and with other institutions within the UK, Europe, the U.S, China, Africa and the Middle East. Research contracts, mainly funded by research councils, within the Martin Centre currently amount to in excess of £10 million.

2.0
GETTING SET UP

2.1
GRADUATE INDUCTION DAY
Graduate Induction Day takes place on your first day in the Department. You will meet the Head of Department, Graduate Directors, Graduate Administrator, Computer Officer, administrative staff and other students. You will also find out about the Department, your research programme, the Library, IT, health & safety and research skill development.

2.2
UNIVERSITY CARD
The University Card Office is run by Management Information Services on behalf of the University and Colleges. The University Card looks like a credit card containing the cardholder's name and photo, college scarf (students, Fellows and College members only), date of birth (undergraduates only) plus a barcode that is primarily used for University Library borrowing. It is issued by your college on your arrival.

You need the card for:

Access -	most University buildings are now using the University Card as a 'key' to gain entry. Your Card will need to be activated for this service and access to specific doors will need to be granted before you can gain entry.
Identification -	the card identifies you as a University employee or student.
Library Services -	all personal University Cards carry a barcode on the back, this barcode can be used by the Library to turn your card into a Library Card.
Add. Privileges -	the University Card is recognised by many businesses in Cambridge and around the world. Production of the Card may entitle you to discounts.
further information:	http://www.admin.cam.ac.uk/offices/misd/services/univcard/

2.3
ACCESS & ACCOMMODATION IN SCROOPE TERRACE
In order to gain access to Scroope Terrace using your Cambridge University card, you will need to have you card activated at the Faculty Office Reception.

The MPhil students work in the studios on the first floor in Scroope Terrace, which where we do most of the studio led teaching. Working in studio provides a way for you to get to know others in the Department and to feel a part of a supportive community. There is space for all students, and storage on the available shelving in both rooms. However we use the space flexibly so please do not become territorial.

2.4
CAMBRIDGE STUDENT INFORMATION SYSTEM (CAMSIS)
CamSIS is Cambridge's system for handling student information, records and transactions, from initial contact and application all the way through to graduation. It is a single shared system, with one record per student.

All transactions, processing and updates to the student's record are either carried out directly in CamSIS by University and College staff, the students themselves, or are downloaded into CamSIS by external organisations. This makes maintenance of the record simple and straightforward and ensures the accuracy and integrity of the information. Please make sure that you keep you contact details up to date.

Student Log in
(you will need your Raven ID and password): http://www.camsis.cam.ac.uk/cam-only/log_in_students/

For information on Raven, the University's central web authentication service: http://raven.cam.ac.uk/

2.5
SETTING UP YOUR PERSONAL PROFILE ON THE DEPARTMENT'S WEBSITE

You will be able to set up your personal profile at the beginning of your first term and will be sent information on how to do this. To see other student and staff profiles see: http://www.arct.cam.ac.uk/people

2.6
SETTING UP YOUR PERSONAL PROFILE ON THE CDRS WEBSITE

All MAUD students are expected to maintain an updated section of the course website. Detailed instructions of how to upload work can be found in the course Moodle 'Admin Files' folder
https://www.vle.cam.ac.uk/mod/folder/view.php?id=2275782

.

2.7
TRAVELLING TO THE DEPARTMENT

It is best to travel to the Department on foot or by bicycle. Bike parking is provided at the front of Scroope Terrace. Bikes must not be left at the rear of the terrace or in the car park. Do remember to lock your bicycle at all times, and, do not leave detachable lights and other fittings on an unattended bicycle. Bicycles left on the street overnight are liable to be vandalised. On no account may bicycles be brought into the Department.

The car park at the rear of Scroope Terrace is controlled via a barrier and is for **staff use only**. There is a designated space for students, staff or visitors who have a disability and require vehicular access to the Department. For further information about this, please contact the Faculty Administrator.

Students may use the car park in exceptional circumstances to unload and load large models and so on. The consent of a member of the academic staff, the Faculty Administrator or the Custodian must be obtained and the Faculty Office must be informed. A security barrier in the Engineering driveway prevents unauthorised users from entering or leaving the car park out of working hours.

Information about visiting the University is available from:
http://www.cam.ac.uk/about-the-university/visiting-the-university?ucam-ref=global-footer

The University's Map is available from: http://map.cam.ac.uk/?ucam-ref=global-footer

Information for New Students
For further information see: http://www.admin.cam.ac.uk/students/gateway/new/index.html

Student Gateway (more information): http://www.admin.cam.ac.uk/students/gateway/

Information for International Students: http://www.admin.cam.ac.uk/students/gateway/international/

3.0
GRADUATE TEACHING & ADMINISTRATION : PEOPLE & POLICY

3.1
GRADUATE REPRESENTATIVES (GRAD REPS)
At the beginning of each Michaelmas (Autumn) Term the graduate students elect a representative for each Masters' programme and for each year of the PhD degree. It is the graduate representative's remit to represent the concerns of their cohort and express them formally.

3.2
COURSE TUTORS (DESIGN / PROJECT STRUCTURE)
Each student is assisted through the development of their design and the investigation that informs it by the course tutors and course director. Students can expect to have individual or small group supervisions weekly (monthly during fieldwork period) with the course tutors and to participate regularly in larger group discussions, reviews and seminars in the studio. Studio teaching is also supported by a range of visiting specialists who will chair discussions, coordinate workshops and lecture on topics relevant to shared areas of research and particular design approaches. Students are expected to be present in the studio during teaching sessions and to attend for the duration of reviews, studio seminars, discussions and workshops.

3.3
PRINCIPAL SUPERVISOR (RESEARCH)
Each student is allocated a primary supervisor at the start of the course. This supervisor is to help direct the student's research, advises the student on relevant literature, methodology and academic conventions pertaining in the field, and review drafts of written work. Each student may expect to meet with this supervisor two to three times per term, including the fieldwork period - for a total of 10-15 hours of supervision over the duration of the course. This supervisor will see students individually or in small groups and will focus on the work prepared for these meetings. It is the individual responsibility of each student to arrange supervisions, and to submit work well in advance of the arrangements as requested. The principal supervisor should be aware of the progression of design work but is not required to instruct this aspect of the project.

You are expected to submit written work to your supervisor at least 24 hrs before an arranged supervision or longer if requested. For larger documents you should expect to arrange suitable submission deadline with your supervisor. You may expect your supervisor to postpone your supervision if you do not have work available for discussion.

3.4
ADVISOR(S)
Additional supervision with specific experts within the University in a given field may be arranged. Notification of these arrangements should be to course tutors and principal supervisors. Further conversations will be held with contacts outside of the University and we encourage students to pursue these actively. Conversations with relevant specialists are strongly encouraged. Initial contact should be formal and be accompanied by a short, carefully worded synopsis of your research. Out of respect to the time these individuals give you, students are not rely on advisors to review drafts of written work. Details of these meetings should be recorded as part of the graduate logbook.

3.5
TECHNICAL SPECIALISTS
You can expect to meet with technical specialists throughout the course. These are consultants and are engaged on pre-arranged dates. Further contribution from these consultants should be arranged through the course director.

3.6
DIRECTOR OF STUDIES
Your Director of Studies is your connection to your college and can provide you with the means to pursue collegiate support academically, pastorally and financially. The director of studies is our first point of contact if we fear that you are not achieving what is expected, and is also an individual that is available to you for external support and guidance. You can expect to meet with your Director of Studies at the beginning and or end of each term to discuss supervision reports and general progress.

3.7
GRADUATE ADMINISTRATOR

The Graduate Administrator is responsible for the graduate administration of the Faculty and works with Pilar (see below) and other administrative staff in order to realise this.

3.8
GRADUATE ASSISTANT

The Graduate Assistant is Pilar Alonso (pa396@cam.ac.uk). Pilar works closely with the Graduate Administraor to realise graduate administration in the Faculty. Her role involves the administration of examined submissions, leave to work away, funding applications etc.

3.9
DEGREE COMMITTEE

The conduct and governance of each course is under the oversight of the Degree Committee for the Faculty of Architecture & History of Art. The Degree Committee reports to the Board of Graduate Studies with respect to research students:

- Recommends candidates for admission and setting suitable entry criteria, special conditions etc (on recommendation of Head of institution);
- Monitors students' progress;
- Recommends continuation to a research degree from a Master's or other course;
- Recommends registration of a probationary research student to the PhD,
- MSc/MLitt or MPhil degree or Certificate of Postgraduate Studies;
- Recommends/comments on applications for allowances (such as intermission, or leave to work outside Cambridge) and exemptions;
- Recommends candidates for a qualification (on recommendation of the Examiners);
- Approval of MPhil and MSt students for their degrees.

The Degree Committee is also responsible for the appointment of supervisors and examiners.

3.10
BOARD OF GRADUATE STUDIES

The Board of Graduate Studies is charged with the admission, registration and approval of the University's graduate students; that is, those students studying for the PhD, MSc, MLitt or MPhil degree and other graduate qualifications. The Board meets nine times a year during term time.
The Student Registry provides administrative support for the Board of Graduate Studies, located at 4 Mill Lane, which includes:

- admitting graduate students and formally registering them for graduate qualifications
- managing graduate students' progress, reporting (CGSRS), examinations and records (CamSIS)
- advising graduate students, staff and other interested parties on the University's regulations
- managing graduate student fee payments, funding and Research Council liaison
- administration of higher doctorates and the Ph.D. Degree by Special Regulations.

3.11
COLLEGE GRADUATE TUTOR

It is your college's remit to provide pastoral support and to act as your ambassador in pastoral matters (this is not the role of your Supervisor). The tutorial office will include an academic member of staff who will usually be called the Graduate Tutor and an administrative member of staff who will be referred to as a Graduate Administrator or Secretary.

A guide outlining what you can expect from your college is available:
http://www.admin.cam.ac.uk/students/gradadmissions/prospec/pdf/college_guide.pdf

The Guide sets out the common core of provision that all Cambridge Colleges make for their graduate students, including pastoral support. It explains how this provision works in the college setting, indicating at the same time the diversity that is built into the system. The document also sets out the responsibilities of graduates as members of Colleges.

3.12

THE GRADUATE UNION http://www.gradunion.cam.ac.uk/

The Graduate Union (GU) is the University-wide representative body for graduate students at the University of Cambridge. The GU is run by a Committee of elected officers and its focus is on four key areas:

- Representation
- Facilities / Services
- Welfare / Support
- Events

3.13

UNIVERSITY'S STATUTES & ORDINANCES

The University's law relating to graduate students can be found in Chapters VI & VII of the University's Ordinances. See: http://www.admin.cam.ac.uk/univ/so/

3.14

MOODLE: VIRTUAL LEARNING ENVIRONMENT (VLE)

The University uses Moodle www.vle.cam.ac.uk. Lecture notes and course materials are available here. We also keep a library of useful material for reference. This is also the site where you work is uploaded for examined submissions.

3.14

MAUD GOOGLE DRIVE

We use a shared Google drive to sign up for studio tutorials and to share collaborative documents. Please notify the course director immediately of you experience security problems at login.

cambridgedrs@gmail.com
password: Maud2016

4.0
MAUD SYNOPSIS

The MPhil in Architecture and Urban Design (MAUD) programme entails the pursuit of an individual research objective, tested through architectural and urban design. The course is supported by a full seminar programme that enables each student to locate their research and design work within critical areas of contemporary academic and professional discourse. The course provides guidelines for individual research projects, access to specialists within various fields relevant to their studies, and a matrix of deliverables that foster an informed body of work. The course places a strong emphasis on design as a means of engaging with areas of active academic discourse and contemporary professional debate.

The course offers two distinct learning environments, a residential period in which students dedicate their time to the intensive study of the cultural, theoretical, and technical factors shaping each thesis topic, explored through a rigorous set of design tests and culminating in a full written thesis and project portfolio; and the second, a fieldwork period (after two terms of study in Cambridge) in which the implications of outline proposals are examined on site, or within professional practice. These components provide an opportunity to explore distinct design approaches in various settings, whilst offering a sound framework to pursue meaningful research.

The two stages of the course address two scales of investigation, the first focusing on a specific design response to a carefully examined physical and cultural context, and the second, gathering firsthand knowledge and experience, and reflecting on the larger impact of this proposal on the strategic reconfiguration of the surrounding environment, and the factors that might lead to the project's fruition.

5.0
DESCRIPTION

5.1
The course of study in Architecture and Urban Design for the degree of Master of Philosophy, is as follows:

A candidate for MPhil in Architecture and Urbanism shall be required to undertake a fieldwork placement of six to nine months' duration in a practice, organization, institution or a similar alternative arrangement approved by the Degree Committee for the Faculty of Architecture and History of Art. The scheme of examination for MAUD shall consist of:

(a) a design thesis, of not more than 15,000 words in length, including footnotes/endnotes but excluding appendices, bibliography and drawing annotation,

(b) a full portfolio of drawn and modeled design material, on a topic approved by the Course Directors;

(c) four essays of other equivalent exercises, each of 3,000 – 5,000 words, including footnotes/endnotes but excluding appendices, bibliography and drawing annotation, on topics approved by the Course Directors;

(d) a logbook (or digital equivalent) of work and research carried out during the fieldwork period.

5.2
The examination includes an oral examination on the thesis and design portfolio and on the general field of knowledge within which they fall.

5.3
COURSE STAFF
Director: Ms Ingrid Schröder (iis1000@cam.ac.uk)
Course Management Committee: Dr Felipe Hernández, Professor Koen Steemers, Dr Ying Jin, Dr Wendy Pullan, Ingrid Schröder, Professor Alan Short and Dr Max Sternberg.
Course Administrator: Pilar Alonso (Pilar.Alonso@aha.cam.ac.uk)

5.4

PROGRAMME SPECIFICATION FOR MPHIL IN ARCHITECTURE & URBAN DESIGN

1	Awarding body:	University of Cambridge
2	Teaching Institution:	University of Cambridge
3	Accreditation details:	n/a
4	Name of Final award:	Master of Philosophy
5	Programme Title:	Architecture and Urban Design
6	QA score:	Excellent
7	RAE score:	50% 4*, 38% 3* (top research quality ranking in Architecture and the built Environment)

5.5

TEACHING PROVISION

Core teaching staff consists of specialist input from a range of academics in the Department of Architecture and is supported by the Course Director, Ms Ingrid Schröder and Design Tutor, Mr Aram Mooradian.

5.6

FACILITIES

The MPhil is a taught course at the Department's premises in Scroope Terrace, where there are two dedicated studios for MPhil students, plus access to all key department facilities including lecture and class rooms, board room, seminar rooms, the library, a machine workshop, provision for experimental testing, etc. MAUD students will also have access to facilities across the whole university and in their colleges.

6.0

EDUCATIONAL AIMS

The MPhil in Architecture and Urban Design is a course that is dedicated to a design-based analysis of the relationship between environmental and socio-political considerations, and the wider historical, cultural and economic aspects of architecture and the city. Although based on a rigorous studio programme and wide-ranging series of lectures and seminars, the essence of the course is a research agenda that is developed by individual students and tested through architectural propositions. It expects each student to ground these propositions in current areas of discourse and to detail in full with the 'real-life' factors influencing their realisation. The multi-disciplinary nature of the course and the exchange of expertise that is encouraged between students of a variety of backgrounds, and national origins, makes the MPhil a unique forum in which to explore some of the most pressing architectural problems of our time.

6.1

PROGRAMME OUTCOMES

The programme positively encourages students to develop complex architectural proposals that meet RIBA/ARB criteria for Part II exemption and to acquire knowledge and develop and apply research skills in the following areas:

6.1.1

Knowledge and Understanding

Students gain a knowledge and understanding of:

1. The role of environmental and socio-political issues in architecture and urban design
2. The wider environmental, historical, socio-cultural and economic context related to architecture and cities
3. The building science and socio-political theories associated with architecture and urban design
4. The quantitative modelling and qualitative assessment of building and urban design
5. The monitoring and surveying of buildings and urban environments
6. The understanding of human and societal behaviour, perception and comfort, and their role in building and urban characteristics
7. Research methods and their application

Teaching methods and strategies:
Acquisition of 1-3, 6 and 7 is through group seminars and lectures, supported by individual supervisions. Acquisition of 4, 5 and 6 is primarily through seminar and hands-on activities, offering support in computer modelling, physical laboratory testing and guidance on the use of sensors and loggers. Throughout the programme individual supervision is provided regularly to assist, direct and monitor research (item 7).

Assessment
Demonstration of the knowledge base is tested through a combination of exercises, presentations, essays and design projects. Assessed coursework take the form of 5 submitted pieces of work consisting of four essays or equivalent study. Two written submissions (essay 3 and the thesis) are supported by design portfolios.

6.1.2
Intellectual Skills

Students are able to:
1. Reason critically and analytically
2. Apply techniques and knowledge appropriately
3. Identify and solve problems
4. Demonstrate independence of mind

Teaching methods and strategies
Intellectual skills (1-4) are developed throughout the teaching programme outlined above, and in the studio and supervision context. Individual design development, research activities, oral, and visual presentations, and written essays encourage students to identify and solve problems (3), and are supported by regular feedback sessions and in supervisions. These strategies, particularly through specialist supervisions, are built upon when the student embarks on their independent dissertation research programme and project development (4).

Assessment
All the assessment methods, whether continual assessment through seminar and workshop activities, submitted essays, design reviews, projects or the dissertation, place a great emphasis on the student's ability to demonstrate his/her intellectual skills (1-4).

6.1.3
Research Skills

Students are able to:
1. Identify key knowledge gaps and research questions
2. Retrieve, assess and identify information from a wide range of sources
3. Plan, develop and apply research methods
4. Apply key techniques and analytical skills to a new context
5. Report clearly, accurately and eloquently on findings
6. Use design proposals to identify and refine a research direction
7. Use design proposals to test research findings

Teaching and learning methods and strategies
The weekly seminars, plus additional research workshops, provide a framework to explore a variety of research approaches from a range of relevant disciplines available in the Department. Students receive general seminars and specific guidance on research methods, the use of libraries, and writing techniques. An initial comprehensive bibliography is provided prior to the start of the course to allow students to begin their preparation. Upon arrival to Cambridge, the bibliography is supplemented by guidance on further reading in the seminars and supervisions. Guidelines on coursework essays and dissertations are given in general terms and more specifically in supervisions. Research methods, techniques and analytical skills are developed through the lectures and coursework.

Assessment
Skills 1, 2 and 3 are primarily assessed through the dissertation, but also rehearsed in the other coursework. Skill 4 is a skill that is particularly relevant to and thus assessed in the main dissertation. Skill 5 is a general skill, which is initially assessed in the essays (written), design projects (oral and written) and presentations (oral) and finally in the dissertation (written). Skills 6 & 7 are assessed through weekly supervision, design reviews and portfolio submissions.

6.1.4
Design Skills

Students are able to:

1. Identify and prepare relevant urban programmes and building briefs relevant to an area of research
2. Retrieve, assess and identify physical, environmental, historical and sociological site information from a wide range of sources
3. Apply key theoretical concepts, representational techniques and critical design analysis to project work
4. Represent information and design ideas clearly, accurately and eloquently
5. Use design proposals to identify and refine a research direction
6. Plan, and develop design proposals at a range of scales that respond to research findings, and aesthetic, social and technical requirements
7. Demonstrate an awareness of contemporary design debates and methods for conceptualisation and representation.
8. Integrate structural, constructional and environmental strategies.

Teaching and learning methods and strategies
Weekly studio sessions and tutorials guide the progress of design projects and introduce a range of mapping, documentation, representation and formatting techniques. These are supported through individual supervision and specialist input from representatives of relevant disciplines available in the Department. Specific technical supervision is provided at critical stages of design development. Guidelines on portfolio assembly and presentations are given in general terms and more specifically in supervisions. Theoretical positions and conceptual approaches are introduced through regular studio sessions with design tutors and visiting speakers.

Assessment
All skills are primarily assessed through the pilot study and the design thesis and portfolio, but also rehearsed in the other coursework. Skill 2 is a skill that is essential to foundation of each thesis project and is thus assessed specifically through Essay 1. All skills are also regularly assessed in presentations and reviewed through weekly studio supervision and design reviews. Skills 2 & 6 are also integral to the fieldwork period and recorded in the fieldwork blog or logbook.

6.1.5
Professional Skills

Students are able to:

1. Identify the organisations, political and economic constraints, and regulatory frameworks that inform planning and design development.
2. Understand the role of the architect within a professional team and within wider society
3. Understand the social, political and economic mechanisms that that enable project realisation
4. Identify further learning needs for preparation for qualification as an architect

Teaching and learning methods and strategies
Project development in studio introduces each student to contextual constraints (1) while the fieldwork period and the regular assessment of work through its duration guide students through the regulatory, technical and economic implications of their projects and the surrounding sites (1). Weekly studio sessions in the Easter term introduce implementation strategies, the nature of contracts, planning procedure and building regulations as well as providing a forum for an on-going discussion of the role of the architect and the nature of practice (1, 2 & 3). Individual supervision of the Project Implementation Essay supports students' analysis of the social, political and economic factors influencing the potential realisation of their projects.

Assessment
Skills 1,2 & 3 are assessed through the Project Implementation Essay, the project report forming part of the thesis portfolio, individual RIBA mapping documents, and the fieldwork logbook. Skill 4 is assessed through a final feedback, transition session that provides individual guidance for the next stages of professional development wit a panel of practitioners.

6.1.6
Transferable Skills

Students are able to:

1. Communicate concepts effectively visually, orally and in writing
2. Manage time and structure work
3. Work effectively with others
4. Work independently
5. Retrieve information efficiently
6. Assimilate and assess existing knowledge and ideas

Teaching and learning methods and strategies

The course requires regular written and oral presentations and design reviews (1), and feedback is provided in the form of examiners' reports or reviewers' feedback respectively. Skill 2 is learnt and guidance is provided through supervisions – the course is intense and demands effective time management. Skill 3 is developed through group activities, including exercises and joint design work. Skill 4 is developed from the beginning when individual research and design foci are outlined and discussed with the supervisor, particularly for the essays and dissertations. Skills 5 and 6 are learned particularly at the early stages of the development of research avenues, and are required at numerous stages and in presentations made throughout the course.

Assessment

Effective communication of research findings and design concepts are an important criterion in all areas of the students' work, and assessed at all stages. Skills 2 and 3 are not formally assessed but tend to be reflected in the general quality of the coursework. Skills 4-6 are assessed explicitly as part of the essays and dissertations.

7.0
RESEARCH & DESIGN METHOD

While each candidate applies to the course with an individual design research proposal, the structure of the programme groups these topics into a shared set of themes and approaches. In each case, students are helped to refine their work to examine the implications of their more abstract explorations at three specific scales, that of the building, the block, and the region. These studies are conducted continuously and simultaneously in order to produce a wide range of responses and design provocations. This spectrum of 'what-if' proposals provides the basis for further research development and testing.

There is also a range of activities in the Department of Architecture, and throughout the University that develop students' research interests and meet the programme outcomes. These include the Departmental History and Theory Seminars, the City Seminars (organised by CRASSH), extensive undergraduate lectures, as well as Martin Centre and ARCSOC Talks. MAUS students are welcome to be involved with MAUD in reviews and discussions. For detailed and up-to-date information about the research projects and groups in the Department, please refer to our research website. Our work also relies heavily on expertise beyond our own department and it is within each student's interest to seek out this expertise. We expect each student to be ambitious and proactive with regard to his or her topic and to seek expertise from within the wider university with avid attention..

Students receive specific guidance and general seminars on research methods, the use of libraries, and writing techniques. An initial selective bibliography is provided at the start of the course, which is supplemented by guidance on further reading in the seminars and supervisions. Guidelines on coursework essays and dissertations are given in general terms and more specifically in supervisions. Research methods, techniques and analytical skills are developed through the workshops and coursework. The course also provides an opportunity for students to expand upon their own experiences by pursuing research in their areas of interest.

8.0
COURSE STRUCTURE

The MPhil in Architecture and Urban Design is a hybrid of independent research through design and a structured learning resource. It is designed for mature students that join the program with a distinct area of interest and provides guidelines to their design project and the research that it engages with. Regular supervision helps each student to produce an informed body of work, underpinned by a strong research methodology and a sophisticated set of design, technical and presentation techniques. The ideas that are explored through the course are communicated through three core approaches, the design project, the written thesis and the engagement with 'real-life' factors in the field. The timing, sequence and detail of the submissions that structure the course are outlined in item 17.0.

8.1
DESIGN PROJECT
Students are free to choose a geographic area/region of their interest that frames their studies. After an initial familiarization with this specific locality and a global assessment of the given environment at hand, students are expected to produce a series of design responses that engage directly with varying approaches and theories. The development of the design is to follow and inform the process of research, and the growing familiarity with the student's specialist field should be evident in the development of the design. This results in a fully integrated design proposal that is produced in detail and in adherence to RIBA/ARB Part II criteria.

8.2
DESIGN THESIS
A full research thesis is assembled over the course of the two-year programme. The final written work draws on work from the four essay submissions, the time in the field and the development of the design proposal. This work consists of a full MPhil thesis, with strong argumentation and a solid grasp of the relevant contemporary literature, cultural context and technical issues. It is this piece of work, written up in the third term of the programme, that roots the design proposal within a defined and active area of discourse.

8.3
FIELDWORK
Candidates depart on a fieldwork period at the beginning of the Easter term of the first year and are expected to return to resume thesis supervision midway through the Lent term but are not back in formal residence until the following Easter Term. This is a time when students expand the knowledge of their topic either in practice or on site ion their region of choice. Over this period, practical experience, pure research, interviews and surveys build the primary source material for the final thesis and the accompanying design project. Students are expected to maintain regular contact with thesis supervisors and the course director, complete a series of outline design exercises, management practice and law studies, and a project implementation essay.

9.0
TEACHING

Teaching is delivered through combination of studio sessions, workshops, reviews, lectures and seminars, which are supported by individual supervisions. Individual supervisions are an essential part of the programme, they help to instruct, assist, direct and monitor progress of students' work while, at the same time, help to provide continuous feedback throughout the course.

The weekly studio meetings, seminars, plus additional research workshops, provide a framework to explore a variety of research and design approaches from a range of relevant disciplines available in the Department. Students receive general seminars and specific guidance on research methods, the use of libraries, and writing techniques. Upon arrival to Cambridge, bibliographies are specific learning materials are provided in the seminars and supervisions. Guidelines on coursework essays and dissertations are given in general terms and more specifically in thesis and project supervisions. Research methods, design techniques and analytical skills are developed through the studio sessions, seminars, project development and coursework.

While the course is structured around these sessions and the range of examined submissions, the teaching methodology is centred on individual design and research activities and these are given focus primarily through regular, individual supervision, presentations and written essays to encourage students to identify and refine core objectives.

10.0
SEMINARS

During the Michaelmas term all students attend two one-hour a week **core lectures.** These are both followed by a more in-depth **seminar discussion** with associated reading which can be attended by MAUD students by request. In addition we provide a weekly research skills training session. In the following term (Lent), students are required to attend the Resilience seminar and the Open City workshops, and may apply to attend one or two, two-hour a week **modules** from a range of choices available each year. The modules are focused on specific themes, and reflect the module leaders' particular research interests and expertise. MAUD students must request to attend these modules and their participation is at the discretion of the module leader. Over the course of the fieldwork period students attend three working sessions that support their management practice and law learning. Upon return from fieldwork students attend a mandatory 7-session module on aspects of management practice and law.

Attendance of seminars must be consistent and committed. Please do not do so if you cannot maintain your engagement or prepare sufficiently for the sessions.

CORE SEMINARS:

10.1
RESEARCH SKILLS STRONGLY RECOMMENDED
MICHAELMAS YR1 WEEKS1-8

These seminars provide guidance and training that related to core design research skills. The sessions cover training in generic research methods, GIS and other mapping, survey methods, ethnographical research and essay/dissertation writing skills. In addition, clinics for GIS and CAD skills will be organised by the Course Directors when such needs arise.

10.2
SOCIO-POLITICS OF ARCHITECTURE AND CITIES LECTURES MANDATORY, SEMINARS BY APPLICATION

MICHAELMAS YR1 WEEKS1-8

Studies in the Socio-Politics of Architecture and the City
Professor Nick Bullock and Dr Felipe Hernandez

This course offers an introduction to some of the major debates in urban studies today, exploring different perspectives on the socio-political and cultural role of architecture and urbanism. We explore the major socio-political and spatial transformations that shaped metropolitan cities in the twentieth century. With a focus on the period following World War II and following a broad chronological framework, this course traces the rise and fall of modernist planning and architecture, the welfare state and the advent of neo-liberal urbanism.

We will engage with current thinking, but equally draw on important twentieth-century texts that continue to influence discourses about the city today. The course introduces perspectives from a wide range of disciplines in the humanities and social sciences, including anthropology, geography and philosophy – always with a view to how they help us address the contemporary challenges of the City.

The purpose of the lectures is to reconnect text with context. By returning to the circumstances that gave rise to the text, and by reviewing the priorities and policies of the moment in the particular city, the course aims to provide both a historical understanding of the opportunities and challenges facing cities at the time and, by keying text to context, to promote a reading of the text enriched by an understanding of its then relevance. Modernisation touched the lives of all who lived in cities, leaving some as winners and rather more as losers. How Modernisation worked in practice varied not only from city to city, but over time as the assumptions about the role of government changed: the way that the European welfare states set about Modernisation was different from the 'public/private' model used by Moses in New York or the market driven approach that saw the construction of Docklands in London; in Paris, French dirigiste policy proceeded in a very different way from the more flexible policies of the Berlin *Senat*; in Latin America, twentieth-century modernisation occurred amidst reconceptualisations of democracy and class struggles, as well new forms of western intervention, a combination of phenomena which caused cities to divert considerably from the way they have

been conceived; in Asia, South-East Asia and Africa, post-World war II independence movement led to new imaginations of the city and to new understanding of urban societies.,

The discussion-based seminars engage with close readings of a selection of relevant texts and occasionally films. Readings and written reading responses have to be done in advance of the lecture every week.

10.3
SUSTAINABILITY AND ENVIRONMENTAL DESIGN

LECTURES MANDATORY, SEMINARS BY APPLICATION

MICHAELMAS YR1 WEEKS1-8

10.3.1
Environmental Design Strategy: Towards a Recovery of Natural Environments in Architecture
Prof Alan Short

This course of lectures addresses a conundrum of profound and far-reaching importance in contemporary Architecture: *'Buildings urgently need to become more resilient to a changing climate whilst using very much less energy* ***but*** *post-war designers have made less and less resilient buildings more and more dependent on energy intensive artificial environments'.* The majority of recent buildings, however audacious their form, broadly conform to a standardized pattern: framed and highly glazed with substantial service voids lined in lightweight materials piping conditioned air and refrigerant. What are the implications of this formula in regions where the environment is predicted to warm? Can it be adapted to acquire greater resilience to a more volatile climate? Can we fix the conundrum by attaching renewable energy technologies and other devices to these '*business as usual'* types? Perhaps we can. Huge investment is underway in this belief. These are important questions you will certainly confront in your written and design work and this series is intended to assist you in developing an informed response.

The opening talk will briefly review recent work in Cambridge on climate change. Through the lectures we will consider the potential impacts on buildings and their occupants across a number of climate types, defined in no small way by the criteria set by various national and international authorities for 'comfort' and their, perhaps, unintended consequences. We will take a keen interest in the various criteria. We will fundamentally question the recipes for the principal non-domestic building types, which have emerged over the last 60 years or so. Are they fit for purpose? The evolution of the contemporary building type is an extremely complicated history of interwoven themes and accidental conjunctions. Giedion, Fitch, Banham and others have attempted partial commentaries but there is clearly much more to rediscover. How did we get to where we are today?

We will examine these challenges by investigating alternative environmental design strategies for various, largely non-domestic, public building types in various climates around the globe: libraries, buildings for industry, learning and teaching, research, political reflection, health and the Arts, in Mediterranean and Temperate climates, in Temperate climates intensified by the Urban Heat Island phenomenon, and in Tropical and Continental climates. As climates shift, designers in Temperate zones should benefit from experiences in Mediterranean climates and so on.

Each lecture will be centred around the findings of a major funded research project. The journal papers and associated publications, including film arising from the work are included in the bibliography for each talk. In many cases we will review completed buildings with innovative environmental design strategies. We will reprise the circumstances of their invention within the particular situation and environment and the criteria against which they were required to perform. They attempt to break out of the mould, for better or worse. We will review their actual recorded performance. The post-occupancy reports, peer–reviewed, are candid about their successes and failures. Through this we will develop a sense of how to evolve an authentic environmental design strategy and how difficult it seems to be. Perhaps this is why most buildings are essentially similar. It should become clear that there are still very considerable inventive opportunities for designers in what is very much an emerging field.

We will be weary of the environmental determinism that has dogged 'sustainable architecture', the relentless south facing terraces, the igloos and termite mounds. We will be aware of the dynamic nature of the phenomena we are interested in and the opportunity to respond through Architectural configuration and detail in a fundamental and perhaps quite unprecedented way. Maybe a new Architecture will emerge.

10.3.2
Managing Urban Change
DR Y. JIN

This course is an introduction to the management of urban change through physical planning and urban design, particularly regarding theories and methods for anticipating foreseeable trends (e.g. population aging at a global scale) and allowing for major uncertainties (e.g. future energy sources and prices). I will focus on aspects closely related to economics and engineering in order to address issues concerning investment, regulation, delivery and monitoring of on-going performance.

We start with the forces of agglomeration, which attract today's new businesses, and young people towards some (though not all) dense urban areas, and consider how to harness the forces in order to create better cities and avoid becoming victims. We then take a long view of the urban growth cycles of around 100 years, which help foresee and manage needs for land, buildings and infrastructure in 5-10 year planning and design cycles. Thirdly, we analyse when it is sensible to embed cost-saving options to be taken up in the future within major design schemes, and when it is better to ignore such issues like most people do today. Finally, we use the management of urban travel as an example to see what the above theories and methods imply where it is necessary to reconcile conflicting requirements from all disciplines as an architect, urban designer or physical planner, whose duty it is to reinforce all three pillars of sustainability.

The emphasis of the seminars is to help students develop their own ways to identify and investigate project opportunities in their academic and professional work.

10.4
MANAGEMENT PRACTICE AND LAW **MANDATORY**
LENT AND EASTER TERM YR 2
Ingrid Schröder, Miranda Terry, and Guests

Students acquire knowledge of the principles of professional practice through two means. The first consists of three recall/supervision sessions during the fieldwork period that relate the development of each project and the associated research to their regulatory, technical, and contractual implications. At this stage students are introduced to the aspects in which UK practice differs from their own project locations if these are abroad. This work informs the Essay 4 (Project Implementation) which is supported by the Part 3 coordinator (Miranda Terry) and Lecturer in Professional Practice (James Campbell).

The second stage of the MPL module is conducted once the students are back in residence during the Easter Term of their 5th Year. These consist of seven workshops with associated reading material and cover the core legal and regulatory principles that influence the students' projects and their relationship to UK standards; policy measures, planning frameworks, enabling measures and funding models as well as organisational and government support for project realisation. We also explore the legal frameworks for the ownership of each site and the rights that these imply, based on UK land law. Sessions on UK building regulation and working with consultants are conducted as part of the technical development of each project and are supported by specialists in structural and environmental design. Our final session takes the form of a round table discussion with a range of practitioners organised to represent a cross-section through the contemporary profession. Alongside a discussion of the principles of different forms of practice, these experts offer outgoing students advice on the next stage of their career.

SEMINAR MODULES:

INDIVIDUAL LECTURE TITLES AND READING LISTS ARE DETAILED IN MAUS/MAUD LECTURE HANDBOOK

10.5
SOCIO-POLITICS OF ARCHITECTURE AND CITIES **BY APPLICATION**
LENT YR1 WEEKS1-8

10.5.1
A Cinematic Approach to Everyday Life and Every Environment
Professor François Penz

Cinema uniquely captures the subjective-social worlds and their meanings through its recordings of momentary human experiences. Films' ability to contextualize the transformative effects of space and cultures may not be immediately visible but is conveyed through daily human intercourse and social practices. This point was argued by Lefebvre who emphasized the efforts that 'cinema and even some specialists in the social sciences have made to get closer to the "lived", to eliminate the arbitrary transpositions of the everyday, to grasp "what is extraordinary within the ordinary", and "the significance of the insignificant" ' (Lefebvre 1961). Films can reveal places appropriated by everyday cultural and social practices – from films where 'nothing much happens' but the slow unravelling of the quotidian such as in Akerman's Dielman (1975), to most action films, all will contain useful nuggets of everyday life taking place in everyday spaces. A cinematic approach to everydayness allows us to overcome the 'thudding disappointment as a gap opens up between the image of architecture and the reality of its making and occupation' [Wigglesworth and Till, 1998] - cinema helps to close that gap by eliciting how spaces are used and practiced, getting closer to the 'lived'.

10.5.2
Peripheral Urbanisms
Dr Felipe Hernández

In architecture and cultural theory the notion of periphery references a marginal position away from the centre, which signifies the norm. As such, the notion of periphery opens up a theoretical area of contestation suitable to examine the relationship between dominant architectural and urban discourses/practices versus the processes through which cities are produced.

Thus, in this seminar, the idea of periphery refers to multiple urban questions and situations. For example, the seminar studies non-Western cities (the world's periphery), which are largely considered to have failed in relation to those in the centre (Europe and North America). Discussions will also address the question about urban peripheries more literally: via developments on the outskirts of cities –suburbia, gated communities, industrial towns, university towns, retail centres and FTZs, among other cases which maintain an awkward relationship with the urban core. Informal and popular urbanisms are also a topic of interest because urban informality often refers to both a geographical periphery as well as to peripheral spatial practices and discourses. Indeed, questions relating to the emergence of participatory practices –and activism– in architecture and urbanism will also be a subject of discussion.

In short, this seminar uses the notion of urban periphery as a vehicle to study spatial practices and processes, as well as methods of design and analysis, that that are considered to be marginal at a time when dominant discourses no longer carry the same weight.

10.5.3
On the Nature of Conflict in Cities
Dr Wendy Pullan

In many cities today conflict is regarded as being pervasive, manifested in various forms including: ethno-national, religious, racial, economic and class. Cities are rooted on the fault lines of civilisations, traditionally where diverse groups met and now continue to meet. Whilst this fundamental condition has caused strife it has also contributed to the richness of urban life, resulting in urban institutions for governance, trade, justice, and culture. Thus, we may ask, to what extent is conflict part of the urban condition, and what role does it play? This seminar will explore the question in history, philosophy, architecture and the urban fabric.

10.5.4
The Open City **MANDATORY**
Professor Richard Sennett

The seminar course will be run as a series of workshops. Prof Sennett will be distributing readings including drafts of the book he is currently working on.

10.6
SUSTAINABILITY AND ENVIRONMENTAL DESIGN
LENT YR1 WEEKS1-8

10.6.1
Resilience, Modeling and Policy **MANDATORY**
DR Y. HEO & DR E. SO

In this course, we will introduce a broad spectrum of topics in sustainability, development and relevant research methods. We shall explore different performance aspects, including energy efficiency, resilience, thermal comfort, for buildings at individual level and for cities as a whole. That is, we explore technical, behavioural, and socio-political factors that influence the performance of buildings at different scales. The course will be driven by practical scenarios/issues that will stimulate student interest and motivate them to build a scientific foundation. In addition, the course will provide theoretical and methodological foundations for formulation of research/design problems and research methods (both quantitative and qualitative). Throughout the term, the course will help students to tackle their design/research problems through a structured analytical process.

The seminar course consists of weekly two-hour sessions including in-depth discussions based on readings of relevant books or papers listed in the core bibliography. Reading and the production of reading notes have to be done in advance of the seminar every week. Pecha Kucha (Week 4) will be mandatory for all attending students, but the end of Term review is optional for MAUD students.

10.6.2
Perception, Health and Wellbeing in Architecture **BY APPLICATION**
PROF KOEN STEEMERS

This course takes as its starting point a human-centric approach to architecture and urban design.

To enhance human well-being, building and urban design needs to move beyond optimising single parameters such as energy or temperature, to more holistic approaches that take their cues in health-supporting human behaviours.

The design of our built environment affects our health and well-being, and can have long-term implications on quality of life. The publication of “Nudge: Improving health, wealth and happiness” by Richard Thaler and Cass Sunstein in 2008 was influential in revealing that behaviour can be strongly influenced by context.[1] People can be nudged in to making better decisions in largely automatic, non-coercive and simple ways, through changing what Thaler and Sunstein refer to as “choice architecture”.

Can architecture create choice architecture? The role that architecture can play seems evident: “Design-led interventions can make better choices easier or constrain behaviours by making certain actions more difficult”.[2]

The purpose of this course is to outline the definition(s) of health and well-being, and to determine the implications and opportunities for design. The emphasis will be on the presence of well-being rather than the absence of ill-health. There can be no doubt that negative physical health-related considerations associated with, for example, poor indoor environmental quality should be avoided. However, this course will focus instead on supporting positive mental well-being which in turn has implications for physiological health. There is an established body of expertise related to the study of physical health with increasing quantitative evidence, but research of well-being in the built environment is a relatively recent and largely qualitative area of investigation that is nevertheless beginning to reveal consistent and

---

1 Thaler, R., & Sunstein, C. (2008). Nudge: Improving decisions about health, wealth and happiness. New Haven, CT: Yale University Press.

2 King, D., Thompson, P., & Darzi, A. (2014). Enhancing health and wellbeing though 'behavioural design'. Journal of the Royal Society of Medicine, 336-337.

widely accepted findings. These findings are interpreted here in terms of architectural design.

When we discuss well-being in buildings, it is more important to incorporate a wide range of both quantitative and qualitative health considerations rather than to focus on single, narrowly defined criteria. 'Silo thinking' tends not to aid good design (perfectionism can be crippling) and often different criteria are in tension. An alternative approach is to determine 'good enough' strategies which increase diversity and adaptability, and that are user-centred. This is not to deny the potentially chronic health impacts of poor indoor environmental quality on certain sectors of the population (i.e. large impact for a small population), but rather to balance and complement this with strategies to improve well-being for the wider population (i.e. modest improvement for a large population).

11.0
DESIGN DEVELOPMENT

The MAUD course combines in-depth research and the production of a written thesis with the development of a complex and extensive design project. The two must work in tandem without losing site of the primacy of a largely synthetic design process. In the studio we work within the discipline of architecture and we practise this discipline through the active and on-going production of visual material that reflects clear spatial decisions. We do more than look, critique and analyse. We bring real proposition and provocation to every research process. In order to maintain this focus and to produce projects that are both intelligent and delightful we ask three critical questions:

What is the role of design?
How do we act architecturally?
How do represent our ideas architecturally?

In order to address these questions the course is structured by five core stages with

Phase 1 term 1	Refine a design topic and determine a specific site. Articulate a range of formal responses and a defined design interest. Explore and analyse relevant precedents Choose tools of architectural expression. Establish Fieldwork plan
Phase 2 term 2	Summarise and present design work. Develop initial design proposal and pilot portfolio Plan fieldwork
Phase 3 Fieldwork stage 1	Conduct site investigation, survey and research Refine project brief Determine implementation strategy for project
Phase 4 Fieldwork stage 2	Develop an area of technical focus Progress with design strategy in response to site investigation
Phase 5 term 3	Refine representation method Complete final project and portfolio

12.0
FIELDWORK

The fieldwork period is a unique aspect of the course and needs to be planned carefully. This is an opportunity for students to develop an in-depth knowledge of their sites, physically and socio-politically. While regular supervision is maintained during this period, it is the responsibility of each student to maintain contact and produce work at regular intervals according to the deadlines set by the course tutors. These include several critical tasks.

DESIGN PROJECT
1. the assembly of clear site survey information
2. the regular refinement and articulation of a brief and design response
3. the planning of a project implementation strategy
4. the identification and development of a specific technical component

THESIS
1. An in –depth review of the relevant literature
2. the assembly of relevant primary source material
3. the conducting of interviews where appropriate.
4. the production of a thesis draft
5. the production of project implementation essay

13.0
PILOT PROJECT GUIDANCE

13.1
CONSOLIDATION
Having spent the first two terms defining the scope of your thesis project and establishing the physical and socio-political context, you are now in a position to consolidate this material and the proposals you are making into a coherent portfolio of work. During the final weeks of the term we will be defining a set of drawings for you to produce for presentation at the end of Lent Term review. You should consider how these images work together - how the drawing methods and means of representation reflect your position and the nature of your topic - rather than simply delivering 'information'.

13.2
PROCESS
Your work has been through many phases over the past terms and it is important that you reveal the processes that you have used and the stages your ideas have been through. Sketches and loose models should be included. Each of your projects has a very particular emphasis and your portfolio will need to be specifically tailored to your range of concerns. Your position with regard to your topic should read coherently in your portfolio. While the following does not represent a model for the organisation of your material it does give you a rough check list of aspects that you will want to describe in your work.

13.3
THE TOPIC
Background Information - *locating your audience*
This serves as the introduction to your material – giving your audience all the necessary information about your area that is necessary

- the critical base maps of your location
- relevant historic development
- relevant demographic data
- mapping of critical socio – political or behavioural information
- critical geographic phenomena, territorial boundaries etc…

13.4
THE SITE
Here it will be necessary to have basic site data
- plans and sections of the specific area that you are dealing with.
- photographs
- sketches and diagrams
- analytical drawings
- programmatic research / mapping

13.5
TESTS
- the original matrix
- additional propositional tests, carefully annotated

13.6
PROPOSITIONS – DEVELOPED MATERIAL

1:500+ (a well photographed site model, a plan, map or axo)
Clearly annotated documentation of main massing decisions and options with regard to constraints - physical, financial, social, traditional… Where appropriate these may touch on

- existing development plans
- patterns of use
- planning policy
- ownership

If relevant show change of circumstances over time
If relevant, demonstrate core structural, material or environmental principles

1:50+ **Here you can begin to show how programmatic boundaries are created and use defined in built space. You should be able to show:**

- a material order
- a schematic room layout
- a relationship between key spaces in plan section and or axo
- movement through and around the space
- relationship to context (clear drawings or judicious use of images, montage, film etc)

1:5 + **While most wont be at this scale, this is a useful means of showing fragments - moments of interaction, material junctions, glimpses out a window… objects on a table etc. This more intimate scale brings the awareness of the project to the fore.**

14.0
THESIS PROJECT GUIDANCE (PORTFOLIO)

Your portfolio submission must include the following:

- **8-10 critical images for presentation to examiners**
- **supporting physical models**
- **Project Report**
- **RIBA mapping document**

PORTFOLIO
The images that you present to your examiners should summarise the core objectives of your research and describe an clear architectural idea. These images will be edited and development in conversation with the course tutors throughout the final term.

PROJECT REPORT

14.2
CONTEXT

14.2.1
Framing the argument
Critical base maps of your location, strategic diagrams and drawings that show:
- relevant historic development
- relevant demographic data
- relevant climate conditions
- political and territorial boundaries
- mapping of critical socio – political or behavioural information
- critical geographic phenomena

14.2.2
Documenting the site
Specific site data such as:
- plans and sections of the specific area that you are dealing with.
- photographs
- sketches and diagrams made on site where relevant
- analytical drawings of uses and status of the site
- any programmatic research or mapping
- relevant constraints and/or development plans the affect your site (eg planning frameworks, material restrictions, zoning and economic designations, climate conditions and orientation)

14.2.3
Relevant case studies and precedents
A record of existing studies or design projects that relate to your work and outline the area of research or academic discourse to which it belongs.

14.3
STRATEGIC PROPOSALS

14.3.1
Regional / Local Scale 1:1000+
Your portfolio should include images and/or models that indicate how your project responds to impacting planning frameworks, material restrictions, zoning and economic designations, climate conditions and orientation, as relevant. These should establish the outline brief of the project and describe who the project is for, the extent to which it creates or coalesces new communities or draws on old ones. You should use these drawings and models to reveal how,

where, and when the effects of your proposed changes are felt (through careful annotation or more abstract or narrative representations of project characteristics) Consider whether the project takes a political position and how it takes account of the status of site and its historic framework. YOUR DRAWINGS SHOULD REVEAL A CLEAR POSITION IN RELATION TO YOUR RESEARCH.

Plans or massing models that describe:
- changes or responses to existing infrastructure, zoning, or coordination of the site.
- main volumes and circulation
- proposals for the reprogramming of site
- change in socio-political or economic status.
- significant alterations to topography
- new community or legislative boundaries
- phasing of project where appropriate
- planning policy - a brief synopsis of the site situation, height and façade constraints and your take on these - with diagram
- economics - basic programme and development plan / justification, financial factors and cost control Implications.
- environment – orientation
- ground condition - basic structural stability
- basic site issues / phasing if relevant

Descriptive diagrams to describe changes to established condition, relationships and status.

14.3.2
Building / Project scale 1:500+
Following from the core strategic description of your project you should describe in plans, sections, axonometrics, and/or models(as relevant):

- particular planning restrictions that effect the development of your project at the building level.
- the financial and community relationships that shape the character of your project
- the influence of statutory authorities, development control, and community associations on your site.
- the rights to your site through ownership or by policy measure.
- Programme as it relates to structure / environment, general strategy (site location and orientation)
- Structural frame, shear walls or structural skin etc..
- demonstrate that this structure is sized appropriately.
- specify things such as concrete mix steel sizes for primary frame.
- show direction of stresses loadings and spans.
- consider financial factors and cost control implications of alternative strategies.
- Daylighting and Voids - location and effect of light - justification for deep building plan etc.
- Ventilation strategy
- Location of services and plant
- Any alternative technologies - photovoltaics, bore holes, heat exchange, stacks etc (considering cost implications)
- Disabled access
- Fire escape strategy + access to fire fighters- dry risers etc

14.4
MATERIAL DEVELOPMENT
This section covers the development of your ideas at the building and material scales, represented here through the description of critical aspects of your project. This part of the portfolio does not describe the project exhaustively, but concentrates on revealing the impact of your strategic thinking on the life of the site. By this stage you should also understand how your ideas adopt material definition - whether they are cellular, framed, excavated or impermanent – and how this material articulation expresses an attitude towards your brief and site. Your drawings and models should echo this material direction and start to gain an overall coherence of presentation. We will not be developing detail drawings or technical refinements in isolation but building a better understanding in order to refine the project at a range of scales.

This work is supported by a number of technical consultants and detail design guidance. The ambition is to consider what characterises the condition that we have created, and to support this thinking with a coherent body of drawn and modelled work. As ever, YOUR DRAWINGS SHOULD REVEAL A CLEAR POSITION IN RELATION TO YOUR RESEARCH.

14.4.1
Layout and Arrangement 1:200 / 1:100

- Plans and Sections. (Core principles should be maintained and drive the organisation of the project in a coherent manner).
- Drawings and diagrams that describe programmatic order and use of space.
- Secondary structure
- Room layout - relationship of public/ private space
- Material - inside to outside - strategic
- Daylighting - strategic
- Disabled Access
- Lifts and Stairs
- Means of escape
- Cost implications of primary material choices and room arrangements.
- Acoustics
- Daylighting - room level - choose 3-4 key spaces
- Ventilation - room level
- Health and safety implications for construction phase and subsequent building use.

14.4.2
Material Character 1:200, 1:100, 1:50,
Described through a body of work to be established in tutorial sessions (plans and sections, axonometrics and/or models, material tests, lighting studies etc.) This is also the opportunity to think about how you describe the life of the site both through standard inhabitation drawings and more unusual means. Whichever the case, your portfolio should reflect the environment that you hope to create - the end result of your efforts

- Material build-up of Façade / internal spaces
- construction
- services
- maintenance and cleaning.
- secondary or tertiary structure
- Material character - atmospherics - any extraordinary qualities
- Financial factors and cost control implications of detail design decisions

THE INCLUSION OF TECHNICAL INFORMATION SHOULD NOT BE TREATED AS A STAND-ALONE EXERCISE BUT RATHER A WAY OF UNDERSTANDING YOUR PROJECT MORE FULLY.

14.4.4
Detail design 1:20 + any 1:1 tests (project dependant)
Unusual details and material build-ups will be explored and resolved in tutorial sessions, the results of which should be integrated into the project more generally. Each student will develop their own means of describing these detailed aspects, through technical means, the description of a phased construction process, speculation about the manufacture and use of prefabricated components ect.

14.4.5
Technical focus
Each project will identify a particular technical focus and make good use of available consultants to understand the impact of this on their work. For instance, you may choose to conduct an acoustic analysis of your space, to detail as water collection system or l a casting technique. In each case, this should have a direct bearing on your wider topic, inform your understanding of the project and contribute to your research material.

14.5
PROCESS AND TESTS
Your work has been through many phases over the past year and a half and it is important that you reveal the processes that you have used and the stages your ideas have been through. Sketches and loose models should be documented, annotated and formatted to form part of the portfolio accordingly.

MAPPING DOCUMENT

You will each produce a written response to the RIBA General Criteria and Part 2 Graduate Attributes that describes in detail how your project (and previous MAUD submissions) addresses fulfills and demonstrates each criteria, and in what way this learning has been specifically supported by lectures, seminars workshops and tutorials.

15.0
RESEARCH THESIS GUIDANCE

The MAUD course faces an unusual challenge in its attempt to embed design within a broader research objective. The two objectives, that of a coherent and innovative design project, and the production of rigorously argued research based thesis do not always dovetail elegantly. Therefore the following lays out what makes these endeavours distinct and provides some guidance as to how to approach each in turn. This guidance is intended as instructive rather than didactic as the detailed structure and content of each thesis and portfolio depends heavily on its individual emphasis. It is provided in the form of a number of core thesis related topics and outlines how we regard our research, the role of design in relation to this research, and a summary note on methodology, as well as a few more detailed instructions on the basic constituent elements and required protocols.

15.1
ARGUMENT AND RESEARCH QUESTIONS.

Every good piece of academic writing coheres around a strong argument and should be apparent throughout. This requires you to take a position with regard to the situation that you are confronting as both a researcher and as a designer. This position should not be arrived at arbitrarily but should emerge through your research - there is nothing more hollow than a radical position post-rationalised through the selective use of research material - we are curious more than we are opportunistic. You should lay out your argument with care and demonstrate how the different aspects of your research (fieldwork, secondary and primary source material) have contributed to its formation and continue to support it.

15.2
GATHERING AND USING RESEARCH

Your research is the raw material of your thesis and your project. You will gather several times more of this material than you will ultimately require. You should allow yourself to be led by what you discover and may expect to find the breadth and complexity of what you find surprising, confusing, and overwhelming at quite regular intervals. While the apparent lack of direction that this mass of information suggests may feel at odds with the seemingly ordered design process, it is a necessary stage that will allow you to make truly informed decisions about the direction of your work.

When assimilating this material, it is essential that your thesis does not become a mere repository for this research. You need to be selective with its use and demonstrate considered judgement. The progression of your design work should then support your decision making and ultimately act as a means for refining the questions that you ask, as well as the thrust of your argument.

15.3
DESIGN RESEARCH METHOD

Your research and your design should have a reciprocal relationship, one following from another and back again repeatedly. While the direction of your design should be fully supported and guided by what you have discovered in your research, your design should act as a means to refine its direction and to provoke more detailed questions.

As we design from the outset of the course, our projects take on a speculative status, acting as tests whose terms are continually adjusted by the information that we gather. In the context of the written thesis, these are treated as a series of scenarios set against established precedents or case studies, physical, technical or theoretical, and enable us to approach our central argument from a number of angles. But this work must be handled with particular care, the thesis must not become an extended project description, however well supported by the evidence that the research or selected case studies provide. Rather, the design direction should act as a means to call attention to and actively challenge aspects of society, physical phenomena etc., intelligently exploring the trajectory of a given condition. You should make sure that all major decisions are justifiable and support the argument clearly.

15.4
USING IMAGES

Your thesis and your design portfolio are separate submissions and should read as such. There will be inevitable overlap between them and it is acceptable for images to appear in both as necessary. Within the thesis however, it is essential that you are selective about what you use to support your written argument. You should show site material where necessary to understand the condition fully, illustrate design development in so far as it has responded to or supports your research and demonstrate a strong visual understanding of the implications of your ideas.
It is essential that:

- all material is original or
- Found images derived from other sources are fully referenced
- All images are annotated appropriately and fully, but should not take the place of written text.
- The layout of images should not disrupt the flow of the body of text
- Unnecessary filler images are avoided at all costs. (If not directly relevant to the text and its argument, it should not be included)

15.5
THESIS STRUCTURE

The body of the thesis is highly dependent on the individual topic but should consider the issues described above. It should be carefully bracketed by the following:

15.5.1
Introduction

A good introduction is central to the communication of the ideas central to your argument. You should draft these regularly throughout the thesis process as a way of understanding how your argument relates to both your research material and to the design tests that you have engaged in. The introduction should:

- summarise the social, political, economic and cultural conditions as appropriate
- explain the existing situation, its physical characteristics, strengths and difficulties
- introduce the central argument
- introduce the design objective and clarify the role of design in the generation and support of the central argument
- outline research approach and content

The introduction should show how the key questions posed in the thesis are derived from this context and outline what you intend to do.

15.5.2
Conclusion

As you conclude be clear about:

- Your research findings
- Your design proposals
- How the problems that you have identified have been addressed
- And finally, why what you have done matters.

15.6
RUBRIC

15.6.1 Components

- You must include the following:
- Table of contents
- Page numbers
- Chapters
- List of illustrations (with references)
- Bibliography
- You should adhere to consistent referencing system throughout for texts, images and interviews.

15.6.2
Word Count

The word count relates to body text and footnotes, but excludes ancillary material such as bibliography, table of contents, list of illustrations, and appendices. However, the content of appendices and their acceptability needs approval by the degree committee (forward request to the graduate administrator). Image annotations are excluded from the word count unless they are extensive, highly descriptive, and necessary for the overall comprehension of the thesis.

16.0
MONITORING YOUR PROGRESS

16.1
LOGBOOK
Every graduate student keeps a logbook in which they record a personal programme of training each year. The logbook is also be used to detail the student's aims and objectives, the dates of meetings with supervisors, any conferences, lectures, classes, or courses which they attend, and the skills which they have acquired.

You will be issued with an electronic copy of the logbook at the start of your course or can download a copy from: http://www.arct.cam.ac.uk/current-students/information-for-graduate-students-1/information-for-mphil-students/information-for-mphil-in-architecture-students/course-documentation

Please keep this on file (with regular backups) apart from the pages which your supervisor needs to sign, which you should print out and take to every supervision meeting. Supervisors should be reminded to sign these pages after each meeting, to ensure that regular meetings take place, and to keep a record of what is covered on each occasion. At the end of each year you will be asked to print out the complete logbook, attach the signed supervision pages, and submit it for review. The logbook must be completed on a regular basis, as students must complete one in order to formally proceed to their degree. It also serves as a useful repository of your research activity for your curriculum vitae.

16.2
EXAMINERS' REPORTS
You will receive a copy of your examiners' reports for essays and dissertations which will include a grade band in which your mark range within which your average marks fall.

16.3
FORMAL REPORTING
Supervisors submit at least one formal report each term on their students via the Cambridge Supervision Reporting System (CamCORS).

You will be able to view your reports via your self-service account in CamSIS. See: http://www.camsis.cam.ac.uk/public/gradss/

16.4
FIELDWORK BLOG
You are required to keep a regular log of your fieldwork activities **WHETHER OR NOT THEY RELATE TO YOUR RESEACH** failure to do so will result in being recalled to residence at the student's expense

16.2
EXAMINERS' REPORTS
You will receive a copy of your examiners' reports for essays and dissertations which will include a grade band in which your mark range within which your average marks fall.

17.0
SUBMISSIONS

SUBMISSION DATES

Thursday 24 November 2016	**9hr**	**essay 1a** - marked design review and Moodle upload
Tuesday 17 January 2017	**12hr**	**essay 1b** - Moodle upload of presentation script and images
Thursday 19 January 2017		essay 1b - oral presentations - marked
Thursday 26 January 2017		essay 1b - oral presentations - marked
Monday 6 march 2017	**12hr**	**essay 2** - pilot project Moodle upload - digital submission
Tuesday 7 march 2017		pilot project review - marked
Thursday 9 march 2017		pilot project review - marked
Monday 3 April 2017	**12hr**	**essay 3** – 2 x printed copies and Moodle upload
Tuesday 10 October 2017	**12hr**	**essay 4** – 2 x printed copies and Moodle upload
Friday 16 March 2018	**12hr**	**thesis** – 2 x printed copies and Moodle upload
Friday 15 June 2018	**12hr**	**portfolio** submission and Moodle upload
Week 18 June 2018		portfolio examining

17.1
ESSAY 1: DESIGN STUDY AND CONTEXT

This submission is composed of two parts, the first, a design exploration of the student's given topic that is to be examined in a public review at the end of the Michaelmas term, and the second, an oral presentation that relates this work to an in-depth study of the surrounding theoretical or technical context (week 1 Lent term).

17.1.1
Over the course of the Michaelmas term, students are expected to use design experimentation to test a range of alternative approaches to their given topic. Over the duration of the term these approaches are to be informed by a strong, applicable and nuanced knowledge of the factors affecting their site of study. The first part of this submission is to consist of an outline design proposal at a scale agreed with the course tutors. The work presented at the end of term review is to demonstrate a clear design objective that is well informed by the site investigation undertaken throughout the term.

17.1.2
The two seminar streams offered to MAUD students in the Michaelmas term introduce a core set of themes and approaches that inform the design and research strategies of each student's project. For the purposes of the second part of this submission, students are to prepare a closely argued presentation of a core issue relating to their design development. The written text of these presentations is to be submitted to the course directors and principal supervisors on the day of the presentations. Work is to be presented digitally in the form of 20 images and is not to exceed 20 min.

Examination Procedure (10%):

Design review (5%) Double marked by course tutors
Oral presentation (5%) Double marked by course tutors and supervisors

CLASSING AND MARKING CRITERIA FOR ESSAY 1

75 % + Distinction
Very clear presentation of site/programme analysis and research direction and how it has been interpreted in design; persuasive, imaginative engagement with and response to issues of cultural context and ability to identify relevant area for focus; very clear and very thorough documentation of design development; bold inventive proposals, beautifully described in a well-co-ordinated, appropriately scaled set of diagrams, final drawings and models.

68 - 74% Good Pass
Ability to synthesise a sensitive, imaginative, persuasive response to key issues of site and programme and ability to identify relevant area for focus; sensitive response to issues of cultural context; strong grasp of strategic, spatial and detailed design principles; clear and thorough documentation of design development; convincing overall presentation of final proposals.

60 – 67% Pass
Demonstration of how analysis/interpretation of key issues has informed direction, insights and achievements of the design development process and ability to identify relevant area for focus; sensible response to issues of cultural context; convincingly resolved, coherent design ideas; Reasonably full and sensible representation of design proposals; an imaginative and competent response to and integration of key technical issues.

55 - 59% Marginal Fail
Undeveloped and incompletely explained proposals; prosaic response to issues of cultural context; incoherent set of drawings and models; unconvincing and/or less well-communicated response to key issues of site and brief; unresolved synthesis of spatial, social and material ambitions; inability to identify clear area of focus.

Below 55% Fail
Inappropriate or badly documented design research; little evidence of design development; poor grasp of strategy in response to key issues of site and brief; clumsy response to issues of cultural context; thin set of drawings and models in which the implications of key design ideas are less fully explored; incomplete or incompetent research development.

17.2
PILOT STUDY

The pilot study brings together the design exploration conducted during the first two terms in support of a carefully argued written thesis. The written study should contain judiciously chosen samples of the design tests conducted through the first two terms and to use these tests, and their description, as a central part of their argumentation. The portfolio should demonstrate a strong understanding of the physical and intellectual context of the design work as informed by students' ongoing research.

The written work completed here draws primarily upon **one** of the seminar streams attended in the first term and expands on the core reading and analysis conducted there. This work is supported by subject specific supervision both in the studio and the wider department. Students are expected to locate both their design and written work within a relevant area of contemporary academic discourse and design practice. The study should include the following material:

17.2.1
ESSAY 2: PILOT THESIS:
requirement: 3,000 - 5,000 words
Printed and bound hard copy document (2 copies) and uploaded to Moodle dropbox.

Skillfully written argumentation that outlines the characteristics of a chosen condition or phenomena and demonstrates how this has been tested and responded to through the design work. While this issue is to be grounded in an understanding of a specific theoretical approach or technical criteria, students are expected to show how these form part of a wider socio-political metabolism and operate within the current concerns of the profession. The pilot thesis is to identify a set of key research objectives and to demonstrate how these are addressed through an examination of the relevant literature, technical analysis and design development. This work is to be fully and carefully referenced, formatted, printed and bound for submission. The study, including captions, footnotes, endnotes and other annotation is not to exceed 5,000 words.

Examination Procedure (10%):
Pilot studies are double marked by one internal examiner and an external reader relevant to the subject area.

17.2.2
ESSAY 3: PILOT PROJECT:
Full project portfolio to be presented and uploaded to Moodle dropbox.

A well developed design proposal represented through drawings, diagrams and models that serves as the primary source material for the written work. The project and the description of its development is to directly support and reinforce the central argument of the written component, and demonstrate a coherent and considered response to an explicitly described set of tectonic and cultural criteria. Divergent strategies or theoretical positions, present within the relevant area of discourse, are to be made evident in the design development. The portfolio is to be thoughtfully assembled and annotated into a coherent sequence of images. It should include sufficient site information, design development and visual description as to not require further explanation.

Examination Procedure (10%):
Pilot portfolios are double marked by two internal examiners at final review.

CLASSING AND MARKING CRITERIA FOR THE PILOT THESIS

75 + Distinction
High level of originality and methodological rigour in the pursuit of research through design. Uplifting to read, high level of originality in thought and expression, dense and relevant as to facts and showing excellent judgment in their selection. Full command of methodology and appropriate analytical and predictive techniques and their deployment in advancing a very clear and coherent argument. Very clear communication of relationship to design development. Excellent grasp of principles, very well written, argued, very clearly illustrated, all calculations correct.

68 – 74% Good Pass
Original in thought or expression and its pursuit of research through design. Relevant as to facts and showing good judgment in their selection. Good command of methodology and appropriate analytical and predictive techniques deployed as necessary in advancing a clear and coherent argument. Very good grasp of principles, relationship or research to design development, well written, clearly illustrated, all calculations correct.
N.B. Any candidate hoping to continue to doctoral study must obtain an overall average of at least 70%.

60 – 67% Pass
A satisfactory over-all knowledge of the field, the existing literature, and pursuit of research through design, reasonably well presented and expressed. Awareness of appropriate methodology and analytical techniques deployed meaningfully to support a credible argument and design development. Reasonable grasp of principles at least in the presentation of the central issues, if some errors in calculation.

55 – 59% Marginal Fail
Uneven performance in the pursuit of research through design. or keeping up a steady level of conventional wisdom with little or no original contribution and some confusion of facts. Inaccuracies in calculation.
.
Below 55% Fail
Inappropriate or badly documented attempt at design research; Seriously incomplete work showing little understanding of the methods of argument. Calculations attempted but resulting in incorrect answers. Failure to find an appropriate focus at graduate level.

CLASSING AND MARKING CRITERIA FOR THE PILOT PROJECT

75 + Distinction
High level of originality and methodological rigour in the pursuit of research through design. Excellent overall grasp of principles. Very clearly argued and communicated from the definition of the project topic to its investigation through design: exemplary assembly and analysis of the brief and interpretation of the place, its generic and specific attributes; close engagement with issues of cultural context; thorough documentation of the progress of the research investigation through design development; bold, inventive, evidence-based final proposals, beautifully described in a well-co-ordinated, appropriately scaled set of diagrams, final drawings and models; thorough and convincing integration of technical issues at both the strategic and detailed levels.

68 – 74% Good Pass
Original in its pursuit of research through design. Methodologically convincing in its use of design as a research vehicle. Good overall grasp of principles. Clearly argued from definition of the research question to its investigation through design: intelligent assembly of a brief; ability to synthesise a sensitive, imaginative, persuasive response to key issues emerging from the brief and the place; identifying generic attributes and implications in the specific design vehicle; sensitive responses to issues of cultural context; strong grasp of strategic, spatial and detailed design principles; clear and thorough documentation of investigation through design iteration; convincing overall presentation of final proposals; imaginative and convincing integration of technical issues.
N.B. Any candidate hoping to continue to doctoral study must obtain an overall average of at least 70%.

60 – 67% Pass
Satisfactory in its pursuit of research through design. Methodologically sound. Relatively clear demonstration of how analysis and interpretation of the key issues has informed design development; relatively prosaic but meaningful brief in the context of the research investigation; credible responses to issues emerging from the brief and the place; sensible responses to issues of cultural context; relatively well resolved, relatively coherent design ideas; reasonably full and sensible representation of design proposals; competent evidence-based design responses to key technical issues.

55 – 59% Marginal Fail
Uneven performance in the pursuit of research through design. Underdeveloped proposals; selection of brief and place less convincing or pragmatic, less mature responses to issues of cultural context; set of drawings and models; unconvincing lacking coherence, and/or less well-communicated response to key issues of brief and place; weak synthesis of spatial, social and technical ambitions; broadly competent technical work of limited scope.

Below 55% Fail
Inappropriate or badly documented attempt at design research; methodologically unsatisfactory or confused; merely reiterating conventional wisdom, perhaps incorrectly; poor strategic responses to brief and place; clumsy responses to issues of cultural context; thin set of drawings and models in which the implications of key design ideas are not sufficiently explored; prosaic, incomplete technical content and simple errors or omissions undermining conclusions.

17.3

ESSAY 4: PROJECT IMPLEMENTATION ESSAY

requirement: 3,000 - 5,000 words
Printed and bound hard copy document (2 copies) and uploaded to Moodle dropbox by 17hr of submission day.

The fourth essay is produced during the fieldwork phase and serves as a means to draw productively on the experience gained during this period. The essay is expected to project a clear implementation strategy for each student's evolving design proposal. Work is to take account of the political, social and economic factors that *would* impinge upon the realization of the design and to propose strategies for navigating these issues (GC11.2). Students are to explicitly identify the organisations, regulations and procedures involved in the negotiation and approval of their projects. (GC 11.1)

At a broad, strategic level, the essay is to reflect the political context of the work in question. It should **choose a particular area of focus or prevalent theme to** demonstrate an advanced understanding of the local, regional and national policies and debates that influence the context and development of the design proposal and the refinement of its brief. At a more detailed scale, students should define the scope, location and brief of their project precisely and use the essay to consider their own responsibility as an architect in the realization of the proposal, and the legal, professional, statutory and commercial frameworks that enable or hinder this role (GC11.1).

Students should draw heavily on their experience in practice or in the field, citing relevant case-studies and precedents, in order to display a nuanced understanding of the strategies and means of communication necessary to realise their proposal. While at this stage, the project is still in development, contract forms, the phasing of construction and access to materials should be considered as a means of focusing the direction of this exercise (GC11.2).

This essay is an essential building block for the direction of the main Design Thesis as it grounds the theoretical and technical aspects of the thesis work within a defined context, and reinforces the relationship between design development and pure research.

Examination Procedure (10%): Double marked by internal departmental examiners

Recommended Supervision:
Fieldwork period - 2 x Specialist supervision + 1 draft reading by member of MAUD/MAUS team
(early December, Late January, and Late February)

RECOMMENDED SUPERVISORS
TBC November of Fieldwork Period

CLASSING AND MARKING CRITERIA FOR ESSAY 4

75 + Distinction
High level of argumentation and methodological rigour in the pursuit of a developed project implementation plan. Very clearly argued and communicated strategy with an exemplary use of original, primary source material; excellent grasp of, and close engagement with, issues of cultural context; thorough documentation of the social, economic and political factors influencing the implementation strategy; bold, inventive, evidence-based proposals, beautifully described in writing and supported by a well-co-ordinated, appropriately scaled set of diagrams, images, and primary source material, thorough and convincing integration of technical issues at both the strategic and detailed levels.

68 – 74% Good Pass
Methodologically convincing in its argumentation. Good overall grasp of principles and range of factors impacting the realisation of the outline thesis project. Clearly argued and communicated strategy with a good use of original, primary source material; clear engagement with issues of cultural context; relevant documentation of the social, economic and political factors influencing the implementation strategy; thoughtful, evidence-based proposals, clearly described in writing and supported by a co-ordinated, appropriately scaled set of diagrams, images, primary source material, convincing integration of technical issues at both the strategic and detailed levels.
N.B. Any candidate hoping to continue to doctoral study must obtain an overall average of at least 70%.

60 – 67% Pass
Satisfactory in its argumentation and associated methodology. Relatively clear demonstration of the range of factors impacting the realisation of the outline thesis project; relatively prosaic but meaningful strategy for the implementation of an outline design with credible responses to issues of cultural context; relevant documentation of the social, economic and political factors influencing the implementation strategy; relatively well-resolved, evidence-based proposals, adequately described in writing and supported by a reasonably full and sensible set of diagrams, images, primary source material, competent integration of technical issues.

55 – 59% Marginal Fail
Uneven or unclear argumentation and analysis of factors impacting the realisation of the outline thesis project. Underdeveloped proposals; selection of strategy un-convincing or over-simplified; ill-considered responses to issues of cultural context; documentation of the social, economic and political factors influencing the implementation strategy unconvincing and lacking coherence, and/or less well-communicated response to key issues of brief and place; weak synthesis of spatial, social and technical ambitions; broadly competent technical work of limited scope.

Below 55% Fail
Inappropriate or badly documented attempt at a implementation strategy; methodologically unsatisfactory or confused; merely reiterating conventional wisdom, perhaps incorrectly; poor strategic responses to brief and place; clumsy responses to issues of cultural context; thin set of supporting material in which the implications of key implementation approach and relevant evidence are not sufficiently explored; prosaic, incomplete technical content and errors in analysis undermining conclusions.

17.4

FIELD-WORK BLOG (pass/fail) ongoing monthly assessment.

It is intended that during the six months spent in the field or professional practice, students are to keep a regular record of their experience. This document is to serve as a regular (weekly or monthly) record of the student's activities and build up a themed narrative of the experience. The blog should take the format appropriate the context, and may include photographs, samples of work, records of meetings with key figures, etc. It is important that this record, where possible is used to reflect upon the relationships between this work and the direction of the Design Thesis **but it should remian informal in nature and a natural repository of material**. For those in the field, this is an opportunity to document local attitudes to the given topic, the position of residents, planners, NGO's and developers. For those in professional practice, attention should be paid to the policies and contractual mechanisms that enable projects similar to those addressed in the thesis to be realized. Reference to professional activity should be recorded regularly whilst withholding and confidential or controversial material. Supplementary detail relating to these posts may be uploaded to the Moodle drop-box for internal reference. It is not essential that entries have a direct bearing on thesis work but provide a regular, informal record of activity. **THE REGULAR UPDATING (MIN MONTHLY) IS A REQUIREMENT OF THE COURSE AND STUDENTS CANNOT PASS THIS COMPONENT WITHOUT DOING SO.**

Assessment will be Pass/Fail.

17.5
DESIGN / THESIS

The design thesis and portfolio bring together all the components of the research conducted to date with a fully developed design project. The latter is described in a fully resolved and represented architectural proposal that details all aspects of the project in adherence to RIBA/ARB Part II criteria. This work forms part of the primary source material of the written thesis and should be carefully and intelligently integrated into the central argument. The core premise of the course and the resulting thesis is that the design work, theoretical, and technical analysis of a given topic work together to engage with several areas of academic and professional debate. The role of the design is to test a number of architectural directions to illustrate the new and original areas of overlap between uses, positions, uses, approaches or disciplines. Critically, the design project is located within the thesis work as strong, evidence based, provocation that enables the author to conceptualize the given topic in a new way.

Each thesis should consist of the following bodies of work:

16.5.1
Design Thesis (20%) - Final Friday of May Y2 @12:00h (moodle 17:00hr)
requirement: 15,000 words (max)
Printed and bound hard copy document (2 copies) and uploaded to Moodle dropbox.

Skillfully written, original argumentation that details the historical, social, political, economic and/or technical characteristics of a chosen condition and demonstrates how this has been tested and responded to through design work. While this issue is to be grounded in an understanding of a specific theoretical approach or technical criteria, students are to expected show how these form part of a wider metabolism and operate within the current concerns of the profession. The design thesis is to be structured around a well considered set research objectives and a clear methodology, and should demonstrate how these are addressed through an examination of the relevant literature, technical analysis and design development. This work is to be fully and carefully referenced, formatted, printed and bound for submission. The study, including captions, footnotes, endnotes and other annotation is not to exceed 15,000 words.

16.5.2
Design Portfolio (40%) - Final Friday of July Y2 @12:00h (moodle 17:00hr)
requirement: complete hardcopy of portfolio material (1 copy) presented to examination board and uploaded to Moodle dropbox.

A fully developed design proposal represented through drawings, diagrams and models at strategic and detailed scales that serves as the primary source material for the written work. The project and the description of its site and development is to directly support, reveal and reinforce the central argument of the written component and its potential implications, and demonstrate a coherent and considered response to an explicitly described set of tectonic and cultural criteria. Divergent strategies or theoretical positions, present within the relevant area of discourse, are to be made evident in the design development. Every portfolio submission MUST include:

Clear and full description of site context
Full representation of proposal at strategic, physical and detail scales (including work from the 4th year)
Technical analysis of project (report)
RIBA mapping document

Title: The title of your design thesis must be submitted to the Faculty Secretary by midday on the Friday of the 4th week of the Lent Term for approval by the Degree Committee. You will also need to confirm your title on CamSIS, for which instructions will be sent to you.

Examination Procedure :

The thesis is to be submitted together with the submission form which you should download from http://www.admin.cam.ac.uk/offices/gradstud/current/submitting/mphil/.

Written work is double marked by a member of the internal examining team and an external reader. Should there be unusual disparity in the marking the external examiner is to act as moderator. All candidates attend a Viva / interview at the time of portfolio submission where the full portfolio is presented in two table top reviews, the first to a four

person internal examining team, the second to a single external examiner. **THE PRIMARY PRESENTATION SHOULD CONSIST OF 8-10 KEY DRAWINGS SUPPORTED BY THE PROJECT REPORT AND ANCILLIARY MATERIAL WHERE NECESSARY. Please see section 14 for detailed guidance**

CLASSING AND MARKING CRITERIA FOR THE DESIGN THESIS

75 + Distinction
High level of originality and methodological rigour in the pursuit of research through design. Uplifting to read, high level of originality in thought and expression, dense and relevant as to facts and showing excellent judgment in their selection. Full command of methodology and appropriate analytical and predictive techniques and their deployment in advancing a very clear and coherent argument. Very clear communication of relationship to design development. Excellent grasp of principles, very well written, argued, very clearly illustrated, all calculations correct.

68 – 74% Good Pass
Original in thought or expression and its pursuit of research through design. Relevant as to facts and showing good judgment in their selection. Good command of methodology and appropriate analytical and predictive techniques deployed as necessary in advancing a clear and coherent argument. Very good grasp of principles, relationship or research to design development, well written, clearly illustrated, all calculations correct.
N.B. Any candidate hoping to continue to doctoral study must obtain an overall average of at least 70%.

60 – 67% Pass
A satisfactory over-all knowledge of the field, the existing literature, and pursuit of research through design, reasonably well presented and expressed. Awareness of appropriate methodology and analytical techniques deployed meaningfully to support a credible argument and design development. Reasonable grasp of principles at least in the presentation of the central issues, if some errors in calculation.

55 – 59% Marginal Fail
Uneven performance in the pursuit of research through design. or keeping up a steady level of conventional wisdom with little or no original contribution and some confusion of facts. Inaccuracies in calculation.
.
Below 55% Fail
Inappropriate or badly documented attempt at design research; Seriously incomplete work showing little understanding of the methods of argument. Calculations attempted but resulting in incorrect answers. Failure to find an appropriate focus at graduate level.

CLASSING AND MARKING CRITERIA FOR THE DESIGN PORTFOLIO

75 + Distinction
High level of originality and methodological rigour in the pursuit of research through design. Excellent overall grasp of principles. Very clearly argued and communicated from the definition of the project topic to its investigation through design: exemplary assembly and analysis of the brief and interpretation of the place, its generic and specific attributes; close engagement with issues of cultural context; thorough documentation of the progress of the research investigation through design development; bold, inventive, evidence-based final proposals, beautifully described in a well-co-ordinated, appropriately scaled set of diagrams, final drawings and models; thorough and convincing integration of technical issues at both the strategic and detailed levels. *Design-based work that meets all the relevant ARB/RIBA Part 2 Criteria and considerably exceeds at least some.*

68 – 74% Good Pass
Original in its pursuit of research through design. Methodologically convincing in its use of design as a research vehicle. Good overall grasp of principles. Clearly argued from definition of the research question to its investigation through design: intelligent assembly of a brief; ability to synthesise a sensitive, imaginative, persuasive response to key issues emerging from the brief and the place; identifying generic attributes and implications in the specific design vehicle; sensitive responses to issues of cultural context; strong grasp of strategic, spatial and detailed design principles; clear and thorough documentation of investigation through design iteration; convincing overall presentation of final proposals; imaginative and convincing integration of technical issues. *Design-based work that comfortably meets all the relevant ARB/RIBA Part 2 Criteria.*
N.B. Any candidate hoping to continue to doctoral study must obtain an overall average of at least 70%.

60 – 67% Pass
Satisfactory in its pursuit of research through design. Methodologically sound. Relatively clear demonstration of how analysis and interpretation of the key issues has informed design development; relatively prosaic but meaningful brief in the context of the research investigation; credible responses to issues emerging from the brief and the place; sensible responses to issues of cultural context; relatively well resolved, relatively coherent design ideas; reasonably full and sensible representation of design proposals; competent evidence-based design responses to key technical issues. *Design-based work that meets all the relevant ARB/RIBA Part 2 Criteria.*

55 – 59% Marginal Fail
Uneven performance in the pursuit of research through design. Underdeveloped proposals; selection of brief and place less convincing or pragmatic, less mature responses to issues of cultural context; set of drawings and models; unconvincing lacking coherence, and/or less well-communicated response to key issues of brief and place; weak synthesis of spatial, social and technical ambitions; broadly competent technical work of limited scope. *Design based work that on its own does not meet the relevant ARB/RIBA Part 2 Criteria.*

Below 55% Fail
Inappropriate or badly documented attempt at design research; methodologically unsatisfactory or confused; merely reiterating conventional wisdom, perhaps incorrectly; poor strategic responses to brief and place; clumsy responses to issues of cultural context; thin set of drawings and models in which the implications of key design ideas are not sufficiently explored; prosaic, incomplete technical content and simple errors or omissions undermining conclusions. *Design-based work that fails to meet the relevant ARB/RIBA Part 2 Criteria.*

18.0
GENERAL NOTES ON SUBMISSIONS

18.1
STRUCTURE AND FORMAT

All submissions are to be thoughtfully formatted, printed and bound. Please consider that these documents are transported and then marked by examiners and fragile binding will not survive intact. You are expected to submit 2 copies of each submission and at least one of these may be held for the purposes of future RIBA/ARB validation or for the course library. You will also need to upload one electronic copy of your thesis and essays via a drop box on Moodle and will be provided with information on how to do this

Essays and thesis must:
- be written in English, apart from quotations and recognised technical formulae
- be thoroughly checked to ensure clear, formal English has been used throughout and that there are minimal typing errors and/or spelling mistakes
- only include appendices approved by your supervisor

Cover:
For examination purposes it is very important that the cover specifies the essay number or essay equivalent that the submission represents.

Title page:
The title page of your design thesis should contain the following information: Name, College, Title of Dissertation/Design Thesis, and the following words: "A design thesis submitted in partial fulfillment of the requirements for the M.Phil. in Architectural and Urban Design 20__".

Acknowledgements:
Brief formal acknowledgement should be made to persons from whom information or suggestions have been received.

Statement of originality:
Candidates are required by the Board of Graduate Studies to include the following statement in their dissertation:
"This dissertation is the result of my own work and includes nothing which is the outcome of work done in collaboration except where specifically indicated in the text."
This statement should be included at the bottom of the Acknowledgements page.

Contents page:
A clearly formatted contents page with relevant page numbers is to be included

Length
The written component of the design thesis must not be more than 15,000 words in length including footnotes but excluding the bibliography. Any text appendices will require the permission of the Degree Committee. A valuable part of the academic exercise provided by the dissertation is to argue one's case within the prescribed length and permission to exceed the word limit cannot be granted. A statement of the number of words must be included at the front of the dissertation. The attention of Examiners and the Degree Committee will be drawn to over-long dissertations.

Bibliography and Footnotes
The dissertation should be provided with a bibliography of works actually consulted and, where appropriate, a table of bibliographical abbreviations. Footnotes should be used to give precise reference to particular documents or publications, and to expand points made in the text. The way of referring to books and periodicals should be consistent and follow a recognized system such as that used in the Journal of the Warburg and Courtauld Institutes or the RIBA Dissertation Handbook. Whichever system is adopted, consistency is essential.

Drawings and Illustrations
Your thesis uses your design and analysis as its primary source material. The inclusion of this material should be integral to the format and design of the thesis. Care must be taken that every illustration has a caption and a consecutive number to correspond with the reference in the text. A list of illustrations and appended material should be included. Where images are not the authors, full acknowledgement should be made in either the caption or the list

of illustrations. The unacknowledged borrowing of material is a form of plagiarism and may result in immediate failure.

18.2

PENALTIES FOR LATE SUBMISSION

Failure to submit promptly is taken very seriously. We expect every student to manage their time judiciously and the consequences of late submission are sever. An extension of a submission deadline will only be granted on the production of a letter from your Graduate Tutor and a medical certificate. No extension is granted for computer or printing problems. Penalties for late submission are:

- up to 24 hours late after deadline: 5 mark deduction
- up to 48 hours late after deadline: 10 mark deduction
- up to 72 hours late after deadline: 15 mark deduction

Work submitted after 3 days will not be accepted, and the work will be recorded as a Fail.

18.3

MARKING

The minimum pass level for the Examination is the equivalent of a Class II.1 in Part II of the Architecture Tripos (i.e. 60% or over) extrapolated for one year of graduate study. After the results of the essays are known, the course director will give you feedback in the form of (anonymous) copies of the examiners' reports together with an indication of the mark range within which your average marks fall. You must pass in both components (essays and dissertation/design thesis) of the Examination; candidates obtaining an average of below 60% in either the essays or the dissertation/design thesis will be required to attend an oral examination. It is expected that the examination process will be concluded by the end of September of each year and the result will be communicated to you by the Secretary of the Board of Graduate Studies after the Board's meeting on the first day of the Michaelmas Term. Copies of the examiners' reports on your dissertation will be sent to you.

NOTE: The MAUD degree does not contain provision for resubmission of material failing to meet minimum criteria. Furthermore those unable to obtain 60% or above on the final Design Thesis will not be granted a degree or RIBA part II exemption.

19.0
RIBA CRITERIA PART 2

The General Criteria at part 1 and part 2:

GC1 Ability to create architectural designs that satisfy both aesthetic and technical requirements.

GC1 The graduate will have the ability to:
1.1 prepare and present building design projects of diverse scale, complexity, and type in a variety of contexts, using a range of media, and in response to a brief;
1.2 understand the constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a comprehensive design project;
1.3 develop a conceptual and critical approach to architectural design that integrates and satisfies the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user.

GC2 Adequate knowledge of the histories and theories of architecture and the related arts, technologies and human sciences.

GC2 The graduate will have knowledge of:
2.1 the cultural, social and intellectual histories, theories and technologies that influence the design of buildings;
2.2 the influence of history and theory on the spatial, social, and technological aspects of architecture;
2.3 the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach.

GC3 Knowledge of the fine arts as an influence on the quality of architectural design.

GC3 The graduate will have knowledge of:
3.1 how the theories, practices and technologies of the arts influence architectural design;
3.2 the creative application of the fine arts and their relevance and impact on architecture;
3.3 the creative application of such work to studio design projects, in terms of their conceptualisation and representation.

GC4 Adequate knowledge of urban design, planning and the skills involved in the planning process.

GC4 The graduate will have knowledge of:
4.1 theories of urban design and the planning of communities;
4.2 the influence of the design and development of cities, past and present on the contemporary built environment;
4.3 current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development.

GC5 Understanding of the relationship between people and buildings, and between buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale.

GC5 The graduate will have an understanding of:
5.1 the needs and aspirations of building users;
5.2 the impact of buildings on the environment, and the precepts of sustainable design;
5.3 the way in which buildings fit into their local context.

GC6 Understanding of the profession of architecture and the role of the architect in society, in particular in preparing briefs that take account of social factors.

GC6 The graduate will have an understanding of:
6.1 the nature of professionalism and the duties and responsibilities of architects to clients, building users, constructors, co-professionals and the wider society;
6.2 the role of the architect within the design team and construction industry, recognising the importance of current methods and trends in the construction of the built environment;
6.3 the potential impact of building projects on existing and proposed communities.

GC7 Understanding of the methods of investigation and preparation of the brief for a design project

GC7 The graduate will have an understanding of:

7.1 the need to critically review precedents relevant to the function, organisation and technological strategy of design proposals;

7.2 the need to appraise and prepare building briefs of diverse scales and types, to define client and user requirements and their appropriateness to site and context;

7.3 the contributions of architects and co-professionals to the formulation of the brief, and the methods of investigation used in its preparation.

GC8 Understanding of the structural design, constructional and engineering problems associated with building design.

GC8 The graduate will have an understanding of:

8.1 the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to architectural design;

8.2 strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques;

8.3 the physical properties and characteristics of building materials, components and systems, and the environmental impact of specification choices.

GC9 Adequate knowledge of physical problems and technologies and the function of buildings so as to provide them with internal conditions of comfort and protection against the climate.

GC9 The graduate will have knowledge of:

9.1 principles associated with designing optimum visual, thermal and acoustic environments;

9.2 systems for environmental comfort realised within relevant precepts of sustainable design;

9.3 strategies for building services, and ability to integrate these in a design project.

GC10 The necessary design skills to meet building users' requirements within the constraints imposed by cost factors and building regulations.

GC10 The graduate will have the skills to:

10.1 critically examine the financial factors implied in varying building types, constructional systems, and specification choices, and the impact of these on architectural design;

10.2 understand the cost control mechanisms which operate during the development of a project;

10.3 prepare designs that will meet building users' requirements and comply with UK legislation, appropriate performance standards and health and safety requirements.

GC11 Adequate knowledge of the industries, organisations, regulations and procedures involved in translating design concepts into buildings and integrating plans into overall planning.

GC11 The graduate will have knowledge of:

11.1 the fundamental legal, professional and statutory responsibilities of the architect, and the organisations, regulations and procedures involved in the negotiation and approval of architectural designs, including land law, development control, building regulations and health and safety legislation;

11.2 the professional inter-relationships of individuals and organisations involved in procuring and delivering architectural projects, and how these are defined through contractual and organisational structures;

11.3 the basic management theories and business principles related to running both an architects' practice and architectural projects, recognising current and emerging trends in the construction industry.

The Graduate Attributes for part 2

GA2 With regard to meeting the eleven General Criteria at parts 1 and 2 above, the part 2 will be awarded to students who have:

1 ability to generate complex design proposals showing understanding of current architectural issues, originality in the application of subject knowledge and, where appropriate, to test new hypotheses and speculations;

.2 ability to evaluate and apply a comprehensive range of visual, oral and written media to test, analyse, critically appraise and explain design proposals;

.3 ability to evaluate materials, processes and techniques that apply to complex architectural designs and building construction, and to integrate these into practicable design proposals;

.4 critical understanding of how knowledge is advanced through research to produce clear, logically argued and original written work relating to architectural culture, theory and design;
.5 understanding of the context of the architect and the construction industry, including the architect's role in the processes of procurement and building production, and under legislation;
.6 problem solving skills, professional judgment, and ability to take the initiative and make appropriate decisions in complex and unpredictable circumstances; and
.7 ability to identify individual learning needs and understand the personal responsibility required to prepare for qualification as an architect.

20.0
FIELDWORK PROTOCOLS

PREPARING FOR FIELDWORK:

The planning of your placement period must be outlined in full before the end of the Lent term of the 4th year (Y1 MPhil) and be **approved in writing** by the course director and individual supervisor. Those entering professional practice must supply the Department of Architecture with a signed statement from their employers that specifies the terms of employment and makes a formal commitment to respecting the employee's student status. Further requirements and recommendations are listed below. Each student should expect to discuss his or her plans for the Fieldwork period in detail by the end of the first Michaelmas term. While the course director and supervisor will provide guidance, introduction and recommendations, it is the responsibility of each student to apply for professional and research or internship positions independently.

20.1.0
FIELDWORK PLACEMENT

NON-PRACTICE RELATED FIELDWORK:
Many students choose to use the fieldwork period to better their knowledge of their given region of interest and to work in this context. While standard employment may be structured according to the standard practice placement procedure as outlined below, those working more informally, conducting pure research, or working with organizations should adhere to the guidance outlined here and incorporate it into the proposal submitted for approval.

Work in the field, particularly in areas of political instability or sensitivity, carries with it a set of responsibilities. Some of these are a matter of common courtesy, but others frame the context for the research and determine the accuracy of your findings. The following guidance outlines the practical concerns and need for adequate and careful preparation for a fieldwork project.

20.1.1
FIELDWORK PLAN
Your plan for the fieldwork period must take account of this guidance and also provide the following material:

1. A detailed risk assessment approved and signed by primary supervisor
2. A copy of travel advisory to area of focus
3. Record of Consulate address
4. Proof of correspondence with local institution and contact details correspondent.
5. Relevant Letter of Introduction from Head of Department
6. Clear contingency plan in case of emergency with list of diplomatic and legal entities to be contacted.
7. Details of university insurance - proof of registration with scheme.

20.1.2
ESTABLISHING CONTACTS

- Identify key figures, institutions and organizations that have work relating to your field of study
- Where these figures are senior, use a letter of introduction form your supervisor or head of department.
- It is advisable to define your research in broad and relatively neutral terms when approaching regional institutions in political sensitive areas.

Institutional
Students are advised to establish contact with leading institutions on the their region of study. For those requiring archival material, it is vital to determine the location of particular materials prior to arrival and to assess availability. Many institutions must prepare in advance for the arrival of a researcher and placing a request in advance is not only a necessity but an academic courtesy.

It is also normally necessary to apply well in advance to access to particular sites. Letters of introduction from your supervisor or head of department are a useful means of establishing contact with another institutions. Please note that in most countries this kind of formality is deemed necessary. Access to institutions or government facilities can take several months in some regions and advanced preparation is strongly advised.

Informal:
It is critical that each student conducting research in the field establish a reliable network of personal contacts within the region both before and after arrival in the field, in order to gain access to information and institutions. Those conducting interviews and other forms of ethnographic research especially need to build trust with key members of the local community. Where the topic of research could be deemed sensitive, these figures could act as sponsors and middlemen – endorsing the research and the researcher, and opening doors to new contacts and other sources of information. While any researcher may be viewed with suspicion or as an agent for potential change, this eventuality may be a means of understanding the field of study better.

Research conducted in more sensitive areas may be characterized by unpredictability and students should anticipate several outcomes or eventualities in the direction of their work. We expect each student to prepare a contingency plan for his or her work in these cases.

20.2
UNIVERSITY INSURANCE FOR FIELD WORK

A full statement of the University Insurance is given at www.admin.cam.ac.uk/offices/insurance/. However, there are a number of important **exclusions** from this cover:

personal property, including computers, of members of the University and any visitors to the University

- theft from vehicles left unattended overnight
- theft from the open or from outbuildings
- wear and tear, damage caused by faulty or defective workmanship, operational error, corrosion,
- mechanical or electrical breakdown
- losses identified as a result of a stock-take
- museum artifacts and valuable objects

However, University Departments can buy insurance for specific items of equipment and special arrangements can be made where equipment is being taken for use in the field etc. To arrange cover please contact Andy Buckley (ab78@cam.ac.uk) and the Insurance Section stating the items to be insured and their value, allowing time for this to be processed. Private work is not covered in any way by the University Insurance.

The University has Public Liability insurance, which covers the actions of students of the University whilst they are engaged on University business. The cover is worldwide although the policy will only respond to claims brought under English Law. To obtain a letter confirming cover for students making work related visits to other organizations, please contact the Insurance Section with information about the visit and confirmation from the department that appropriate risk management is in place.

Travel Insurance
University registered graduate students travelling abroad on university business can apply for travel insurance through www.admin.cam.ac.uk/offices/insurance/travel. This ensures they and their accompanying family members have access to emergency services similar to those available in the UK with up to £5 million for medical and emergency travel and up to £5000 for lost or damaged baggage. See website for conditions.

This travel insurance does not provide any motor insurance. If you borrow, hire or buy a vehicle abroad you must arrange local, fully comprehensive motor insurance. Nuclear, biological and chemical attacks are excluded but it will cover terrorist attacks and travel to war zones if you contact the Insurance Section directly. An incidental holiday, excluding extreme sports, can be covered under the policy as long as the department agrees to the arrangement. Travel insurance is arranged for all supervised departmental fieldtrips outside the UK for staff, undergraduates and volunteer workers.

MAUD students must arrange their own travel, medical and personal accident insurance for mapping projects.

New research students carrying out fieldwork before they are registered or matriculate as research students of Cambridge University must also arrange their own insurance. When students or staff provide their own insurance cover, they are advised to check the wording, and particularly the exclusions, to ensure that it meets their requirements.

All fieldwork planning must include arranging insurance, writing a field risk assessment and giving your contact details. Fieldwork abroad also needs a contact in the host country to comply with BS 8848 regulations. Students must also have these documents agreed by their supervisor. Supervisors are responsible for seeing these are in place at the planning stage for all their research students as well as for their own fieldwork.

20.3.0
PRACTICE PLACEMENT

20.3.1
EMPLOYMENT AGREEMENT

Placement students are intended to be full employees of the respective practices, bound by the practices' employment terms and confidentiality requirements, and to receive a commensurate salary. To ensure clarity between all the parties there will be a three-way Learning and Teaching Agreement between the Department, the Practice concerned, and the Student, in addition to the Practice's customary employment contract. If the student is practicing outside of the UK, clarification is to be determined in line with the standard intern procedures international firms. Employment terms are to be forwarded to us to have on record. Before entering into employment abroad, students should provide the course administrator visa status clarification where necessary.

20.3.2
DURATION

Students are to be employed for a maximum 80% for the duration of their placement. This is to be confirmed contractually and a copy of the employment contract held by the course administrator

20.3.3
STUDENT STATUS

The employer is to provide written acknowledgement of the employees continued student status in adherence with the requirement of UK Border Control where necessary. The office is to agree to meet with student's practice coordinator at least once during the placement period.

20.3.4
MENTOR

Each student should provide the course director with the name and contact details of an office mentor that will be overseeing their work and be the first point of contact for queries from the Department of Architecture. This mentor will be obliged to report any absences from the workplace.

20.3.5
COMMUNICATION

Students are expected to update the course director on a month basis and to continue regular submissions of project development. Where possible students are to attend 3 recall sessions in the Department of Architecture over the course of the fieldwork period, or participate via Skype.

20.4
LEAVE TO WORK AWAY

MAUD students need to apply for Leave to Work Away for any research/fieldwork trip during Terms 3, 4 and 5. Each trip will need a separate application. You do not need to apply for Leave to Work Away for trips that are shorter than two weeks in duration.

20.4.1

As a registered graduate student you will need to apply to work away if at any time, including any compulsory element of your course you plan to work away from Cambridge to conduct fieldwork or undertake work directly related to your studies

- There must be good academic reasons for seeking permission to work away; for example, a need directly related to your approved topic to conduct fieldwork. If you secure permission to work away from Cambridge for a part of your course you will be required to work under adequate supervision and to pursue your research on the same basis as you would during residence in Cambridge

20.4.2.
You remain a registered graduate student but you are away from Cambridge, but not for the purpose of conducting fieldwork

- To 'write up' prior to submission of your thesis
- If you are required to undertake further work to your dissertation, such as corrections, revisions etc.

20.4.3
Important Information

- If you are a registered graduate student, it is very important that the University has a record of where you are when not in Cambridge. For those students sponsored under Tier 4, it is absolutely essential
- If you are studying in the UK on a Tier 4 Student Visa your work away is recorded as an authorised absence. This means that we do not have to inform the Home Office of this temporary change, but you are required to maintain your termly contact with your College whilst away from Cambridge. If you are in the UK you must continue to do this in person. For leave to work away overseas, this contact must be made by e-mail at the start of each term; in this e-mail you should confirm your current circumstances to your College ie. continuing fieldwork overseas or writing up at home
- If you are granted permission to work away, you are considered still to be under the active supervision of your Cambridge Supervisor unless alternative arrangements have been approved
- If you are funded by one of the Research Councils, the Cambridge Trusts or are in receipt of an Overseas Loan, you must consult your Sponsor/Administrator in advance of your plans to work outside the University as there may be serious implications in terms of your funding/loan
- You are not usually able to apply to work away for the purpose of employment
- When you have submitted your dissertation and are waiting for the outcome of your examination, you are not required to apply to work away for this period. If you are later notified that you are required to undertake further work to your dissertation, such as corrections, revisions etc you are expected to apply to work away if not in Cambridge
- You should not consider leaving Cambridge until you have received the permission of the Student Registry to work away

Please also check for further information if you are not sure if you should apply for working away or intermission/withdrawing (see above).

20.4.4
To begin the application process:

- Go to your CamSIS Self-Service Page/Apply for Things/Application Forms
- Select the term(s) you wish to work away. [Please note Easter Term runs from April to the end of September] It is important to use the drop down/calendar look up. (you may apply for a maximum of 3 terms at any one time).
- In the Text box, state the actual dates that you will leave and return to Cambridge
- Provide a detailed statement of reasons for your application
- If applicable, provide a statement to confirm that your sponsor/loan provider has agreed to you working away
- Advise of where you will be based (Country/City/Region) whilst working away
- Upload a copy of your Risk Assessment form (This is not required for working away – at home, for the purpose of writing up). Risk Assessment Forms are available from: http://www.arct.cam.ac.uk/current-students/information-for-graduate-students-1/information-for-graduate-students/-1
- You may also wish to upload additional material in support of your application

20.4.5
Risk Assessment
The University has a legal obligation to risk assess all activities. This includes working at another institution in the UK. The University Safety Office advise that the Head of your Department is responsible for ensuring that appropriate risk management is in place for the activities of their departments including the travel plans of graduate students. For information, the University Safety Office offers many examples of Risk assessments on their website: http://www.safety.admin.cam.ac.uk/risk-assesment

20.4.6
To track your application

- You may track your application via your CamSIS self-service
- You will be able to see who has next to decide on your application
- It is for you to ensure your application progresses in a timely manner
- The process of application runs linear from you as the student initiating an application, to your Supervisor then to Department, College, and Degree Committee. Once received at the Student Registry – the last in the chain, if all the information is provided, the Student Registry can consider your application
- When a final decision has been made, you will receive notification from the Student Registry by email. This email will be copied to other interested parties

You should not consider leaving Cambridge without having received notification by email from the Student Registry that your application to work away has been approved.

20.4.7
Fee For The Course

'Fee for the Course' will apply to you if you commenced a course of study on or after the 1st October 2010. This means that the University Composition Fee (UCF) will be charged during terms of working away', except if the following applies (please mark on the 'leave to work away' application form if applicable):

If you are participating in an approved exchange agreement where there is a period spent at another institution and a fee waiver has been explicitly agreed by the Student Registry. If you are in the above category and if you are studying at a University Partner Institution you cannot apply for the fieldwork funds below.

University Fieldwork Funds

If you are funded by a Research Council you may be eligible to apply for additional fieldwork funds from the relevant Research Council. If you were admitted from October 2010 and you require additional funding to complete fieldwork and have been granted permission from the Student Registry to work away, you may be eligible to apply for fieldwork funding via the Faculty. Information about the fieldwork funding scheme will be forwarded to all students during the Michaelmas Term via email.

20.4.8
University Travel Insurance

You may only apply for University Travel Insurance for periods where working away from Cambridge has been agreed for you by the Student Registry. Your work away application must include full particulars relating to the circumstances in which you expect to be working; the name of the authority with whom you propose to work during your period of absence from Cambridge; and the exact dates you will be away from Cambridge.

For information on how to apply see: http://www.admin.cam.ac.uk/offices/insurance/travel/students/bgs/index.html

For further information regarding your application please contact the Student Registry and if applicable the International Student Team with regards to your visa:
Student Registry (student.registry@admin.cam.ac.uk)
International Student Team (international.students@admin.cam.ac.uk)

21.0
FUNDING AND SCHOLARSHIPS

The following programmes have given to our students in the past - this is not a comprehensive list and you will be updated as further opportunities become available. If you require references please ask the course director with at least 2 weeks notice.

Kettle's Yard Travel Award
Hawkes HK Award
Andre Fu Award,
College Travel Grant
RIBA Boyd Auger Scholarship
RIBA Norman Foster Travelling Scholarship
RIBA Wren Insurance Association Scholarships
KPF traveling scholarship competition.
RIBA Travelling Scholarship
RIBA Education Fund

The University of Cambridge offers many additional funding opportunities internally and attracts significant resources from external sources. Before applying for scholarships, you need to read the eligibility criteria thoroughly and make sure you submit your application by the correct deadline. It is important to note that most fully funded opportunities at Cambridge are only available to students about to start a new course. Once you are registered as a student, there are few full scholarships available.

Note that scholarships offered by the collegiate University will not require you to undertake teaching/research work unless this is explicitly stated. The best source of information on funding at Cambridge is:
http://www.cambridgestudents.cam.ac.uk/fees-and-funding/funding/funding-students-existing-course

22.0
PLAGIARISM

Plagiarism (the passing off of the work of others as your own), is, depending on the intention of the writer, either poor scholarship or cheating. In either case, the work of both the student and the original author is severely devalued and, if plagiarism is detected by the examiners, the outcome of the examination will be in serious doubt. Cheating by deliberately plagiarising or by falsifying data is an offence against University discipline and will be treated very seriously.

Plagiarism is defined as submitting as one's own work, irrespective of intent to deceive, that which derives in part or in its entirety from the work of others without due acknowledgement. It is both poor scholarship and a breach of academic integrity.

Examples of plagiarism include copying (using another person's language, images and/or ideas as if they are a candidate's own), by:
- quoting verbatim another person's work without due acknowledgement of the source;
- paraphrasing another person's work by changing some of the words, or the order of the words, without due acknowledgement of the source;
- using ideas taken from someone else without reference to the originator;
- cutting and pasting from the Internet to make a pastiche of online sources;
- submitting someone else's work as part of a candidate's own without identifying clearly who did the work. For example, buying or commissioning work via professional agencies such as 'essay banks' or 'paper mills', or not attributing research contributed by others to a joint project.

Plagiarism might also arise from colluding with another person, including another candidate, other than as permitted for joint project work (i.e. where collaboration is concealed or has been forbidden).

Plagiarism can occur in respect to all types of sources and media:
- text, illustrations, musical quotations, mathematical derivations, computer code, etc;
- material downloaded from websites or drawn from manuscripts or other media;
- published and unpublished material, including lecture handouts and other students' work.

A candidate should always include a general acknowledgement where he or she has received substantial help, for example with the language and style of a piece of written work. Acceptable means of acknowledging the work of others (by referencing, in footnotes, or otherwise) vary according to the subject matter and mode of assessment. Clarification should be sought from the supervisor as appropriate.

Suspected cases of the use of unfair means (of which plagiarism is one form) will be investigated and may be brought to one of the University's Courts. The Courts have wide powers to discipline those found guilty of using unfair means in an examination, including depriving such persons of membership of the University, and deprivation of a degree.

The University reserves the right to require the submission of work in both electronic and paper format and to submit work to examination with plagiarism detection software.

Information on what constitutes plagiarism and how to avoid it, together with guidance for examiners on how to deal with cases of suspected plagiarism can be found on the University's webpages on plagiarism:

Good Academic Practice and Plagiarism http://www.admin.cam.ac.uk/univ/plagiarism/

Research Office: Good Research Practice
http://www.admin.cam.ac.uk/offices/research/research/good_practice.aspx

Students are required to comply with these conventions. Ignorance of the rules will not be accepted as a defence, unless it is demonstrated that the relevant information has not been made available.

Good Academic Practice and Plagiarism http://www.admin.cam.ac.uk/univ/plagiarism/

Research Office: Good Research Practicehttp://www.admin.cam.ac.uk/offices/research/research/good_practice.aspx

23.0
AFTER THE EXAMINATION

Approval of Degree
After your oral examination your examiners' reports are sent to your Degree Committee for consideration at their earliest meeting. The Degree Committee will email you its decision within two days following this meeting.

Please note that your degree is not unconditionally approved until the Degree Committee has formally confirmed this in writing.

The length of time it takes for approval will differ according to the Degree Committee's schedule of meetings which take place during term time.

The dates of the meetings of the Degree Committee and Board of Graduate Studies as well as Congregation dates are available from: http://www.student-registry.admin.cam.ac.uk/about-us/board-graduate-studies/meeting-dates-and-minutes

Conferment of Degree
Following unconditional approval for your degree you may choose:

- to have your degree conferred (granted) at one of the University's Congregations (graduation ceremonies)
- to delay receiving your degree until a time that is convenient for you and your family
- to receive your degree without attending a ceremony - known as receiving the degree in absentia

You will need to contact your college praelector or tutorial office to arrange any of these options. The Praelector will make all the necessary arrangements for the degree to be conferred in the University's Senate House and will tell you what to wear for the Congregation, how to get tickets, where to hire hoods and gowns and how the ceremony operates.

You must not make any travel arrangements or book airline tickets until it has been confirmed which congregation you will be attending.

For information on Degree Ceremonies see: http://www.cambridgestudents.cam.ac.uk/your-course/graduation-and-what-next/degree-ceremonies

Students admitted on a Tier 4 Student Visa:
If you are being sponsored by the University on a Tier 4 student visa it is important that you know the date your visa expires, as the time scale from submission to approval can be a lengthy one.

The stages following submission include time for your examiners to receive, read and write their independent reports, arrange and undertake your viva and write their joint report. Results are then considered at a meeting of your Degree Committee.

You are not approved for the MPhil degree until the Degree Committee has formally approved it in writing. You must allow time for the completion of these examination processes if you need to receive notification of the outcome of your result by a certain date.

If you require advice regarding your visa please contact the International Student Team at:
http://www.ist.admin.cam.ac.uk/

Degree Certificate
Candidates will receive a certificate confirming the degree they have been registered for once it has been conferred upon them at a congregation (graduation ceremony). If candidates have their degree conferred in absentia, they will receive their certificate will be sent to their college. Further copies of degree certificates are available from the Student Registry.

For further information about degree certificates see:
http://www.cambridgestudents.cam.ac.uk/your-course/graduation-and-what-next/degree-certificates-and-transcripts

Extended Self-Service (ESS) on CamSIS

It is highly recommended that students apply for Extended Self-Service (ESS) on CamSIS when they leave the Department. ESS allows alumni to access their Self-Service account in CamSIS. It is the very best place to update contact information for all interested parties at the University and its Colleges.

It is available to any previous student who matriculated after Michaelmas term 1980 and access allows students to update contact details, view exam grades, view a copy of an unofficial transcript and apply for graduation.

It is only possible to access one view of CamSIS Self-Service at any one time. This will be EITHER standard Self-Service, OR Extended Self-Service OR Graduate Applicant Self-Service.

For further information see:
http://www.admin.cam.ac.uk/students/gateway/study/camsis/ess.html

24.0
CONTINUING YOUR GRADUATE STUDIES

Any candidate wishing to continue to read for the PhD degree following the completion of their MPhil degree in this department should discuss the matter fully with his/her supervisor as early on in the academic year as possible.

Information about the Department's PhD programme, and how to apply for it is available from:
http://www.arct.cam.ac.uk/courses/phd-in-architecture

Please note that you will need to achieve at least 70% in your MPhil programme in order to meet the minimum academic criterion for admission to read for the PhD degree.

The final deadline for applicants seeking funding is 4 January 2017, but earlier deadlines will apply (for example if you are an overseas applicant from outside of the EU). Even if you are not seeking funding, we strongly recommend that you submit your application by 4 January, as no applications will be accepted once this competitive and popular programme is full.

If places are still available on programmes beyond this deadline; self-funded applicants will continue to be considered until the final deadline of 31 May 2017. No applications will be considered after this deadline. Once candidates have been examined for their degree, examination reports and marks are forwarded to the Degree Committee for consideration. The Degree Committee will consider the reports and marks at its earliest meeting and make a recommendation regarding the approval of the candidate(s) concerned.

If the Degree Committee approves a candidate for the degree they are registered for, they will be sent a letter on the day following the day of the meeting formally confirming the approval. This letter will be copied to all interested parties at the University and the college concerned. If the Board decides to take other action, candidates will be notified promptly. It is critical, therefore, that candidates update their mailing addresses on CamSIS.

Please note that candidates' degrees are not approved until the Degree Committee has formally approved them in writing.

The length of time it takes for candidates to be approved will differ according to the schedule of meetings relating to the qualification and department concerned. For information on the dates of the Degree Committee and Student Registry meetings and corresponding congregations (graduate ceremonies) see:

http://www.admin.cam.ac.uk/offices/gradstud/meetings/

25.0
WHAT TO DO IF YOU NEED TO TAKE TIME OUT

Intermission (also known as authorised absence)
Please note that it is not normally possible to apply for, and have agreed, retrospective terms of intermission (authorised absence), or to apply for intermission (authorised absence) for the purpose of taking employment.

Applying to Intermit for Medical Reasons
You may wish to request a period of intermission from your course if you become ill and are unable to undertake your course. (Maternity leave should be applied for under intermission for non-medical reasons).

There may be restrictions to the number of terms intermission that can be agreed. If your submission date falls in the term that you are intermitting, your submission date will be recorded as the last day of the term in which you are returning.

If you need to apply for permission to intermit (be granted authorised absence), you will need to complete an application form, which is available from your Self-Service Pages. Attached to your application must be a supporting statement from your doctor or other medical professional.

Approval of your return to your course is conditional upon confirmation from your doctor that you are in good health, and, are able to resume your course a few weeks before you are due to return. Please ensure that you let all parties know if you make an application to intermit, including your College, Sponsor and the International Student Team if applicable.

Your Supervisor, College, Department, Faculty Degree Committee and the Student Registry all consider your application.

You will receive an e-mail confirming the outcome of your application and describing any implications on any visa held.

If you hold a visa to study, then you must consider the potential implications of applying for intermission on your visa. Please refer below to the additional Intermission Information (authorised absence) for Tier 4 Sponsored Students.

Please note that you need to state, on your application, the exact dates that you will be away from Cambridge.

Applying to Intermit for Non-Medical Reasons

You may wish to request a period of intermission as you are unable to undertake your course because, for example, you are having a baby (maternity leave), need to nurse a sick relative, deal with an emergency domestic situation etc. You are required to provide full details and supporting paperwork and, if applicable, confirmation from a medical practitioner.

With regards to maternity leave: Please note that normally applications for intermission are made for actual terms if time planned on being away fits with this but normally maternity does not fit neatly into the University terms. Therefore when completing an application to intermit on maternity grounds, you should also note on the form the actual dates you are planning on being away from your research and also note on your application form details of your funding body, if applicable. If a break from study has been formally agreed for reasons of maternity by a research Council for example, between the dates of X and Y, the Student Registry Board of Graduate Studies, if provided with this information, should be able to grant you intermission for the terms where it is applicable and, at the same time, be able to agree an amended 'end date' (submission date) that fits your maternity leave dates.

If you are required to undertake a language course or a research fellowship that is intrinsic to your research and not for personal interest, please ensure you clearly indicate this on your application form.

It is not normally possibly to intermit (take an authorised absence) if you take up employment. You should in such cases normally make an application to withdraw (with a view to you being able to later apply for reinstatement when ready to resume your studies)

There may be restrictions to the number of terms intermission that can be agreed. If your submission date falls in a term that you are intermitting, your submission date will be recorded as the last day of the term in which you are returning.

If you hold a visa to study, then you must consider the potential implications of applying for intermission on your visa. Please refer below to additional intermission information (authorised absence) for Tier 4 Sponsored Students.

If you need to apply to intermit, you will need to complete an application form, which is available from your Self-Service Pages. Attached to your application must be a supporting statement from your doctor or other medical professional or confirmation of your place on a language course etc.

Please ensure that you let all parties, including your College, Sponsor and the International Student Team if applicable know if you make an application to intermit.

Your Supervisor, College, Faculty Degree Committee and the Student Registry consider your application. You will receive an e-mail confirming the outcome of your application and describing any implications on any visa held.

You need to state, on your application, the exact dates that you will be away from Cambridge

Additional Intermission Information for Tier 4 Sponsored Students

A Tier 4 visa is granted for the purpose of full-time study in the UK. If a student is not engaged in full-time study for a period of time, the terms of Tier 4 sponsorship no longer apply and the Home Office expects the student to leave the UK.

If an intermission - medical or non-medical - is granted, the University is required to cease Tier 4 sponsorship and report the change of circumstances to the Home Office. The Home Office act on this change by curtailing the Tier 4 visa to sixty days and the student is advised to leave the UK.

In certain circumstances the University is able to continue sponsorship for a Tier 4 visa for a period of intermission up to a maximum of sixty days. This would only be considered where the student can still complete their course within their existing visa expiry and would not include intermission for the purpose of either internship or course which does not contribute to studies at Cambridge. If sponsorship is continued but the sponsored student does not return to studies after this intermission, the University is required to cease sponsorship in line with the above.

In exceptional circumstances, such as serious illness or injury, Tier 4 sponsorship can be continued for an intermission providing the student can still complete their course within their existing visa expiry. The maximum period of continued sponsorship would be four months. This must be justified and occurrences are rare.

Any previous intermission will be taken into account when considering whether Tier 4 sponsorship can be continued.

In cases where Tier 4 sponsorship is ceased, the University will be able to issue a new Confirmation of Acceptance for Studies (CAS) for a new visa application once return to study is approved; please contact the International Student Team to request this CAS.

For further information please contact the Student Registry and if applicable the International Student Team:

Student Registry (student.registry@admin.cam.ac.uk)
International Student Team (international.students@admin.cam.ac.uk)

Consequences of Intermitting (taking authorised absence)

While intermitting, a student remains on the register of graduate students. He or she may therefore continue to use the University Library and certain other facilities. However, students who are intermitting are not expected to carry on studying through the period of intermission and will normally be expected to be out of residence, unless alternative arrangements have been agreed in advance with your College.

- Repayment of a UK student loan may remain in abeyance during a period of approved intermission it is your responsibility to check this with your loan provider If you have taken federal loans or have federal loans in deferment they will be affected if you intermit.

- If you have a federal loan for the current year please refer to 'Leave of Absence' on the US Loans website. Please contact the Student Registry immediately if you are planning on applying or have been granted leave to intermit whilst having a current federal loan or one that is in deferment. US regulations require that you also inform your lender of any changes in enrolment so if you have been approved leave to intermit you must also inform your lender that you have taken a 'Leave of Absence'
- Terms for which intermission is granted do not count towards the terms of residence or research required for the qualification. You are expected to come back to Cambridge to complete the course on a specific date if you have not yet completed the minimum requirements for the course
- No fee is charged for any term of intermission. If a fee has already been paid, you should check with your College if they will retain this fee to pay for a term to be taken in the following year
- You will need to be aware that the cost of living for the extra time spent in Cambridge will need to be found by your sponsor or from your own resources
- If you are funded by a Research Council or other sponsor you must inform the sponsor immediately if it is likely that you will need to intermit. The sponsor may agree to suspend the award for the period of intermission and resume it in the following year, but it is your duty to discuss this matter with your sponsor and find out the exact arrangements for funding prior to making any application. Maintenance payment received during the period of intermission may be considered an 'overpayment' and may well have to be repaid to the sponsor
- Part-time research students can only apply to intermit for part-time terms
- If you retain your student visa during a period of intermission, the UKBA will count your intermission as study and so will include this period when calculating time spent on a student visa. See additional information for Tier 4 sponsored students below.

Returning from Intermission (authorised absence)

If you have intermitted (taken an authorised absence) on non-medical grounds you will be expected to return into residence as expected following the period of agreed intermission.

If you have intermitted (taken an authorised absence) for medical reasons the Board of Graduate Studies will have attached a condition of your fitness to return to study. Evidence of this condition having been met is required prior to you returning to your course of study. You are not authorised to resume residence without the permission of the College, the Board of Graduate Studies and the Faculty Degree Committee. This means that in advance of your return, you will need to complete the required forms and return them to the Student Registry - Secretary of the Board of Graduate Studies for consideration.

Forms for students applying for/returning after an examination allowance are available from:
http://www.admin.cam.ac.uk/students/studentregistry/current/graduate/programme/intermission.html

Further information

Please note the Degree Committee, College, Student Registry, or the International Student Team may have imposed other conditions (for example, confirmation of the arrangements for funding, or your assurance that you have a valid visa is in place).

If you have outstanding debts to the University or College you may not be allowed to return from intermission until arrangements have been made to the satisfaction of the College for the payment of the debt.

You need to state, on your application, the exact dates that you will be away from Cambridge.

26.0
UPDATING PERSONAL INFORMATION AND YOUR STUDENT STATUS

For further information on how to manage the items listed below see:

http://www.admin.cam.ac.uk/students/studentregistry/current/graduate/gradprofile.html

Personal Information
Changing Your Name
Changing Colleges [.cam.ac.uk domain only]
Applying for Person(s) to Join You in Cambridge
Residing Outside the University's Precincts

Changing Your Student Status
Withdrawing From the University
Changing Your Course Registration
Changing Your Department/Faculty
Changing Your Supervisor

Confirmation of Your Status
Research Passports
Confirmation of Study Letters

27.0
WORKING WHILE YOU STUDY

There are working restrictions that apply to all graduate students of the University. It is not possible to 'work through' a full-time degree at the University, except as a Research Assistant whose research employment activity matches that of the research degree.

It is a requirement of the University that all full-time postgraduate students have their funding fully in place before they start their course. The University does not allow students to undertake paid work outside the University or a college while they are studying full-time, and you should not expect to accrue additional income in this way. However, academic-related work – especially teaching undergraduates – can provide postgraduate students with valuable transferable skills, and a limited amount of this type of work is encouraged, provided it does not interfere with your studies. If you are a research student, with the approval of both your supervisor and your college tutor, you may be able to undertake a small amount of academic work, such as supervising undergraduates, invigilating examinations, working in a university/college library, or demonstrating in a laboratory. However, you should not rely on such work to generate essential income for your studies. **The University stipulates that no more than ten hours a week may be spent in such activities; please note that some grant-awarding bodies only allow a maximum of six hours per week.** If you an overseas student, your visa may state that you can work up to 20 hours a week. However, to work more than ten hours a week is a breach of university regulations. Supervisors should not ask students to undertake work beyond the limits set out above.

Contributing to the teaching of undergraduates through, for example, supervising laboratory sessions and small-group teaching ('supervision') is a valuable transferable skill. Graduates who teach should receive appropriate support in developing their teaching skills. All graduate students who wish to teach should undergo basic instruction.
The Graduate Development Programme offers opportunities both through departments/faculties and centrally. See: http://www.ppd.admin.cam.ac.uk/information-research-students.

Any student who takes other forms of work or exceeds the maximum hours must recognise that to do so may impair the progress of his or her studies and that he or she has done so against the express advice of the University.

Part-time students are not restricted in the hours they can work, but their admission interview will explore the extent to which they will be able to manage their work and study and the Supervisor is asked to keep the balance between these elements under review.

Full-time or part-time candidates who wish to take a break to take up full-time employment during their research should normally come off the register to do so. Being employed full-time is normally incompatible with holding full-time student status (except in the case of Research Assistants employed by the University).

Students and supervisors should be aware that Research Councils do not recognise employment, even in the subject area of the thesis, as good reason for over-running and will not take account of this when calculating submission rates.

28.0
RESEARCH SKILLS & PERSONAL DEVELOPMENT

There is a wealth of sources at Cambridge from which you can develop and consolidate the skills you need to produce a successful thesis and to pursue a career after your time here in Cambridge.

Supervisor/Course Director

With regard to individual research, your Supervisor's advice is crucial. Your Supervisor will also help you to acquire skills including the planning and delivery of a sustained piece of academic writing.

Your Supervisor will also alert you to new advances in the subject, recent bibliography, and where to gain advice from other experts.

Together with the help of your Supervisor, you are expected to plan a bespoke training package for yourself and to record this in your logbook (see above for Logbook).

Department/Faculty

In addition to the Department's research training programme, you are encouraged to attend relevant masters' seminar courses, research seminars and talks, peer monitoring within reading and discussion groups and any relevant skills training that is relevant to your research; for example, photography, building surveying and GIS. You are also welcome to attend any relevant events hosted by the Department of History of Art.

You are also encouraged, in consultation with your Supervisor and the Graduate Directors, to organise your own conferences, summer schools or workshops and can apply for funding to realise this. Information about funding for conferences is circulated to staff and students as soon as it is available.

College

Your college hosts a cosmopolitan community of scholars spanning all disciplines and a lively forum for intellectual exchange and personal growth. See your Graduate Tutor or Grad Rep to find out about events and activities for graduate students. You may wish to organise an event of your own!

Careers Service

The earlier you make use of the services offered by the University's Careers Service, the easier you will find it to make informed decisions about what you would like to do following your time as an MPhil student.

http://www.careers.cam.ac.uk/

Centre for Research in the Arts, Social Sciences and Humanities (CRASSH)

CRASSH facilitate interdisciplinary initiatives and host discussion groups for graduate students.

http://www.crassh.cam.ac.uk/page/3/research-programmes.htm

Personal & Professional Development – Researcher Development Programme

The University offers an excellent development programme where you can develop your professional, technical and personal skills.

http://www.ppd.admin.cam.ac.uk/information-research-students

Language Courses

You may undertake language courses according to your needs in the Faculties of Modern and Medieval Languages, Classics, Asian and Middle Eastern Studies or the University's Language Centre. Palaeography courses and mediaeval Latin are offered by the Faculty of History.

The Language Centre has language training opportunities for graduate students within this School. For information see: www.langcen.cam.ac.uk/graduates

http://www.mml.cam.ac.uk/
http://www.classics.cam.ac.uk/
http://www.ames.cam.ac.uk/
http://www.hist.cam.ac.uk/

Museums & Collections

Cambridge is home to the UK's highest concentration of internationally important museum collections outside London, housing over five million objects in one square mile.

http://www.cam.ac.uk/museums-and-collections

Social Sciences' Research Methods Centre (SSRMC) Training Programme

The SSRMC is an interdisciplinary initiative offering high quality research methods training to postgraduate students at MPhil and PhD level.
http://www.ssrmc.group.cam.ac.uk/

University Information Service (UIS) – IT Training

The UIS provides a full schedule of training courses for students of the University and Colleges, most of which are free of charge.

http://www.ucs.cam.ac.uk/training

University Library (UL) – Research Skills Programme

Cambridge has one of the greatest collections of books and manuscripts in Europe, housed in over 100 individual libraries. The UL offers information skills sessions for graduate students.

http://www.lib.cam.ac.uk/

Sport, Drama, Music, Societies, Volunteering

You will have a unique opportunity to develop skills for your research, personal development and a healthy work life balance.

http://www.admin.cam.ac.uk/students/gateway/cambridge/social.html

Your Sponsor

If you are sponsored by a research council or other organisation, you may be eligible for research skill training opportunities or funding to support your training elsewhere. You will need to check with your sponsor to find out.

Vitae – Realising the Potential of Researchers

Vitae is dedicated to realising the potential of researchers through transforming their professional and career development.

http://www.vitae.ac.uk/

29.0
HEALTH & WELFARE

Your College
It is your college's remit to provide pastoral support and to act as your ambassador in pastoral matters (this is not the role of your Supervisor). The tutorial office will include an academic member of staff who will usually be called the Graduate Tutor and an administrative member of staff who will be referred to as a Graduate Administrator or Secretary.

A guide outlining what you can expect from your college is available:
http://www.admin.cam.ac.uk/students/gradadmissions/prospec/pdf/college_guide.pdf

Accommodation Service
The Accommodation Service has hundreds of properties and over a century of experience. The Service has a definitive list of University accommodation, as well as hundreds of privately-owned properties and some college rooms.
http://www.accommodation.cam.ac.uk/

Assistive Technology Support
The Assistive Technology (AT) team is based within the University Computing Service (UCS). We provide a wide range of assistive technology advice, training and support enabling University staff and students with specific requirements to make effective use of information technology.
For further information see: http://www.ucs.cam.ac.uk/support/assistive-technology

Childcare Office
The Childcare Office oversees the facilities and assistance offered to University staff and students with children.

The University has two day nurseries at Edwinstowe Close and at the West Cambridge site for children from three months to school age, as well as a Holiday Playscheme which operates during the state school holiday periods (excluding Christmas and Bank Holidays) for school-age children; although the venue at St Mary's Junior School is also open for some additional holiday periods.

The Childcare Office also operates an Information Service, which aims to support families of the University community. The service offers information on family related issues including childcare, schooling, health care, financial support and local community resources.
http://www.admin.cam.ac.uk/univ/childcare/

University Counselling Service
The University's Counselling Service is just round the corner from the Department in Lensfield Road and has a team of professionally trained counselling staff who can help in a variety of ways; one to one counselling, groups and workshops, self-help brochures, student counselling faqs. Its website has some extremely useful information.
http://www.counselling.cam.ac.uk/

University Dental Service
The University's Dental Service can be found at No 3 Trumpington Street opposite the Department. It was set up in 1968 as a service for students and provides National Health Service (NHS) treatment to students of the University.
http://www.dental.cam.ac.uk/

Disability Resource Centre
The DRC provides resources for disabled students.
http://www.admin.cam.ac.uk/univ/disability/

The Disability Liaison Officers for the Faculty are Susanne Jennings on scj22@cam.ac.uk and Tanya Zhimbiev on tz212@cam.ac.uk . Their telephone numbers are: 01223 0332953 / 32967.

Doctors (Medical)

The University of Cambridge does not have its own medical practice, and all students are advised to register with a local GP (general practitioner) when they arrive. Your college should be able to provide a list of local practices, or you could use the NHS Direct search facility.

For further information on NHS Direct see: http://www.nhsdirect.nhs.uk/en

Health Guidelines

Every year the University issues Health Guidelines to staff and students. These include information on meningitis, vaccinations, anaphylaxes and sexual health. In the event of an epidemic or pandemic it may also release information on the advice on the Health Protection Agency.

For further information on the University's Health Guidelines see:
http://www.admin.cam.ac.uk/univ/health/

Health & Safety

The University's Health and Safety Office also has a broad range of guidance documents that you may need to refer to during your time at Cambridge, for example cycle safety and security.
http://www.admin.cam.ac.uk/offices/safety/

Sport, Drama, Music, Societies, Volunteering
http://www.admin.cam.ac.uk/students/gateway/cambridge/social.html

The University Centre
The University Centre offers a wide range of social facilities for graduate and research students, as well as University and College staff, alumni and their guests. See: http://www.unicen.cam.ac.uk/about

30.0
FACULTY FACILITIES

Faculty Library
You will be introduced to the Library and its staff as part of the induction day programme where you will find out about the Library and libraries at Cambridge.

The Library admits members of the Faculty and others by arrangement. Graduate students may borrow up to 10 books for one month. Books may be borrowed for the whole vacation period but must be returned to the library during the first week of term.

The library holds:

- 40,000 volumes on art, architecture and related topics
- 300 periodical titles (reference only)
- a special collection of 2,000 16th - 19th century architectural books
- a product information collection maintained by the Royal Institute of British Architects (all now online)

The Perfect Desk is an introductory film to help you make sense of the libraries at the University of Cambridge. See: http://www.youtube.com/watch?v=3hjzNNvaELA&feature=youtu.be

For further information about the Faculty library including opening times see: http://www.aha.cam.ac.uk/Library

For information about the University Library (UL) and other University and College libraries see: http://www.lib.cam.ac.uk/

IT
The IT resources available to staff and students of the Faculty are managed by the Faculty Computer Officer, Stan Finney. If you have any specific questions, please contact Stan on:

- Telephone: 01223 332973 / 07879 116900 (x 51900)
- Email: swf23@cam.ac.uk

Students and staff have access to a range of IT resources within the Faculty. The Faculty's own network is connected to the Cambridge University Data Network (CUDN), which allows access to the local University Intranet and the Internet. The network provides 1Gbit connections to all "wired" desktop/laptop computers. In addition, the Faculty operates its own wireless network (AHA) that covers the whole of Scroope Terrace and the History of Art Graduate Centre at 4A Trumpington Street. Access to the wireless network can only be obtained using a username and password specific to the Faculty.

Servers and File Storage
A number of file servers provide in excess of 12 Terabytes of data storage space. These servers also provide for centralised administration of backups, user accounts, printing and the Citrix application servers.

Although we don't provide a dedicated Computer Room or suite, we do offer students access to our Virtual Computer Room. In effect, this allows staff and students to connect to the system and run one of a number of software packages. Although these applications appear to be running on the desktop or laptop, they are in fact running on the Citrix Application Servers. This system can be accessed anywhere in the world, providing there is a reasonable speed link in between.

The Faculty runs a heterogeneous network of servers, workstations, thin clients and networked printers. Users in the Faculty are welcome to use the thin client terminals in the Library, or to bring their own laptop into the department. If you would like to use your own computer at Scroope Terrace there are some things you must do first:

All users must also undertake to take all reasonable steps to keep their operating system and anti-virus software up-to-date whilst their computer is connected to the Cambridge network. Cambridge has not been immune to the recent worm/virus outbreaks on the Internet and so routine computer maintenance is in everybody's interests.

You should ensure that your computer has an RJ45 Ethernet connector or wireless networking support (802.11a/b/g/n) and that your computer can accept the European standard 220-240V voltage. It may also be necessary to invest in a travel adaptor for a British standard plug with three square pins.

Disclaimer: Whilst we will do everything we can to support your computer, we cannot guarantee to support particularly exotic pieces of hardware and software.

Printing/Plotting/Photocopying
The Faculty has a number of black and white and colour photocopiers, printers and plotters that are available to staff and students. Laser copier/printers offer page sizes from A5 to A3 and for larger sizes a range of plotters are also available for use in the self-service Reprographics Room in the basement of the Faculty. Print credit must be added to a user account before printing can take place via the Faculty Office.

3D Printers and Laser Cutters
The Faculty also owns a ZCorp Z350 3D printer and two Laser Cutters that students have access to.

The 3D printer enables students to print models that they may have developed on the computer as solid models. The two laser cutters, an A1-sized machine with a 65Watt laser and an A2 with 75Watt can cut a range of materials and thicknesses. Please note however, that we do exert some control on exactly what can be cut for health and safety reasons.

Classrooms/Lecture Rooms
All classrooms and lecture rooms are furnished with permanently mounted digital data projectors and in addition, some rooms have slide projectors installed. The Faculty also has a number of mobile data projectors for use elsewhere in the Faculty.

Application Software
A number of application packages are utilised by students during their time with us. The mix and range of software is reviewed each year during the long vacation, but currently these include:

- Microsoft Office (Microsoft Word, Excel, PowerPoint, Publisher)
- Microsoft Project
- Sketchup Pro 2013
- Bentley MicroStation
- Illustrator
- Acrobat Professional
- Photoshop
- InDesign
- IES VE
- Autodesk Ecotect
- TRNSYS
- SPSS
- ARCGIS

Some packages are made available for the students to install on their own laptops; others are accessible via the Faculty's Application Servers.

Virtual Private Network (VPDN)
If you haven't already done so, you may want to get a VPDN set up on your computer. This allows you to access Cam-domain restricted online resources remotely. For information see:

http://www.ucs.cam.ac.uk/support/unix-support/vpdn

The Slide and Digital Image Resource
The Slide Room is a valuable resource for both Architecture and History of Art lecturers. It houses approximately 60,000 slides covering both areas of study. Primarily for the use of lecturers within the Faculty (students do not have access unless supervised by a member of staff), it provides visual material for some 30-35 lectures a week. Occasionally external loans are made to university staff in other faculties.

31.0
HEALTH & SAFETY POLICY IN THE FACULTY

Fire
On discovering a fire you should operate the nearest fire alarm call point (small, red wall-mounted boxes) by breaking the glass as directed on the front.

Fire extinguishers are located around the building. You should only attempt to tackle the fire yourself if you have been trained in the use of fire extinguishers and are confident in your ability to do so safely, without endangering yourself or others. Fire extinguishers are provided for tackling fires in an emergency and are positioned by members of the Fire Safety Unit in the places where they will be of most benefit. They are not door-stops and they are not to be moved for any reason.

The fire alarms are tested on Thursdays between 9.00am and 10.00am, when they will sound for no more than one minute. If the alarm sounds for longer than a minute or at any other time, you should assume it is not a test and evacuate the building immediately.

On hearing the fire alarm, you should leave the building quickly, closing doors behind you as you go and choosing the safest exit route (signalled by the green 'running man' signs), according to where the seat of the fire is believed to be. This may mean not using the route you normally use to enter and exit the building, so take the time to identify fire exit routes now, rather than waiting until there is an emergency.

If any of the access-controlled doors do not release automatically, lift the clear plastic cover on the front of the adjacent wall-mounted green box and break the glass as directed.

After leaving the building, assemble:

- in the car park at the front of St. Peter's Terrace (on the left as you go out of the front of Scroope Terrace – on the far side of the Engineering driveway)
- or, in the car park at the rear of the Royal Cambridge Hotel (access via the Scroope Terrace car park).

Do not gather in front of the building – you may be putting yourself in danger (for example, from falling glass as the windows above you shatter in the heat), and you will certainly block others' safe exit and the access of the emergency services if they have to attend. Identified fire wardens will be on hand to provide direction. You must obey any direction that they give you, which will be for you own and others' safety. Do not return to the building until a fire warden has told you that it is safe to do so and do not leave the fire assembly point – if you have been seen in the building prior to evacuation but are not present at one of the assembly points, emergency services may have to risk their own safety to re-enter the building and look for you.

In the event of the discovery of a suspect package, the same evacuation procedures apply.

You are responsible for any visitors that you bring into the building and for ensuring that visitors know what to do in the event of an emergency. The Faculty Administrator (Mrs Alison Cook / (3)32593) and Custodian (Mr Alan Baldwin / (3)32991) must be informed immediately, via the Faculty Office, of any visitors who might experience difficulty in responding to a fire alarm and/or evacuating the building in an emergency, as we are required to produce a Personal Emergency Evacuation Plan.

The Faculty is required to carry out regular fire drills. Everyone is expected to take these seriously and to follow the above procedures as if there were a fire.

First Aid

First Aid boxes are located at various points around the building, including the Faculty Office and the Studio. Please make sure you familiarise yourself with their location. The First Aider at Scroope Terrace is Mrs Julia Pettman (contact via the Faculty Office or in the office next to the Faculty Office, room 2.2, (3)32966). All accidents, however minor, must be reported to the Faculty Office in the first instance.

In the event of serious injury you should summon an ambulance by dialling 1999 on a network phone. In the event of moderate injury the victim should be escorted to Addenbrooke's Hospital out-patients: the Faculty will refund the cost of any taxi.

Security

During normal working hours (9.00-5.15 Monday to Thursday; 9.00-4.15 Friday), any concerns with security should be reported to the Custodian, (Mr Alan Baldwin / (3)32991), the Faculty Office or the Faculty Administrator (Mrs Alison Cook / (3)32593) immediately.

Outside normal hours, concerns should be reported to the University Security Control Centre on the emergency number (7)67444 or the routine number (3)31818, depending on the perceived severity of the matter. In the event of a serious emergency, call the Police by dialling 999 or 1999 on a network phone.

Despite all reasonable security measures, thefts do occur: please take care of your valuables. The University is not responsible for the loss or damage that may occur to cars, bicycles or any other personal property on its premises. You are urged to purchase a suitable locking cable for your laptop. CCTV operates at Scroope Terrace and may be able to assist in identifying any intruders or thieves.

Visitors

If you invite a visitor into the Faculty building please could you arrange for them to:

- sign the Visitors Book held at Reception
- wear VISITOR badge which they must wear whilst in the building

Please also note that any visitors remain the responsibility of the person they are visiting whilst they are in this building and that visitors should have a genuine reason for being here. Please do not let anyone into either Scroope Terrace or 4A Trumpington Street who you don't know. Unknown visitors should be accompanied to the Faculty Reception.

Smoking

Smoking is not allowed anywhere in the building at any time. The fire alarms are smoke sensitive.

Smoking is also not allowed outside the front of Scroope Terrace, in doorways or close to windows where smoke may drift into the building. The designated smoking area is at the rear of the site, under the walkway between the Architecture Lecture Room and the Studio.

32.0
OTHER FACULTY INFORMATION

Department and Faculty
The Faculty of Architecture and History of Art consists of the two Departments; that is, the Departments of Architecture, and, History of Art.

The Faculty Board agrees the arrangements for the teaching and examining in the two Departments. The majority of the full-time teaching staff are members of the Board. There are two undergraduate members, one from each of the Departments of Architecture and History of Art together with one graduate representative who may be a member of either Department - these are elected each November. Student members attend only for those items which are not personal to individual members of the Faculty, or, concerned with examinations.

The Degree Committee has the same membership as the Faculty Board (without the student members) and is concerned with the admission, progress, review and examination of graduate students.

The Department of History of Art is located at the far (South) end of the Faculty (No. 5 Scroope Terrace), with the Department Secretary's Office and Lecture Room on the ground floor and staff offices and a Seminar Room on the first, second and attic floors. The Department also has a Seminar Room, supervision spaces and offices in premises across the road at 4a Trumpington Street.

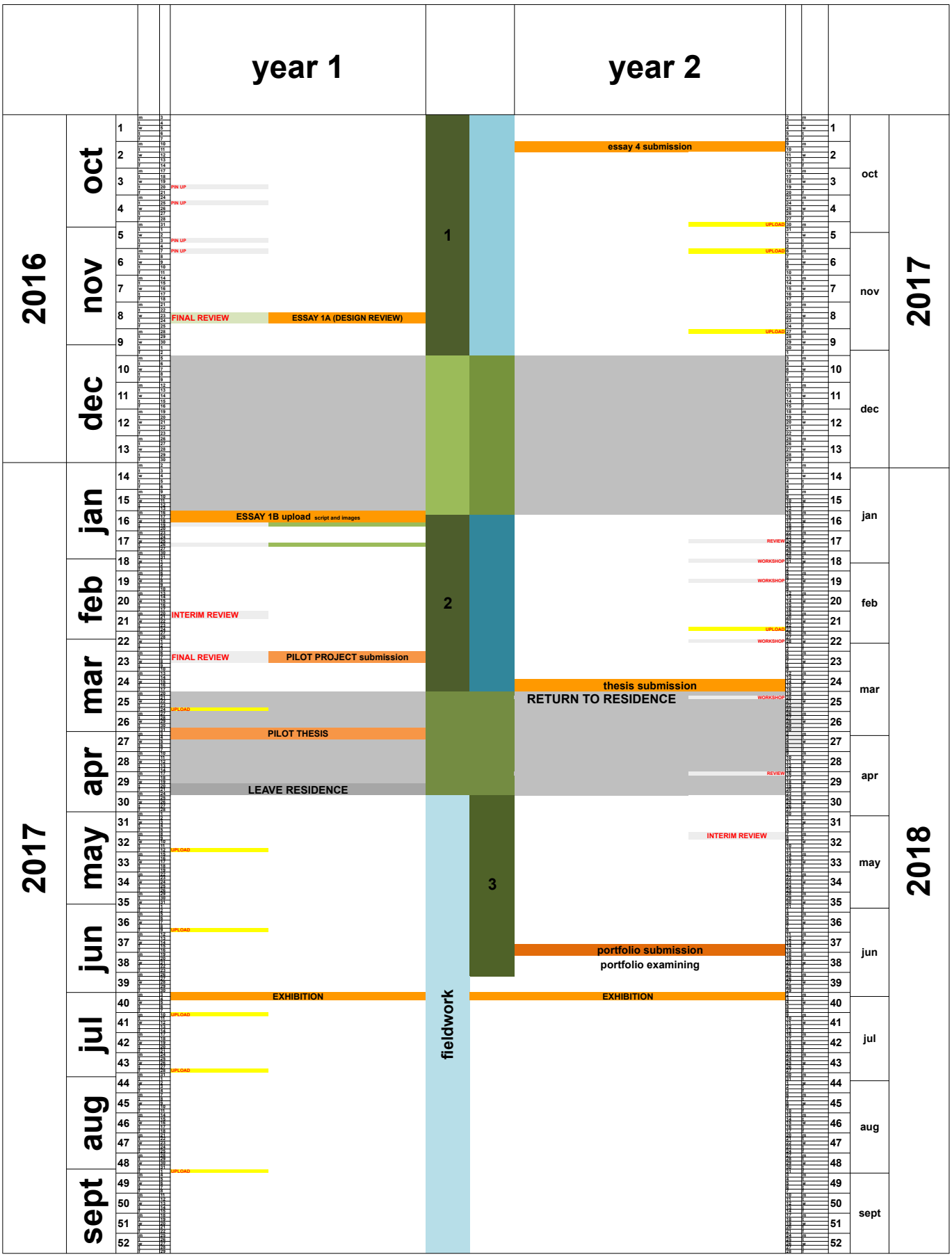
ArcSoc
ArcSoc is the student Architecture Society. It provides a forum for students of architecture to pursue extra-curricula activities ranging from painting to parties, from life drawing to lectures. ARCSOC has its own pages on the Department's website where details of lectures and events are posted. ArcSoc is wholly supported by membership dues and sponsorship. For further information see:
http://www.arcsoc.com/

Scroope
The Department's journal *Scroope* has been running since 1989. If you are interested in becoming a part of the *Scroope* editorial team, please send an e-mail to scroope@aha.cam.ac.uk with 'Editorial Board *Scroope'* in the subject line. Running a journal is very time consuming, so the editorial team are looking for people who have the energy to commit to the job. Our meetings can sometimes run up to three or four hours, but it is a very rewarding experience. You will learn about printing, publishing and distributing a small journal and learn what it means to be a content editor, copy-editor, and/or graphics editor. See: http://www.scroopejournal.com/

33.0
STAFF RESPONSIBILITIES 2014 – 2015

Chairman of the Faculty Board and Degree Committee:	Dr Rosalind (Polly) Blakesley
Secretary of the Faculty Board:	Mr Andrew Bennett
Faculty Administrator:	Mr Andrew Bennett
Faculty Administrator's Assistant:	Mrs Julia Pettman
Faculty Receptionist:	Miss Pilar Alonso
Secretary of the Degree Committee:	Dr Emily So
Degree Committee Administrator:	Dr Nichola Tooke
Head of Department:	Professor Wendy Pullan
Department Secretary:	Ms Sue Luxon
Graduate Administrator:	Dr Nichola Tooke
Graduate Assistant:	TBC
Deputy Head & Tripos Co-ordinator	Ms Mary Ann Steane
QA Officer:	Dr James Campbell
Undergraduate Admissions Co-ordinator and Chair of Directors of Studies:	Dr Max Sternberg
Director of Graduate Studies:	Dr Ying Jin
Deputy Director of Graduate Studies:	Dr Felipe Hernández
Chief Accounts Clerk:	Mr Neil Mayo
Faculty Computer Officer and Head of Digital Services:	Mr Stan Finney
Digital Services Co-ordinator:	Mrs Marisa Grove
Director of the Martin Centre:	Professor François Penz
Deputy Director of the Martin Centre:	Dr Emily So
Martin Centre Research Administrator:	Mrs Anita Gunadi
Martin Centre Secretary:	Miss Pilar Alonso
First Year Co-ordinator:	Dr Felipe Hernández
Second Year Co-ordinator:	Ms Mary Ann Steane
Third Year Co-ordinator:	Professor Koen Steemers
Third Year Case-study Co-ordinator:	Professor Alan Short
Senior Teaching Associate:	Dr Rob Foster
MPhil in Architecture and Urban Studies (MAUS) Course Directors:	Dr Felipe Hernández and Dr Ying Jin
MPhil in Architecture and Urban Design (MAUD) Course Director:	Ms Ingrid Schröder
MSt IDBE Course Director:	Dr Sebastian Macmillan

MSt IDBE Deputy Course Director:	Dr Alice Moncaster
IDBE Course Administrator:	Ms Becky Stanley
MSt Building History Course Director:	Dr Adam Menuge
MSt Building History Course Administrator:	Ms Alex Lumley
Part 3 Course Co-ordinator:	Ms Miranda Terry
Part 3 Course Administrators:	Ms Sue Luxon and TBC
Faculty Librarians:	Ms Susanne Jennings Ms Tanya Zhimbiev
Library Assistant:	Miss Sophie Fletcher
Faculty Disability Liaison Officers:	Ms Susanne Jennings and Ms Tanya Zhimbiev
Faculty Safety Officer:	Mr Alan Baldwin
First Year Studio Masters:	Ms Julika Gittner, Mr James Ross, Mr Raphael Lee, and Mr Francis Fawcett
Second Year Studio Masters:	Mr Jon Lopez and Mr Yuthika Hikaru (Hik) Nissanke Ms Mary Ann Steane and Mr Edmund Wilson Mr Doug Hodgson and Colette Sheddick
Third Year Studio Masters:	Mr Eric Martin and Mr Nikolai Delvendahl Mr Rod Heyes and Ms Amy Perkins Mr Peter Fisher and Mr Michael Tuck
MAUD Studio Masters:	Ms Ingrid Schröder and Mr Aram Mooradian
ARB/RIBA Co-ordinator:	Ms Mary Ann Steane
Practice Placement Co-ordinator:	Professor Alan Short
Chair of Technical Teaching:	Professor Alan Short
Chair of History and Theory Group:	Dr Max Sternberg
CAD Teaching Co-ordinator:	Dr Yeonsook Heo
Website Co-ordinator:	Mr Michael Ramage
Workshop Supervisor:	Mr Clive Tubb
Open Day Co-ordinator:	Ms Mary Ann Steane
Outreach Co-ordinator	Anna Jenkin
Exhibition and Catalogue Co-ordinator:	Dr James Campbell
Chief Custodian:	Mr Alan Baldwin
Custodian's Assistant:	Mr Craig Baldwin



year 1
year 2
2016
2017
2018
oct
nov
dec
jan
feb
mar
apr
may
jun
jul
aug
sept
1
2
3
fieldwork
PIN UP
FINAL REVIEW
ESSAY 1A (DESIGN REVIEW)
ESSAY 1B upload script and images
INTERIM REVIEW
PILOT PROJECT submission
UPLOAD
PILOT THESIS
LEAVE RESIDENCE
EXHIBITION
essay 4 submission
REVIEW
WORKSHOP
thesis submission
RETURN TO RESIDENCE
INTERIM REVIEW
portfolio submission
portfolio examining

OFFICIAL LECTURE LIST

Lectures Proposed by the Faculty of Architecture and History of Art

ARCHITECTURE TRIPOS

MICHAELMAS TERM 2016 | LENT TERM 2017

PART IA

Paper 1: Introduction to History and Theory of Architecture before 1800
PROF. W. PULLAN
Why study architectural history? (week 1, 7 Oct) F. 11-12
DR J. CAMPBELL
The Architecture of Antiquity
(weeks 2-4, 14 Oct- 28 Oct) F. 11-12
The Architecture of the Middle Ages
(weeks 5-8, 4 Nov - 25 Nov) F. 11-12

Paper 2: Introduction to History and Theory of Architecture after 1800
DR F. HERNANDEZ
(weeks 1-8, 12 Oct- 30 Nov) W. 9-11

Paper 3: Fundamental Principles of Construction
MR M. DRIVER
(weeks 1-8, 11 Oct- 29 Nov) Tu. 10-11

Paper 4: Fundamental Principles of Structural Design
DR R. FOSTER
(weeks 1-8, 7 Oct- 25 Nov) F. 9-11

Paper 5: Fundamental Principles of Environmental Design
MS M. STEANE
(weeks 1-8, 12 Oct- 30 Nov) W. 11-1

Paper 1: History and Theory of Architecture before 1800
DR C. MARX
(weeks 1-8, 20 Jan- 10 Mar) F. 11-1

Paper 2: Introduction to History and Theory of Architecture after 1800
The same continued
(weeks 1-8, 25 Jan -15 Mar) W. 9-11

Paper 3: Fundamental Principles of Construction
The same continued
(weeks 1-8, 24 Jan- 14 Mar) Tu. 10-11

Paper 4: Fundamental Principles of Structural Design
The same continued
(weeks 1-8, 20 Jan- 10 Mar) F. 9-11

Paper 5: Fundamental Principles of Environmental Design
The same continued
(weeks 1-8, 25 Jan- 15 Mar) W. 11-1

PART IB

MICHAELMAS TERM 2016

Papers 1 and 2: Studies in History and Theory of Architecture
PROF. N. BULLOCK
State and the City
(weeks 1-8, 11 Oct- 29 Nov) Tu. 9-10
PROF. W. PULLAN
Introduction to Islamic Architecture
(weeks 1-8, 11 Oct- 29 Nov) Tu. 10-11
PROF. F. PENZ
Architecture & the Moving Image
(weeks 1-8, 12 Oct- 30 Nov) W. 12-1

Paper 3: Principles of Construction
DR J. CAMPBELL
(weeks 1-8, 7 Oct- 25 Nov) F. 12-1

Paper 4: Principles of Structural Design
DR E. SO
(weeks 1-8, 11 Oct- 29 Nov) Tu. 11-1

Paper 5: Principles of Environmental Design
DR Y. HEO
(weeks 1-8, 12 Oct- 30 Nov) W. 9-11

LENT TERM 2017

Papers 1and 2: Studies in History and Theory of Architecture
DR F. HERNANDEZ
Studies in History and Theory
(weeks 1-8, 24 Jan- 14 Mar T. 10-11
DR Y. JIN
Studies in Urban Design & Planning
(weeks 1-8, 25 Jan- 15 Mar) W. 12-1
DR M. STERNBERG
(weeks 1-8, 20 Jan- 10 Mar) F. 10-11

Paper 3: Principles of Construction
DR J. CAMPBELL
(weeks 1-8, 20 Jan- 10 Mar) F. 11-1

Paper 4: Principles of Structural Design
The same continued
(weeks 1-8, 24 Jan- 14 Mar) Tu. 11-1

Paper 5: Principles of Environmental Design
PROF. K. STEEMERS
(weeks 1-8, 25 Jan- 15 Mar) W. 9-11

PART II

MICHAELMAS TERM 2016

Papers 1: Advanced Studies in History and Theory of Architecture
DR Y. JIN
Current Topics in Urbanism
(weeks 1-4, 10 Oct- 31 Oct M. 12-1
PROF. W. PULLAN
Urban issues in architecture
(weeks 5-8, 7 Nov- 28 Nov) M. 12-1
PROF. F. PENZ
The Moving Image and the City
(weeks 1-4, 12 Oct- 2 Nov) W. 11-12
DR M. LATHOURI
Narratives of the Modern City
(weeks 5-8, 9 Nov- 30 Nov) W. 11-12

Paper 4: Architectural Engineering
PROF. A. SHORT
(weeks 1-8, 6 Oct- 24 Nov) Th. 2-5

LENT TERM 2017

Papers 1: Advanced Studies in History and Theory of Architecture
PROF. W. PULLAN & DR M. STERNBERG
Divided Cities: Politics of Mapping and Design
(weeks 1-4, 25 Jan- 15 Feb) W. 11-12
MS I. SCHRÖDER
(weeks 1-4, 19 Jan- 9 Feb) Th. 10-11
MR J.FIORI
(weeks 5-8, 22 Feb- 15 Mar) M. 4-5

Paper 2: Management, Practice and Law
DR J. CAMPBELL
(weeks 1-8, 23 Jan- 13 Mar) M. 11-1

Paper 3: Advanced Studies in Construction Technology, Structural Analysis and Environmental Design related to Case Studies
PROF. A. SHORT
(weeks 1-8, 19 Jan- 9 Mar) Th. 2-5

MASTERS IN ARCHITECTURE AND URBAN DESIGN
AND
MASTERS IN ARCHITECTURE AND URBAN STUDIES

MICHAELMAS TERM 2016	LENT TERM 2017	EASTER TERM 2017
Sustainability and environmental design PROF. A. SHORT AND DR Y. JIN Environmental Design and Urban Change (weeks 1-8, 7 Oct- 25 Nov) F. 11-1 ***Research methods*** *(both strands)* DR F. HERNANDEZ AND OTHERS (weeks 1-8, 12 Oct- 30 Nov) W. 2-4 lecture/workshop ***Socio-politics of architecture and cities*** DR F. HERNANDEZ AND PROF N. BULLOCK Socio-politics and Culture of Architecture and the City (weeks 1-8, 11 Oct- 29 Nov) T. 2-4 lecture followed by seminar ***Studio Teaching*** MS I. SCHRÖDER AND MR A. MOORADIAN	***Sustainability and environmental design*** DR Y. HEO AND DR E. SO Resilience, modelling and policy (weeks 1-8, 23 Jan- 13 Mar) M. 11-1 PROF. K. STEEMERS Perception, Health and Wellbeing in Architecture (weeks 5-8, 17 Feb- 10 Mar) F. 11-1 ***Socio-politics of architecture and cities*** DR F. HERNANDEZ Peripheral Urbanisms (weeks 1-4, 23 Jan- 13 Feb) M. 2-4 PROF. W. PULLAN Conflict in Cities (weeks 5-8, 20 Feb- 13 Mar) M. 2-4 DR F. PENZ A Cinematic Approach to Everyday Life and Every Environment (weeks 1-8, 25 Jan- 15 Mar) W. 2-4 PROF R. SENNETT Open Cities (weeks 3-6, 3 Feb- 24 Feb) F. 2-5 ***Studio Teaching*** MS I. SCHRÖDER AND MR A. MOORADIAN	***Studio Teaching*** MS I. SCHRÖDER AND MR A. MOORADIAN