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INTRODUCTION

Welcome to the Department of Architecture catalogue of student work for 2013-14.

It is a pleasure and honour to introduce you to the work of an outstanding cohort of students – arguably the best in the country as, according to various league tables, the Department excels in both teaching and research. There is no doubt that at Cambridge we have the privilege of being able to select the brightest applicants, attract the best design tutors and employ top academics. We build on these strengths, with an emphasis on maintaining a small and close-knit intellectual and creative community, to produce architects that bring rigour and innovation to addressing issues that affect the quality of life in the UK and beyond. The Department’s expertise is focused on: urban and contextual design; a reputation for outstanding history and philosophy teaching; and excellence in sustainable building and urban design research.

This year our final year students have produced probably the best results attained so far, not just in their design work which you can glean from this catalogue and the exhibition, but also in their written dissertations and examination papers. The exhibition itself is testament to the entrepreneurship of our undergraduates, who every year take on the challenge of fundraising, designing, building and hosting this very special event.

Apart from the success of our undergraduate students, our RIBAARB Part 2 degree, the ‘Masters in Architectural and Urban Design’ (MAUD) is continuing to innovate and develop ‘design-research’ expertise. Applications for MAUD have increased exponentially and are received from every corner of the world. The MAUD degree ends after this catalogue and exhibition is produced, but some of the work can be found here and a comprehensive set of designs and research projects is available via www.cambridge-design-research-studio.com. Our postdoctoral community continues to expand, with numbers exceeding undergraduates, building on our top ranked research.

Our Visiting Professorships are increasing in number and reach, and this year we have been delighted to welcome Hans van der Heijden from the Netherlands, alongside Spencer de Grey, both of whom have brought international practice-based expertise and insight to our studio programmes. The success of these programmes fundamentally owes a huge debt of gratitude to the energy and skill of our Design Fellows who are responsible for teaching studio and whose names appear in this catalogue.

Professor Koen Steemers,
Head of Department
Cambridge provides the full range of course to allow you to qualify as an architect. You cannot call yourself an architect in the UK until you have passed the registration exams, a process that usually takes around seven years. Students progress through a three-part scheme laid out by the ARB (Architects’ Registration Board) and RIBA (Royal Institute of British Architects).

The Cambridge Undergraduate degree BA(Hons) confers exemption from the ARB/RIBA Part 1 examinations, after which students usually spend a year working as an architectural assistant before proceeding on to our Masters in Architecture and Urban Design (MPhil) which carries exemption from ARB/RIBA Part II. After a further year of work students can proceed to the Part III course, which in Cambridge is the called Postgraduate Certificate in Professional Practice in Architecture. It is therefore possible to complete all your architectural qualifications in Cambridge.

The following pages give an overview of our courses as they have run in the 2013-14 academic year, together with information about how to apply. It is worth noting that all our courses are updated regularly, and the most up-to-date details can be found on our website (http://www.arct.cam.ac.uk).
STUDYING ARCHITECTURE IN CAMBRIDGE

The BA (Hons) undergraduate course in architecture at Cambridge carries exemption from ARB/RIBA Part 1 which is the first stage in qualifying as an architect. the course takes three years. It is not possible to study another course first and then switch to architecture without starting again at the beginning. The benefits of studying at Cambridge are obvious. The University is one of the best in the world, the historic surroundings house outstanding libraries and teaching is traditionally done in small groups called supervisions. Moreover every student at Cambridge must be a member of a college, which in turn provides a living environment and the chance to make friends with people studying other subjects.

The core of the teaching is carried out in studios. Projects are set throughout the year and students are required to produce models and drawings to communicate their design ideas. The department provides studio desk space together with workshop and computer facilities. Students are supervised on their projects individually, twice a week typically. Studio work is time-consuming and architecture probably requires more hours per week than any other course in the University. Studio work however accounts for 60% of the overall marks each year. The remaining 40% is made up from lecture courses that cover the rest of the academic curriculum. Students attend small group supervisions on these courses and are required to complete essays and coursework.

Students are expected to master the technical subjects but they are also expected to acquire a much deeper understanding of architectural theory and history than is generally required in other architecture schools. The school is smaller than most, allowing students and staff to get to know each other. As a whole the course aims to provide a friendly and supportive environment and to foster the skills that will enable an individual to continue to learn and develop throughout his or her future career.

Full information about the undergraduate admissions process can be found on the University’s undergraduate admissions website at http://www.cam.ac.uk/admissions/undergraduate/.
APPLYING

PORTFOLIO

All applicants are expected to show a portfolio of recent work at interview. This not expected to be work of an architectural nature (e.g. plans, sections, etc). Directors of Studies want to see portfolios that illustrate your interests, experience and ability in the visual and material arts. Normally drawing and painting forms the basis of the portfolio but other media such as sculpture and photography may also be included. It is usually sufficient for three-dimensional work to be exhibited in photographs. A sketchbook with ongoing drawings is extremely helpful and applicants are encouraged to bring one to the interview. The work can be material prepared for school-leaving examinations but creative work executed outside formal courses is also welcome. Candidates may also be required to provide a sample of written work; requirements vary from college-to-college so College Admissions Tutors should be approached for guidance on these matters.

OPEN DAYS

The department participates in the main University open days each year (usually on the first Thursday and Friday in July) at which potential applicants can meet staff and view an exhibition of student work. Enquiries about the date and timetable should be addressed to the Faculty Office Secretary. Information is also available via the University’s website, and those wishing to attend should register at http://www.cam.ac.uk/admissions/undergraduate/events/.

A-LEVEL SUBJECTS

There is no prescribed combination of A Level (or equivalent) subjects required for the Architecture course. Applicants with backgrounds in either the humanities or the sciences are admitted, although a combination of arts and science subjects is considered the best preparation. The majority of applicants have studied Art, which provides a better preparation for the course than subjects such as Design and Technology and Technical Graphics. Student without Art will have to spend additional time preparing their portfolios for admission. Mathematics at A Level (or equivalent) is also encouraged. Students who do not offer two mainstream academic subjects may find themselves at a disadvantage. Any offer of study will generally require students to attain A*AA or AAA grades. A strong interest and commitment to the discipline is essential.

Offers are regularly based on examinations other than A-Levels (e.g. Scottish Highers and Certificate of Sixth Form Studies, the European and French Baccalaureates, Arbitur, Maturita, the Irish Leaving Certificate and the Advanced International Certificate of Education offered by the University of Cambridge Local Examinations Syndicate). The colleges admissions officers can provide guidance.

ENQUIRIES

All enquiries about admission requirements and procedures should be addressed to the Administrations Office at one of the Cambridge colleges. Many colleges hold open days several times during the year where it is usually possible to talk to the Director of Studies for Architecture who will answer specific questions.
YEAR 1

The first year of the architecture course provides an important introduction to the course as a whole. The year ends with an examination for Part IA of the Architecture Tripos after which students can opt to move to other courses within the University. This is rare: most architecture students stay for all three years.

STUDIO

Studio work is based on a series of projects that progressively introduce the student to the conditions and possibilities of architecture. These typically start with smaller-scale, more abstract exercises and work up to a more complex building project at the end of the year. The emphasis is on understanding and developing proficiency in traditional modes of architectural representation – models, collages, perspectives, elevations, plans and sections. At the same time students are expected to master basic CAD skills like Photoshop and InDesign and to use these in their studio presentations. Students are expected to develop skills in judging architecture and learn how to present their ideas to an audience through presentations to their peers and visiting critics.

Studio days are timetabled twice a week throughout the year and at the end of the year students present their completed portfolios for marking. The portfolio carries 60% of the overall marks

FIELD TRIP

The first year travels abroad on a compulsory trip for 5 days in the Easter holidays to a European city (past trips have included Rome and Naples). This trip involves visits and lectures on the famous buildings of the chosen city and its surroundings. The resulting sketchbook is part of the portfolio submission at the end of the year. The costs of the trip are covered by funds from faculties and colleges.

LECTURES AND WRITTEN PAPERS

There are five papers in the end-of-year examinations:

Paper 1: Introduction to architectural history and theory before 1800
Paper 2: Introduction to architectural history and theory from 1800 to present day
Paper 3: Fundamental principles of construction
Paper 4: Fundamental principles of structural design
Paper 5: Fundamental principles of environmental design

The first-year architectural history and theory courses provide an introduction to the development of architecture and urban history and theory from the ancient world to the present day. First-year building construction aims to introduce students to the building site and a basic understanding of building materials through a series of site visits, lectures and coursework. Coursework includes a small design project integrated within the studio programme. Structural design introduces students to basic structural calculations. Exercises are set on building and testing structures to destruction. Environmental design sets out bioclimatic design principles and includes the calculation of lighting factors, fabric heat losses and reverberation times within a basic introduction to building physics. Coursework enables students to begin to test the environmental performance of their own design projects.

All papers carry equal marks and are taught through lecture courses through the first two terms of the year. Students are also given weekly supervisions – typically by their Director of Studies – for which they are expected to produce essays and carry out basic reading.
Project 1 SURVEY: Rites, procedures and old habits
Students started the year by investigating set patterns of behaviour in their respective colleges. They were asked to observe and analyse the rites, procedures and unconscious rituals that characterise people’s daily lives. The close observation of the most ordinary and mundane rituals aims to demonstrate the regular patterns and stereotypical activities that form traditions which are then passed on through the generations of students. Divided into pairs, students were then asked to design a tool to measure and record particular properties of their chosen ritual. These could be the frequency, physical setting, duration or intensity of the ritual.

Project 2 INSERT: Threshold and Room
In this project the students were asked to design a space that allowed for the practice of a particular ritual. Using their investigations from the first project, they were asked to identify a site in the department that would be suitable to house their ritual practice and design an insertion into the existing set-up of the department to accommodate this. The internal layout had to not only provide space for the chosen activities but to create a parallel world to the existing conventions and standard procedures in the department.

Project 3 MAPS: Trails
This project looked at the act of mapmaking, defined here as observing, recording, collecting and representing data found in the city. Maps are taken as representations of observations that can help the mapmaker and others understand an idea about a place and suggest how change might happen. Mapmaking is a repetitive process of observing, recording and analysing the patterns and phenomena revealed. There are many different ways of mapping a city, whether it is the drifting of the derive, the cartographer’s meticulous measurements, a loose collection of local anecdotes or accurate demographic data collected by a sociologist. Students were directed to choose a particular method to employ that reflected their own agenda. Making a map of a place is seen as ‘making’ a place (by ‘putting it on the map’) and is therefore always a political act.

Project 4 DESIGN: Replacing the carbuncle
The project was based on the live brief for a redevelopment of the site of the Holy Trinity Church in Tottenham. The students followed the clients’ brief. This called for a building to increase the accessibility and visibility of the church site to the wider community in Tottenham. It needed to address unused and unsightly buildings and spaces on the site as well as its connection to the recently redesigned Tottenham Green space. The church was involved throughout the project, providing feedback in reviews and an on-site presentation of the project to the congregation.
1. Hamzah Ahmed  2. Hafizah Nor

NAPLES Field trip

1. Charlotte Randall
2. Oliver Baldock
3. Benedetta Pacella

LEFT Student Sketches
ABOVE The field trip in progress
YEAR 2

The second year of the architecture course builds on the first. The year ends with an examination for Part IB of the Architecture Tripos. This year is much more challenging than the first year and students are expected to have developed ways of working that allow them to keep up with the pace.

STUDIO

The second year students are divided into two or three units (10-15 students in each unit) following slightly different programmes but all sharing the same site. Projects are set ranging in scale from mapping studies and interior interventions to a reasonable-sized building at the end of the year. The emphasis is on integrating the technical skills learnt in the first year and in the ongoing lecture courses within the studio output. Students are expected to demonstrate a greater awareness of social issues and theoretical frameworks and greater understanding of how their designs would be built. They are expected to be able to use a proper CAD package such as Rhino, Vectorworks or MicroStation to produce drawings and to have developed the ability to criticise their own work and that of others. As in the first year, studio days are timetabled twice a week throughout the year and at the end of the year students present their completed portfolios for marking. Similarly the portfolio carries 60% of the overall marks.

LECTURES AND WRITTEN PAPERS

There are five examination subjects at the end of the year:

Paper 1: Essays on the history and theory of architecture, urbanism and design
Paper 2: The history and theory of architecture, urbanism and design
Paper 3: Principles of construction
Paper 4: Principles of structural design
Paper 5: Principles of environmental design

The second-year architectural history course draws on the specialist knowledge of researchers in the Faculty and invited lecturers. Paper 1 is assessed entirely through submitted essays (two of them), addressing topics related to the core history/theory lecture courses. These essays help prepare students for the dissertation they will complete in the third year. The rest of the lecture courses are marked through written examination at the end of the year.

Second-year building construction works systematically through the range of options available to the modern architect. The first term looks at interiors and the second focuses on the design of structural elements and the building envelope. Structural design introduces students to more complex decision-making issues in structural design including the design of steel and concrete structures, while Environmental design builds on the first year by looking at how the techniques learned can be applied to particular building types and situations. Construction, Structures and Environment coursework based on studio work is submitted as part of the portfolio at the end of the year.

As in the first year, all papers carry equal marks and together count for 40% of the final mark. Subjects are taught through lecture courses. Students will typically have a lecture on each subject each week during the first two terms of the year. Students are also given supervisions – typically by subject lecturers – for which they are expected to produce essays and carry out basic preparation.
Over the years art has become an expanded field that encompasses many forms of representation, and has become truly varied in terms of production and access. The last 20 years has seen an increase in the way art connects across cultures; art is now enjoyed by many as a space for debate and participation. This year Y2 Unit 1 investigated the notion that an art centre should be a civic hub with an architecture that is representative of both its programme, and the local community it serves.

The premise for the years work was that an organisation had identified three potential sites in Dalston for their new building, and required architectural proposals for the sites, leading to the realisation of a building for 2017. The new art centre was to be a key civic building in this contested public realm, and seek to serve, enhance, and represent this rich and evolving community. Dalston is home to a diverse community of varied ethnicity and economic standing, and is undergoing substantial change. The studio focused propositions around the territory around Ridley Road Market and Gillett Square.

Students explored the site and brief through an initial temporary art pavilion project and precedent studies of existing gallery buildings. The final project called for the design of a civic hub in which the diverse community of Dalston could collaborate to create a space for the production, display, and discussion of art. The buildings were designed to provide galleries, studios for resident artists, and workshops for arts classes as core activities but each student has customised and refined their own brief. Each project responds to locale as well as exploiting the representational potential of its programme with an ambition to make a generous civic building that can help establish art as a central and unifying activity for the diverse Dalston community.
Unit 2 this year worked on two projects which were related to the themes of display and theatre, to explore how activities are represented and expressed through architecture. These projects were part of a wider theme of representation in the city common to all the units in the second year.

The first project proposed designs for a small archive gallery and education space linked to the Geffrye Museum. The students then did precedent studies of existing theatres and theatre companies before starting the second project, a purpose-built theatre that included public spaces for meeting, drinking and eating as well as spaces for theatre production.

Both projects were based along the Kingsland Road that leads from Shoreditch to Dalston. The first project was not in Dalston, but closer to the City of London, next to the new overground station, on the south side of the Geffrye Museum. The second project used the joint unit sites close to the new overground station in Dalston.

The unit was particularly interested in how it is possible to create contexts for objects (in the first project) and people (both projects) to communicate with each other, how this interaction manifests itself through architecture and how the proposals relate to the buildings and the communities of the area. By choosing particular theatre companies, our students have considered the difference between theatre in an existing building and a purpose built space, how different forms of performance require different performance spaces and how the built qualities of light, form and material can contribute to the experience of theatre.
Under the year-wide theme of representation, Studio 3 focussed on dance, within the context of the busy high street of Dalston. Whether collective or individual aspects of dance, the pursuit of perfection persists. The illusion of effortlessness as an aspiration can mask the pain caused by either complexity of action, repetition or endurance:

“The lift of a dancer is a full-time struggle against fatigue, strain, natural physical limitation and those due to injuries; dance itself is the enactment of an energy that must seem, in all respects, untrammeled, effortless, at every moment fully mastered.”

Susan Sontag: The dancer and the dance

The way in which the body itself can be used as a measuring device in architecture and dance was tested in two projects: the first, a small experimental studio, followed by a second more complex brief based around 4 studios. The larger project called for a holistic approach that considered aspects of strength building and stretching, alongside treatment rooms to assist recovery. The body establishes particular requirements in terms of ergonomics and the definition of space. In exploring the dance studios themselves, each student has considered thresholds between, and sequences of movement from public to private space, including public functions such as foyer, exhibition and ticket office; through to private ancillary functions including changing rooms, green rooms, storage spaces and offices.
YEAR 3

The third year of the architecture course is the culmination of the course. The year ends with an examination for Part II of the Architecture Tripos leading to a BA (Hons) degree and Part 1 ARB/RIBA. Students in the third year are expected to be able to demonstrate that they have mastered all the various aspects of the course so far.

STUDIO

Students are given a choice of studios in their third year. Third-year studios will vary in their approach but all will require the students to produce a design for a building at the end of the year which may be sizeable and clearly demonstrates an understanding of the theoretical and technical aspects of architecture. Students are expected to demonstrate a high level of technical competence and be able to model their building in CAD. As in the second year, studio days are timetabled twice a week throughout the year and at the end of the year students present their completed portfolios for marking. The portfolio again carries 60% of the overall marks.

DISSERTATION

Students are required to write a 7,000-9,000 word dissertation in their third year. The choice of subjects is wide and limited principally by the availability of a supervisor who is competent in the particular topic. Recent dissertations have focused on subjects raised in the different lecture courses: in the lectures on environment, structures and construction as well as in the history and theory lectures, and on issues that have emerged from work in the studios.

LECTURES AND WRITTEN PAPERS

Paper 1: Advanced studies in historical and theoretical aspects of architecture and urbanism
Paper 2: Management, Practice and Law
Paper 3: Advanced studies in construction technology, structural analysis and environmental design related to case-studies
Paper 4: Architectural Engineering

The third-year architectural history and theory course offers a wide range of specialist topics on architecture and urban design. Students are generally expected to attend all the lectures but only have to answer questions on three topics in the exam. In the third year there are three technical courses which are each one term long. The first of these courses is on aspects of professional practice. A joint structures, environment and construction course is based on case study buildings. Students are taken to visit two buildings during Lent term and lectures are given by members of the design teams working on these buildings. Students are required to keep a Case Study Notebook through the term which counts towards the marks for the examination. In the third year the papers carry 20% of the overall mark. In addition to the weekly lectures students are also given supervisions for which they are expected to produce essays and carry out basic preparation.

The Architectural Engineering course is arranged jointly with the Engineering Department and takes place in the Michaelmas term. It is wholly marked on coursework. Students work back and forth between design and analysis, a reciprocity which reinforces the relationships between subjective (‘design’) criteria and objective (‘technical’) criteria, in order to encourage designs that are robust, plausible and elegant.
Continuing to focus on the regeneration of East London, this year has investigated the potential for urban and architectural interventions within Bow. An area demarcated by a historical accumulation of natural and artificial boundaries adjacent to the 700-year-old Bow Church was proposed as the site for a cluster of buildings to house an array of complementary organisations. Using the model of social enterprise as a reference point, the project briefs have speculated on the potential that these groups have as drivers of community-based regeneration and property development.

A number of such institutions, operating around arts and cultural activities have taken root in the location by appropriating and re-purposing existing structures that range from religious buildings to warehouses. This offered a budding circumstance on which to consider different scenarios of urban intensification of an area that has suffered from waves of decay, but is now in the midst of accelerated redevelopment.

As in previous years, there has been an emphasis on contextualising the proposal within a discernible interpretation of the physical and social conditions of the area of study. To help articulate this and underline the collaborative nature of architecture, a series of research and urban design exercises were undertaken in the first term in small groups, leading to individual proposals developed in the subsequent terms.

The underlying objective was to design collectively an urban entity that responds to a specific set of contemporary conditions, whilst uncovering some of the qualities of the small villages, hamlets and pre industrial settlements such as Bow, that once peppered the landscape around the Lea Valley. These were eventually engulfed by London’s urban sprawl yet remain as distinct intervals of interest amongst the generic city blocks and nondescript transport infrastructure that have shaped the area in the last sixty years.
A MASTERPLAN FOR BOW

The studio worked in groups to identify key urban and infrastructural alterations for the site. The work focused on strengthening the piecemeal built fabric of the area, creating new pedestrian links between Bow Road and Grove Hall Park, and redesigning the road system to improve conditions for pedestrians and cyclists.

1. Masterplan for the site
2. Artists' houses and studios on the park edge
3. Market on Stroudley Walk
4. Aerial view of Grove Hall Park
5. Approach to the market from Bow Road
6. New road layout
MARY JET ANDERSON  Refectory: Finding a permanent base for a roaming restaurant

JOSHUA BROOKES  Bow Arts Centre
KATRINA DUNCAN  A House of Music for Bow

SAARRAH CHOWDHURY  Bow Mosque
ALEXEI HARTLEY  Facility for the Homeless, Amenity for the Public

PRISCILLA JOSEPH  A Religious Arts Centre for Tower Hamlets
OLIVER JUGGINS  Cinémathèque and Film School for Bow

BRONYA MEREDITH  Bow Pool
Due to spiralling housing prices and a sense of alienation felt by young families far from a supportive family network and old age persons living on their own, a new approach to housing has begun to take hold within the UK in the form of cohousing. Popular in Denmark and Germany for many years, the cohousing movement has allowed groups of people to come together to design and build their own small scale housing development offering private homes with the addition of communal spaces such as gardens, courtyards, communal halls, workshops and work spaces within a collective setting.

Whilst the UK has seen a few cohousing projects emerge in the past few years, nearly all have been in suburban or semi-rural areas and these do not address the needs of those choosing to live in the bustling city centre. Is there a model for mixed-use/mixed-household collective living, providing private and communal outdoor space within a tight urban plot - a Big Urban House? Carrying on from the research and design investigations undertaken last year with the theme "Housing as City Making: A Mansion Block in Vauxhall", Y3-unit 2 continued to address the relationship between the private home, communal spaces, and the public realm of the city investigating in greater detail the quality and character of outdoor communal rooms, the role of the communal stair and corridor, the provision of different types of households and uses within a dense urban plot, addressing privacy and proximity within the city, and the city-making qualities of residential blocks.

With the aim of developing a new housing model that addresses the financial, social, and spatial needs of 21st century urban centre residents, Y3-unit 2 strived to understand how a tight urban block could provide flexible residential accommodation along with commercial, institutional, and workshop spaces as well as creating communal and private outdoor spaces by investigating one of the earliest and most prominent examples of housing as city-making, the Florentine palazzo.
THE PALAZZO

Beginning with the joining of private family residential towers to form a social and protective urban block with a communal courtyard inside, the Florentine palazzo evolved to become the city home of patrician families, before serving as the model for early apartment blocks in 16th century Florence, Venice, and Rome. These early residential blocks would in turn later influence the design of mansion blocks in cities such as Paris, London, and New York. In addition to residential accommodation, they often provided commercial spaces and workshops opening to the street. Whilst many palazzi have since been converted into institutional or commercial use, the majority have been divided into individual apartments, and make up the predominant housing provision in many Italian city centres.

The palazzi were considered at the time of their construction — and still are considered to be — “civic architecture” due to their contribution to the respectability and beautification of the city. The grouping of palazzi led to the creation of some of Florence’s most beautiful streets including Via dei Servi, Via Maggio, and Via Tornabuoni.

1 Palazzo Spini-Feroni, 2 Palazzo Davanzati, 3 Palazzo Bardi alle Grazie, 4 Palazzo Medici Ricardi, 5 Palazzo Rucellai, 6 Palazzo Strozzi, 7 Palazzo Gondi, 8 Palazzo Guadagni, 9 Palazzo Pandolfini, 10 Palazzo Bartolini Salimbeni, 11 Palazzo Niccolini, 12 Casa dell’Arte della Lana, 13 Palazzo Nonfinito, 14 Palazzo Incontri, 15 Casa INA, 16 Casa Ventura
KATIE ADNAMS  Housing for Informal Communal Living

JAZZ AUSTIN  Reconnecting the relationship between the collective and the individual through a series of private courtyards and communal gardens
Housing as City making: The Warehouse
Islington Co-housing

Daniel Marshall

THOMAS NORRIS The Islington Urban Cooperative
LIVIA WANG  Urban Block as urban Fabric

YU FENG WONG  The Big House
Periphery

When thinking about ways of making architecture, and that the periphery can be more interesting and challenging than the centre.

Urban Renewal

This year the unit has been operating in Stamford, a stone-built town 100 miles north of London. We began the year by studying the different ways in which buildings in Stamford have been made and the influence local crafts and materials have played on their construction techniques. Much of the built fabric comprises local Lincolnshire limestone. We developed an understanding of place through a series of analytical studies of Stamford’s history, topography, geology, spatial configuration and material expression.

The Merchant's House

The unit has considered the question of urban renewal through the introduction of new types of spaces within Stamford that are open in their programmatic response and spatial opportunities. The Merchant’s House has proved useful as a historical typology – a single building providing a mix of social, cultural and domestic spaces. Taking this mixed arrangement as a starting point, we have investigated its spatial configuration, the relationship between its construction and consequent atmospheric qualities, and its role in the immediate urban environment.

Urban Ensemble

The unit has designed a group of buildings capable of accommodating social, cultural and domestic spaces. Together these form an urban ensemble; a collection of rooms housing different programmes that respond to commerce and culture, the domestic and the social. We have used our initial reading of place to develop the language of the buildings, whilst investigating the relationship between material use, construction technique, façade appearance and the rooms that lie behind.

Social Pockets

We investigated the role and contribution this public façade makes to the space between our buildings; a social pocket that belongs to the town but is made by the buildings that surround it. We have considered the way in which our social pockets can be stitched together with others within the town whilst each maintains its own characteristics and purpose.
Public Spaces of Stamford, Claire Elford

Mapping the Conservation Area, Joshua Bristow

Highstreet Elevation, Inés Li-Wearing

ELSPETH WEBSTER  Stamford Urban Renewal
JOSHUA BRISTOW  Continuity and Change, two interventions in Stamford

CLAIRE ELFORD  Periphery | Meadows Site Renewal
THOMAS HEWITT  A Public Riverfront

FIONA JOHNSON  Periphery | Activating Broad Street
Journey Through Broad Street

BO YUN JUNG  Journey Through Broad Street

DAWN KANTER
ALEX KONG  The Walled Garden of Stamford

INES LI-WEARING  A Civic Centre for Stamford
ALISON WHITING  Periphery - The Carved Block

NICOLA WATKINS  Reactivating Sheepmarket through Mixed Use
DANIEL MARSHALL
Instituting Disorder? Hans Scharoun’s Post-war Schools

JOE BUNGEY
The Resurfacing of Craft in Architecture & Design

SOPHIE GRABINER
The Paradox of Roadways in East Jerusalem: How the Eastern Ring Road Connects and Divides the City

YU FENG WONG
Mimicking Nature: Extracting Principles of Sustainable Design

PRISCILLA JOSEPH
Living Colonial Heritage in the First ‘Black Town’: Chennai

JAZZ AUSTIN
Biomimicry as a Solution to Sustainable Cities

ROSA-JOHAN UDDOH
Everyday Croydon After Everyday Riots: Walking Through the Civic Space of the Neoliberal City

JOAQUIN GARCIA CALDERON MENDOZA DEL SOLAR
Culture-Power-Architecture: Colonising Social Domestic Space in Modern Peru

LIVIA WANG
New Public Space in Shanghai: The Evolution of the Public Realm in Urban China

MARK DAVISON
The Regeneration of an Urban Quarter: Charlestown Navy Yard

BENJAMIN BREHENY
Regarding Barragan and His Designation as a Figurehead of Mexican Architecture

ELSPETH WEBSTER
Hestercombe: A ‘Timeless’ Presence

CLAIRE ELFORD
Wellbeing and Productivity in Office Design

JOSHUA BROOKES
The Stadium and the City

NICOLA WATKINS
From No Man’s Land to Everyday Life in Jerusalem: Learning from Damascus Gate Market and Mamilla Mall

THOMAS HEWITT
The Role and Meaning of Geometry in the Architecture of Francesco Borromini

MIKHAIL GRECHISHKIN
(Post)-Colonising Architecture: Politics of Self-built in Latin American Social Housing

JOLANDA DEVALLE
Ramallah: Scenarios of a Refracted Occupation

THOMAS NORRIS
Bridging the Gap Between Designed and Real Consumption: What can the University of Cambridge Teach us about Energy Reporting and Monitoring?

BO JUNG
The Origins and Development of Modern Apartment Layouts in Korea

MAX GELIBTER
The Malmö Stadsteater: Leverenz’s Flawed and Forgotten Masterpiece

ALISON WHITING
Prison Design: The Omni-Discipline - How the Architecture of a Prison Can Reduce the Reoffending of Prisoners

ALEX KONG
Revisiting the Mall: Tradition in the Global City in Tadao Ando’s Omotesando Hills

KARYA IMIRZALIOGLU
Social Housing as a tool for Urban Redevelopment: The North Ankara Entrance Urban Redevelopment Project

FIONA JOHNSON
Aino Aalto: Gender and the Architectural Profession during the 20th Century Modernist Period

KATRINA DUNCAN
Rafael Moneo in San Sebastián: Theoretical Anxieties in Three Buildings

OLIVER JUGGINS
Should Participation become a Mainstream Practice in Contemporary Architectural Discourse?

NATASHA NUSSBAUM
Schinkel’s Berlin Block: The Bauakademie as a Product of Didactic Architecture in the Early Nineteenth Century

INES LI-WEARING
Spatial Ambiguity in Japanese Architecture

BRONYA MEREDITH
Understanding Kongjian Yu in Contemporary Chinese Landscape Practice

DAWN KANTER
Between the Real and the Imagined: Spaces of Jewish Communities in London

ADRIAN LAU
Reviving Streets in Hong Kong: Prospects for an Ultra Dense City

CHLORIS YANG YU
Place Attachment in Beijing

LUISA RESPONDEK
Undividing the Divided City: Urban Voids and Post-Reunification Strategies in Berlin

ELEANOR BEAUMONT
Lessons from the History of Council Housing: A Role for the Public Architect in the Twenty-First Century

SAarah Chowdhury
The Exchanges Between Architecture and Fashion in Practice, Publication and Photography; 1913 - 1939

MARY JET ANDERSON
Letting Go: How has the Role of the Creative User Emerged through Architectural thought from the 1960s?

ILVA GUZI
Mitrovica: Building on the Edge(s) of a City

ALEXEI HARTLEY
Between Conservation and Invention: The Stories of Raven Row
YEARS 4 AND 5
Masters (MPhil in Architecture and Urban Design)
ARB/RIBA Part II

The Department’s Masters in Architecture and Urban Design fulfills the criteria for both an MPhil degree and exemption from Part 2 ARB/RIBA. It is thus equivalent to MArch and Diploma courses in other schools of architecture and the same funding rules apply. The course is unique in offering students the opportunity to develop an individual course of study supported by academic collaboration, regular studio supervision and a carefully coordinated set of academic and design outputs. Students are expected to develop radical design proposals that are rigorously engaged with current academic discourse in an individual area of focus.

This is a combined post-graduate research degree (MPhil) and RIBA Part II programme that brings together design, rigorous research methodology, and fieldwork. Each student develops an individual thesis direction closely guided through design and seminar teaching. Our focus throughout is the development of a strong thesis argument supported by excellent research and provocative design responses. We work together intensively to help each student define a precise direction for their work, a suitable research methodology, and to assemble a core group of interdisciplinary academic collaborators from across the university. The course is a unique vehicle for interdisciplinary practice that fully exploits the expertise available in the University at large and addresses its relevance to design practice. We encourage collaborative learning through frequent presentation and discussion within the group at every stage of the degree as a means of refining our design, and research methods.

Our work in studio is supported by the other MPhil seminar courses that explore the cultural and technical background to students’ design proposals and introduce the cohort to a range of research techniques. Over the course of two years students produce three pieces of written work: a study of the cultural context of their project, a pre-thesis outlining the scope, methodology and direction of the project, and a final design thesis. Each student is also expected to prepare a formal seminar presentation, conduct a rigorous technical analysis, and to develop a procurement plan for their work that engages directly with the factors and players effecting their design. Each submission or presentation is heavily supported by drawn analysis and visual documentation as we consider the representation of projects through each research output to be an essential and well considered part of each student’s design research methodology. The final project is represented through a full RIBA/ARB part II portfolio and written Masters thesis. The Masters in Architecture and Urban Design (MAUD) differs from other MArch courses in the UK in that students graduate with an MPhil (a recognised research degree allowing direct progression to a PhD for those with a high enough grade) and Part II RIBA.

FIELDWORK
After two terms in residence students spend 6-9 months conducting fieldwork. In most cases this involves paid work in a relevant practice, NGO or research institution, while others attain funding for site research or topic specific internship. This period enables each student to develop the research background to the written thesis, and gather critical data to support their design work. While the purpose of this period is to ground the design and the research in ‘real world’ issues, we strongly encourage carefully constructed abstract thinking. The purpose of this ‘on-site’ study, is to focus each piece of work and prompt each student to engage in a wider discourse with academic, politicians, developers, and designers. Students then return to Cambridge for one term to complete their written work and design project.

ENTRY REQUIREMENTS
Entry requirements are considered on an individual basis. Applicants are generally expected to have a first-class or high 2.1 honours first degree. Admission is not automatic from the Undergraduate course.
The core focus of the MPhil in Architecture and Urban Design, a RIBA/ARB part II Masters degree, is a hybrid of independent research through design and a structured technical learning resource. It is designed for students that join us with a distinct area of interest and provides guidelines to their research, access to specialists of 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 is structured in two parts, the residential period dedicated 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 which the implications of outline proposals are examined on site, or within a professional context. 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 reflecting on the larger impact of this proposal on the strategic reconfiguration of the surrounding environment, and the factors that might lead to its realisation. We treat every project as potentially ‘live’ and encourage students to carry their projects through to fruition after graduation within the structure of the Cambridge Design Research Studio.
EDWARD ATKINS (Y5) - OCCUPYING URBAN SPACE
This project explores how land within Birmingham City Centre is allocated for residential development in the contemporary context of rising housing demand and decreasing land availability. By identifying the large proportion of space dedicated to transport infrastructure in the city, this project proposes a development above Birmingham's existing railway viaducts to explore a new model of urban residential design.

ALEX BARNETT (Y5) - SLOUGH'S SLUMS
A backland development strategy to mitigate Slough's informal housing crisis
JONATHAN CURTIS (Y4) - SOCIAL TRANSITION IN JAPAN
As a consequence of disturbing demographic shifts and the subsequent rise of ‘unconventional’ female-headed households forcing women to develop new roles amidst the country’s neoliberal, socio-economic restructuring; this project analyses the current city model of gender occupation within Tokyo, further exploring the complex social and spatial territories within the physical occupancy of the Japanese urban environment.

SARAH LYNN REES (Y4) - THIS HOUSE IS NOT MY HOME
This thesis develops a methodology for approaching design in Indigenous communities. Recognising points of discord between Indigenous culture and western housing, including the spatial implications of kinship, avoidance, and sorcery, combined with macro and micro levels of infrastructure, and services, allows for the proposal of alternate housing typologies to those provided by large scale housing schemes.
AIDAN THOMAS (Y5) - BIOPHILIC BRITAIN

Liverpool has an unevenly distributed network of open space in its city centre. This project proposes a new linked park network in the city centre in an area most lacking open space. Utilising Liverpool’s Victorian Wapping Tunnel creates a unique public route, which responds to the areas of the city it passes beneath, as the linking mechanism between a diverse range of open spaces both existing and proposed.

STEFANIE KUHN (Y4) - THE ACCOMMODATING CITY: ENABLING ENVIRONMENTS FOR THE AGEING

The UK population is ageing. But though there are challenges to be faced, the demographic shift should be seen as an opportunity which could bring innovative solutions to many current socio-economic challenges. Older people can be a resource for their families, communities and economies if living in a supportive and enabling environment. Statistics show however, that for many the lack of supportive infrastructure within their neighbourhood is acting as a barrier preventing them from being active locally. This thesis explores how age-friendly design consideration at a master planning level, with particular interest in perimeter block design, could help both encourage intergenerational practice and enhance elderly wellbeing.
THI TRAM (Y4) - LIVING WITH WATER
Traditional adaptive built form and provisional flood control cannot sustain future growth. This proposal is to examine current settlement paradigms in Mekong Delta. Traditionally, the region has long been identified by the cultural and commercial activities as well as distinct architecture typology from a diverse community that congregates the area. The challenge is to preserve this townscape by integrating it more successfully within the existing settings.

NATALIA PETKOVA (Y4) - BACKS OF PORTO
In the context of Porto’s shrinking urban population and economy, the thesis seeks to investigate how a condition of voidness might operate strategically in reformulating the existing fabric to foster a diversity of tenure and use. “As Traseiras” (“The Backs”) - a mediation between a collective backyard and a covered passage - forms the basis of this investigation inside Porto’s dense ilhas.
CHARLOTTE ROBINSON (Y4) - VERNACULAR MODERN
This study examines the legacy of French colonial modernism in the city of Algiers, critically examining the effect orientalist and avant-garde visions of the traditional Islamic city had on the dissimulation between modernist and vernacular urbanism. Through a series of design texts this study questions the relationship between spatial sensation and cultural identity, exploring how the public realm can represent urban notions of dualistic cultural heritage.

THOMAS BISHOP (Y5) - FOOD SOVEREIGNTY: Appropriating suburban land in Edgbaston for the purposes of food production in an emerging age of localism. The last decade has seen a shift in attitudes towards food. A growing desire for more sustainable and trustworthy sources has manifested itself in more local buying habits; the seeking out of independent retailers with simplified supply chains. These trends highlight a need for food sovereignty; for more tangible, local and trusted food sources. While responding to this demand provides the opportunity for a local food sovereignty initiative to organise neighbourhood production in the underutilised, fallow gardens of our suburbs. This is highly unorthodox admittedly, but given recent statutory changes many of the traditional obstacles to community development and land use have now been swept aside, which will enable new forms of urbanism to emerge.
JAMES SCRACE (Y4) - RE-IMAGINING POST-INDUSTRIAL TOWN FUTURES

As a result of the UK’s shift from a heavy to a light industrial production and service industry economy, the problem existing in many of the developing cities and towns in the UK today is the challenge of sustainable re-use of these resulting redundant heritage sites. My initial design work has set out the first phase to address the current problems within the town of Grimsby through a combined series of design tests, consolidated by a town-wide masterplan; operated through a transport interchange.

DAVID JONES (Y4) - SUB-KENSINGTON

This project analyses the ‘Iceberg home’ era in London. The rise of basement-dwelling, and the associated shift in spatial values, are signs of globalisation manifest in the architecture of the domestic sphere. The increasing popularity of basement development since the recession of the late 2000s evidences not just an economically motivated grapple for space but also that people are more comfortable being physically disconnected from their urban context. This idea is taken forward as a methodology in design that manipulates the identified condition. Subsequently, a scheme is proposed in aid of innovating a sustainable densification strategy for the highly-preserved urban cultural-hub typology. An underground spatial network is proposed that undermines the present super-gentrified state of South Kensington and will increase accessibility to the valuable cultural offerings of the area.
THE LOCALISM ROADSHOW

WILL ANDERSON (Y4) - THE LOCALISM ROADSHOW
The aim of this thesis is to examine the unresolved areas, or ‘open texture’ of localism, and to propose an approach to making it operate in a holistic way. The thesis is organised into three ‘Handouts’ which examine different aspects of localism. Together they develop my proposal for integrated understanding of the perceptions, collaborations and procurement required to deliver critical need rural housing. This combines an examination of what the point of localism is and how it could work better through a new design aesthetic.

TAREK SHALABY (Y5) - MAJLIS OF THE PEOPLE
This design-led study examines the public sphere and civil society in Qatar, and poses the question of what civic architecture and civil society looks like in a place where it is carefully managed by the state. It combines three elements: poetry as political, literary houses as catalysts of civil society, and majlis culture as an authentic institution - in an architectural proposal to establish a national institute of poetry in Doha with ancillary majalis throughout the city.
JAN ALI (Y4) - THE REALITY OF THE RURAL IDYLL
The English landscape is often idealised and romanticised however, this tendency to romanticise the countryside often only serves to obscure the reality of rural life. The English landscape is changing from a place of traditional agricultural practice to that of tourism. As such, this research seeks to address the English landscape as a place for tourism, analysing the impacts of this land use on those who are ‘just looking’ and those that ‘live here.’

GEORGE MITZALIS (Y4) - ATHENS: URBAN CIRCUS
In a country that struggles with austerity measures, record-high unemployment levels (29.7%) and a decimated construction industry, what is the role of Architecture? The Urban Circus becomes a reaction to the current economic and socio-political context; a satirical and self-reflective way to play with the symbolisms and meanings and an attempt to overthrow the imposed image heralded by the foreign and domestic media and the lenders to the Greek economy. An alternative form of protest, another Cabinet of Curiosities, a spectacle; the circus travels through the city uncovering its multifaceted nature. However, the glittering and spectacular nature of the show is usually contrasted by the grotesque and often harsh reality of the circus life.
JACK STAFFORD (Y4) - THE TIMBER HYBRID - EVOLUTION VERSUS REVOLUTIONS OF TIMBER STRUCTURES. The intention of this thesis is to test an idea for a new timber superstructure and typology for domestic scale building. It highlights momentary revolutions, alongside a demonstration of the gradual evolution, in the way in which the use of wood in buildings has become important to invoke change within the industry. Grounded in a base of historical discourse, my system proposes a new precedent for the way in which we consider the roll of wood within the future of our architecture.

VICTORIA LEE FABRON (Y5) - AFTER MINING
The role of universities in post-apartheid South Africa is explored through the design development of a new institution in the post-mining city of Kimberley. It adopts a “radical localism” approach; engaging directly with the immediate surroundings of the Northern Cape Province, learning from the realities of the South African context and growing organically in partnership with local industries. This iterative approach to the growth of the university is facilitated by a tiered system of construction that deals with the inhabitation of a vast mine tailings dump site.
STUART BEATTIE (Y5) - MADE IN NEW YORK
Exploring the potential of vertical urban industry - In the face of malign neglect by the current administration in favour of development led economic stimuli, the project aims to retain and expand the diminishing manufacturing sector through the proposal of a new vertiginous industrial urbanism along the revised zoning district of the post-industrialised coastline of Brooklyn.

HENRY POSNER (Y5) - PRE-DEVELOPING THE GDANSK SHIPYARDS
considers the release of the post-industrial Shipyards as a potential catalyst for modernization of the urban core of Gdansk. The project proposes a development corridor from the Medieval Old Town to the waterfront and explores the potential of former industrial buildings to facilitate and expand development. The strategy is tested through a network of connections between existing buildings and new, through which removal and renovation in line with the wider goals is under question.
FELICIA ANDERSON (Y4) - AN EXPLORATION OF ELASTIC BOUNDARIES
The US-Mexico border condition is an exceptional polarity which not only separates two communities but two contrasting countries. As towns across the border expand due to the rise in population and economic growth, the strain on the border is accentuated. This project focuses on the border towns Nuevo Laredo-Laredo, and an international program which would benefit the border and the surrounding cities.

PHILIP GALWAY-WITHAM (Y5) - URBAN+POLITICAL THRESHOLDS IN SLUMS
The design project explores the spatial conditions of socio-political conflict in the informal settlement of Tarlabasi in central Istanbul. The intervention strategy tests architecture and urban design as a catalyst to mitigate the destruction of physical and socio-economic structures within the slum. Furthermore, it makes the case for formal/informal development partnerships to create dialogue between stakeholders and municipal actors.
PRESENT GLOBALISED LABOUR MARKETS CANNOT OFFER THE ASSURANCE OF A CLEAR CAREER TRAJECTORY, JOB OR INCOME. MANY PEOPLE SHALL EXPERIENCE PERSONAL ECONOMIC HIGHS AND LOWS. THIS ECONOMIC CONTEXT DEMANDS DWELLINGS OF ECONOMIC RESILIENCE THAT ENABLE AN INDIVIDUAL TO LIVE COMFORTABLY, FINANCIALLY AND PSYCHOLOGICALLY IN A TIME OF LESS. PROPOSED IS A HOUSING TYPOLOgy THAT REFLECTS THIS FLEXIBILITY OF LABOUR AND CIRCUMSTANCE, TESTING THE SCALES OF TIME AND MEASURES OF AFFORDABILITY CURRENTLY USED.

*Calculations made using the average annual domestic energy expenditure per metre squared in the UK, 256kW/h. This figure represented a total annual energy expenditure and did not state whether it comprised of gas/electricity/combined fuel. Using the average energy expenditures for a range of areas a ratio was devised for the expenditure of gas and electricity; 1:3.75 respectively. Using this ratio the annual cost of energy was calculated using the lowest standard rates for electricity and gas as stated by nPower November 2013. (The above takes into account a standing charge also of £52.50./Annually)

'SOFRIA SFKIANAKI (Y4) - RESTORATIVE URBANISM

'Restorative Urbanism' proposes a set of architectural explorations as a potentially productive response to the psychological paralysis of the Athenian society; the result of the systemic economic failure to enable citizens to recover emotional health. The proposition is that the creation of meaningful and humane spaces to replace existing building blocks frozen in their derelict state would revitalize the overall urban atmosphere not least by re-admitting "fresh air" into existing leftover urban compounds which could transform the city into a place of 'wellness'; a setting for citizens' self-repair of their emotional, physical and social wellbeing. The research question is 'how can abandoned buildings be appropriately redesigned to be successfully re-employed in providing services to the traumatized individuals of this era of recession'. In this sense, a double meaning is given to the term restorative; a literal and symbolic one.
MEHRNAZ GHOJEH (Y5) - POWERS OF DESTRUCTION

Iran’s unstable physical and political ground has for centuries caused fear and catastrophe for its inhabitants. This study identifies the human body as the most vulnerable and valuable element during an earthquake and therefore both the concern and the source of disturbance. A spectrum of evacuation and invacuation strategies are explored through an understanding of human behavioural responses during traumatic events.

THOMAS LINDSAY (Y5) - SEVERE ACUTE RESPIRATORY CITY

Hong Kong is a borderless city built on the flows of capital and people and their accumulation and densification towards maximum quantities of each. Its urban and geographical characteristics, coupled with its history of human migration and disease, makes it an epidemic hotspot. The study focuses on the potential for each district’s municipal building to become a conserver and promoter of traditional and modern health.
This study explores China’s 2050 aging crisis through reconfiguring the potentials of tower typologies as a catalyst for future intergenerational communities. The CBD as a resource of information, technology and business is to be exploited through making more widely available some of its existing programs and spaces. This study suggests that CBD’s can play a vital role in adapting existing urban typologies for the elderly.

A hybridized culture has formed in Germany, claiming both Turkish tradition and German modernity. Forming the largest Turkish population outside of Turkey, three generations of Turkish immigrants have changed Berlin’s demographic and re-created its culture. The identity of this new society however, has been represented almost entirely within a religious context. This project argues that a proper expression of coexistence must be accomplished through small yet numerous alteration to the city’s fabric ranging from residential to public spaces to depict culture in its full extent.
Peach Blossom Spring is considered the Locus Classicus of Chinese rurality, however it is also a story of travel in search of authenticity. The project examines the conditions of rural tourism and the state of modernity in a mountainous village in central China. The tension between competing narratives of the tourists and the farmers is a primary concern. With reference to local context and the landscape tradition in classical Chinese fine art, the project experiments with various unconventional approaches, which could lead to a more meaningful environment in a highly fragmented rural landscape.
POSTGRADUATE RESEARCH DEGREES

The Department has an unusually broad research base, and welcomes applications from graduates to undertake research towards an MPhil or PhD. Unlike, for example, many North American universities, the University of Cambridge does not offer a ‘Graduate Programme’. Instead, it admits those applicants whose research interests match those of any member of the academic staff who is available and willing to act as the research student’s supervisor.

Graduates wishing to do a PhD who not have a research masters degree will generally be required to register for an MPhil, and only then subject to a good performance, will then be formally accepted to begin research towards a PhD. All research students are required to attend the Department’s postgraduate training sessions. Candidates for the PhD must normally pursue supervised research in residence in Cambridge for at least 9 terms (3 years). They are required to submit a first-year paper after three terms of research and, subject to satisfactory reports from their Assessor and Supervisor; candidates are then registered for the PhD degree. Their dissertation must be submitted within twelve months of completing nine terms of research.

ENTRY REQUIREMENTS
Entry requirements are considered on an individual basis. Applicants are generally expected to have a first-class or high 2.1 honours first degree and, where appropriate, a Master’s degree. They are strongly advised to make preliminary enquiries about the standard expected and about the possibility, in principle, of undertaking research in the specialist area of their choice.

APPLICATIONS
All potential applicants for graduate study should consult the Graduate Prospectus for information about the applications process and funding opportunities: http://www.admin.cam.ac.uk/students/gradadmissions/prospec/ The applications should be accompanied by some written work (such as an essay) and a statement of the applicant’s research interests. Applicants with design experience should also submit some evidence of their drawn work (A4 size or equivalent).

ENQUIRIES
Preliminary enquiries should be directed to the Department Secretary after consulting the Graduate Prospectus.
Masters Degrees (Full-Time)

MPhil in Architecture and Urban Studies (MAUS)

The MPhil in Architecture and Urban Studies (MAUS) is a one-year full-time programme of advanced socio-political and environmental study on contemporary architecture and the continued development of cities around the world. Students from a variety of academic backgrounds will work in an interdisciplinary environment with design practitioners, environmental specialists, architectural theorists and historians. In such an environment, students will explore a wide range of ideas, research methods and approaches in order to undertake critical and rigorous analysis of issues relating to both architecture and cities.

The course has an emphasis on the socio-political and environmental aspects of architecture and cities in general. It approaches design, technical and urban issues from a theoretical plat-form that allows, indeed encourages, critical enquiry. With architectural practice at its centre, the course relates closely to design work produced in the department, particularly in the MPhil in Architecture and Urban Design (RIBA 2) programme.

The course also provides an opportunity for students to expand upon their own experiences by pursuing research in their areas of interest. The course structure includes two core seminars in the first term, which provide the fundamental skills and research methods required by students to pursue independent study. In the second term, students take specialised modules in their in-terest areas. In the final term, students write a dissertation under the close supervision of a member of the faculty. In addition to these core seminars, students attend research training spe-cific to architecture and optional units on the MPhil in Engineering for Sustainable Develop-ment (Department of Engineering), with whom we have a reciprocal arrangement. The disserta-tion offers students an opportunity fully to explore a subject of their own choice and to produce a piece of meaningful research based on critical analysis of data collected throughout the course. For more details see Departmental website: http://www.arct.cam.ac.uk/researchdegrees/mastersfulltime/.

MPhil in Architecture and Urban Design

See “Years 4 and 5” above

MPhil in Architecture by Research

This is a one-year research degree. Students can choose any supervisor within the faculty and work with them on a one-year research project leading to an MPhil thesis. They also attend courses on research training within the department and university. The research is very much tailored to the student’s interests, but the research topic chosen must be in one of the fields of expertise of one of the members of the department and agreed with the supervisor. Students who obtain sufficiently high marks in the MPhil may apply to do a PhD degree in a related field. For more details see Departmental website: http://www.arct.cam.ac.uk/researchdegrees/mastersfulltime/.
MASTERS DEGREES (Part-Time)

MSt in Interdisciplinary Design

Interdisciplinary Design for the Built Environment is a part-time postgraduate course aimed at practising designers with at least three years work experience. It is open to architects, engineers, and all those involved in the commissioning, design, construction and management of projects in the built environment. It is offered jointly by the Departments of Architecture and Engineering.

The course aims:

- To equip professionals for strategic decision making, inventive problem solving and team leadership
- To develop skills in effective collaboration and communication, particularly between clients, consultants, contractors, specialists and occupiers
- To provide a strategic overview of the production of the built environment including current challenges faced by the construction industry such as global climate change and sustainability

The course is part-time and lasts for two years. During that time, students spend seven separate residential weeks studying in Cambridge at 3-4 month intervals. Each of these residential weeks comprises an intensive programme of formal lectures (from leading practitioners and university academics), workshops and seminars, and a design project in small interdisciplinary teams during six of the weeks. Each of the residential weeks is based around a theme. These are currently: Interdisciplinarity; the client, the user, and the design team; Sustainable construction and climate change; Personal development, teamwork, and leadership; Conservation, retrofit, and adaptation; Innovation, new technologies, and materials; and Urbanism, change, and future communities.

Assessment is based on four written assignments: one 5,000 word case study, two 3,000-word essays, and in the second year a 15,000-word thesis. Students receive academic supervisions for their individual assignments, and are also supported by a Director of Studies throughout their course.

COLLEGE MEMBERSHIP

Students on the course become members of Wolfson College, which was established specifically for graduate and mature students.

ENTRY REQUIREMENTS

Applicants should have at least three years post-graduate experience of working in the built environment and an upper second class honours degree or better, although alternative experience or qualifications may be taken into account. Overseas students must demonstrate a good command of the English language and meet the requirements for the University’s Board of Graduate Studies in this respect. Details of the course fees, dates and the application procedure can be found on the website http://www.idbe.org/.
MSt in Building History

The new Master of Studies in Building History is a part-time postgraduate course aimed at people wanting to pursue a career in the analysis and assessment of the significance of historic buildings. It is offered jointly by the Departments of Architecture and History of Art in collaboration with English Heritage. Students are expected to come from a wide variety of backgrounds, not necessarily related to architectural history.

The course aims:

- To provide individuals with a detailed understanding of the history and development of buildings in Britain
- To train students in the investigation and recording of historic buildings
- To equip students to carry out research in all aspects of the historic environment

THE COURSE

The course is part-time and lasts two years. In the first year students attend three two-week residential courses, consisting of lectures, visits, workshops and seminars. These are examined in a further week-long course in the summer. Courses are delivered by leading experts in each field from within and outside the university. Students are required to record and analyse a historic structure and write a research proposal. The second year is spent on a six month placement with a heritage organisation (it is up to the student to find the placement) and the completion of a dissertation on an approved topic of research.

COLLEGE MEMBERSHIP

Students on the course ordinarily become members of Wolfson College, which was established specifically for graduate and mature students.

ENTRY REQUIREMENTS

Applicants should generally have a good upper second class honours degree or better, although alternative experience or qualifications may be taken into account. Overseas students must demonstrate a good command of the English language and meet the requirements of the University’s Board of Graduate Studies in this respect. Details of the course fees, dates and the application procedure can be found on the website: http://www.arct.cam.ac.uk/courses/researchdegrees/masterspt/mst-building-history.

ARB/RIBA PART 3 POSTGRADUATE CERTIFICATE IN PROFESSIONAL PRACTICE IN ARCHITECTURE

An intensive course of three taught sessions (2 days in September, 3 days in March/April and 3 days in July) is delivered through a mix of lectures, seminars, debates and workshops. Students are grouped into study groups to meet and work on set problems and are also assigned a Professional Studies Advisor. The course is validated and prescribed as an ARB/RIBA Part 3 qualification.

ELIGIBILITY

The course is open to graduates who have been awarded exemption or who have passed the ARB/RIBA Part 1 and 2 examinations, and who have completed the mandatory periods of practical experience. Candidates can register for the course in their second year of practical training experience providing they will complete the required period before the examination.

EXAMINATION

To be eligible for the examination for Part 3, candidates must have obtained ARB/RIBA Parts 1 and 2 as outlined above and have completed at least two years’ practical training experience in an architectural or related practice under the direct supervision of an architect registered in the EU, and twelve months of which must be undertaken in the UK, under the direct supervision of a UK-registered person. A minimum of twelve months must be undertaken after completion of Part 2.

ASSESSMENT

Candidates will be required to complete six assessed elements and achieve satisfactory attendance on at least 75% of the taught sessions. The elements are:

- PEDR/Log Books
- Case Study
- Personal Statement

Successful candidates will be awarded a Postgraduate Certificate in Professional Practice in Architecture and will be granted exemption from the RIBA Part 3 Examination. On completion they may register with the ARB as qualified architects and are eligible to join the RIBA as corporate members and chartered architects.
Ents
Throughout the year Arcsoc is responsible for holding the most exciting parties and events in Cambridge. We are best known for the effort we put into creatively reusing and recycling found materials that transform everyday venues. From building intimate acoustic stages out of pallets to life drawing in balloon-padded chamber, Arcsoc works hard to ensure that no two events are ever the same. Arcsoc events are also a platform for student DJs and music acts to showcase their talents and a broad musical spectrum is always represented. Each event is put together under the vision of our Ents Team with the help of all the students in the department. All money raised goes towards funding our end of year exhibition. Unanimously recognised as the most fun you can have outside the studio, our events are a saviour for students throughout the University, diversifying Cambridge’s typically dull nightlife.

Talks
Arcsoc Talks are where we invite architectural and design leaders to our modernist lecture hall to present their current work and practices. Speakers are often encouraged to share insights into their design processes, helping to provide students with a stronger understanding of professional work beyond Part I.

Film
Arcsoc hosts weekly film screenings, showing a range of contemporary and classic films. Organised and delivered by students, the chosen films complement the various studio projects and lecture courses that the undergraduate body as a whole are tackling day and night.

Life Drawing
Arcsoc runs weekly life drawing sessions, open to students and the public, on Friday nights. These evenings are a great way to relax and practice drawing skills, attracting people from a wide range of backgrounds.

Shop
The Arcsoc Shop plays a crucial role in the life of the studio, offering discounted materials and equipment for the sleep-deprived and mentally unhinged.

Exhibition
Each year, we transport our models and drawings to London for our Summer Exhibition, presented to professional architects and members of the design world, as well as family and friends and the press. From day one the exhibition is entirely student-run, completely funded by money that Arcsoc raises through sponsorship and events, and is a brilliant exercise in curation and design for all the students involved. Not only do we showcase the best student work but are also given the opportunity to explore ideas at full scale, moving from the studio to the real world.

www.arcsoc.com
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Spencer de Grey
Narinder Sagoo
Ingrid Schröder
Emily So
Minna Susikka-Blank
Clive Tubb
Lucy Webb