



UNIVERSITY OF
CAMBRIDGE
Department of Architecture

**HANDBOOK:
2017-19**

**MPHIL IN
ARCHITECTURE
AND URBAN
DESIGN**

**UNIVERSITY OF CAMBRIDGE
DEPARTMENT OF ARCHITECTURE**

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1.0 INTRODUCTION

1.1 DEPARTMENT OF ARCHITECTURE

<http://www.arct.cam.ac.uk/>

The Department is one of the world's leading schools of architecture. We celebrated our centenary year in 2012. The Department's reputation has been sustained and enhanced by successive cohorts of students and teachers, and the PhD students have played a prominent role in that. All the incoming students are expected to make their own mark through the studies, research and practice.

The Department has a strong research community with postgraduate students being more than half of the total number of students. We offer a portfolio of Masters' degrees besides the PhD programme. The postgraduate programmes are unashamedly academic in their approach. Students are expected to acquire a deep understanding of the theoretical, historical and cultural context of architecture as well as mastering the technical and professional skills.

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 during the first few days of Full Michaelmas Term. You will meet the Head of Department, Graduate Directors, Graduate Administrators, Computer Officer, other administrative staff and 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 AND ACCESS TO THE DEPARTMENT PREMISES

The University Card Office is run by University 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) plus a barcode that is primarily used for University Library borrowing. It is issued by your College upon arrival. It is increasingly used as a digital key to access the Department and College premises, the Department's digital services including photocopiers, printers and plotters.

You will need to have your card activated at the Faculty Office Reception for accessing the Department's premises ('Scroope Terrace').

Note the University Card is also recognised by many businesses in Cambridge and around the world. Production of the Card may entitle you to discounts.

For further information: <https://help.uis.cam.ac.uk/user-accounts-security/security/university-card>

2.3 SCROOPE TERRACE

Scroope Terrace houses the Faculty of Architecture and History of Art. This is where you will find the offices of the Graduate Secretary and Department Secretary, the Faculty Library, Lecture and Seminar Rooms, and offices of Faculty members.

The MPhil students work in the studios on the first floor in Scroope Terrace, where most of the studio led teaching takes place. 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 from 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 your 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 GRADUATE STUDENT INFORMATION

For information about graduate student life in the Department (review of work, examinations, what to do if you are ill, working away and etc.) see:

<https://www.arct.cam.ac.uk/current-students/information-for-graduate-students-1>

For information for graduate student life in the University please see:

<http://www.cambridgestudents.cam.ac.uk/>

2.6 MOODLE: VIRTUAL LEARNING ENVIRONMENT (VLE)

The University uses Moodle as its VLE. Lecture notes and course materials are available here. We also keep a library of useful material for reference. This is also the site where your work is uploaded for examined submissions. See:

<https://www.vle.cam.ac.uk/login/index.php>

2.7 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>

2.8 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>

2.9 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, it is not advisable to 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 Manager.

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>.

2.10 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.

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)

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/>

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>

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
- University Mobile: 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), alongside UniofCam and EduRoam, which covers the whole of Scroope Terrace and the History of Art Graduate Centre at 4A Trumpington Street. Access to the AHA 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 96 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 and two UP! Box 3D printers as well as 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, powered by 50watt CO2 tubes, 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 2016
- 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: <https://help.uis.cam.ac.uk/devices-networks-printing/remote-access/uis-vpn/vpn-introduction>

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.

THE UNIVERSITY LIBRARY (UL)

The University Library is a national copyright library. It additionally houses many foreign books and rare material. It has an extensive collection of books and journals relating to history of art and architecture, as well as bibliographic databases. The UL also networks a wide range of electronic resources which are listed on the UL webpage. The online catalogue, IDiscover, provides access to the records of the UL and many other University libraries, and you can request the speedy cataloguing of new acquisitions which are not yet online.

For information about joining the library see: <http://www.lib.cam.ac.uk/using-library/joining-library>

There are guided introductions to the UL's collection and facilities, as well as a full programme of user-education courses, covering both their collections and online resources. Some sessions are of general interest and are open to all readers, while others focus on specific subject areas and are aimed primarily at graduate students. For further information see: <http://training.cam.ac.uk/cul/theme/>.

Students should identify the courses most relevant to their research by consulting the website, but those which all new graduate students are encouraged to attend include:

- Library Induction.
- Library Catalogues.
- IDiscover (the UL catalogue) Hands-on.
- Introduction to electronic information resources I: accessing CUL e-services.
- Introduction to electronic information resources II: basic information searching skills.
- Introduction to electronic journals.
-

The UL administers an inter-library loan system and it can take several weeks for the requested book to arrive. It is therefore important to determine as soon as possible if you require inter-library loans, and to begin preliminary bibliographical work on an MPhil dissertation in the Michaelmas Term.

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

ARCSOC

ArcSoc is the student Architecture Society. It provides a forum for students of architecture to pursue extra-curricular 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. <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 is 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. <http://www.scroopejournal.com/>

UNIVERSITY OF CAMBRIDGE REPORTER

The Reporter appears on Wednesday each week during Full Term. It carries notices of all University business, Discussions, and Graces; Council and General Board decisions; proposals for changes in regulations for examinations; as well as brief information on awards, appointments, and job vacancies. See: <http://www.admin.cam.ac.uk/reporter/>

3.0 GRADUATE TEACHING & ADMINISTRATION: PEOPLE & POLICY

3.1 DIRECTOR & DEPUTY DIRECTOR OF GRADUATE STUDIES

The Director of Graduate Studies is Dr Minna Sunikka-Blank (mms45@cam.ac.uk) and the Deputy Director of Graduate Studies is Dr Felipe Hernández (fh285@cam.ac.uk). They are responsible for ensuring that members of your supervisory team are assigned and that necessary arrangements for academic and administrative support are available to you. They are supported by departmental and faculty graduate committees.

The Directors of Graduate Studies are a source of advice if you experience difficulties that cannot be resolved directly, and may act as intermediaries between you and your Supervisor if difficulties arise. If you experience difficulties with your Supervisor you are expected to raise these with the Director of Graduate Studies without delay.

For detailed information about the directors' role and responsibilities see the Code of Practice for Research Students:

http://www.cambridgestudents.cam.ac.uk/files/cop_m_adv_study_final_version.pdf

3.2 FACULTY GRADUATE SECRETARY

The Graduate Secretary is Mrs Claire Hogg (graduate.admin@aha.cam.ac.uk). Claire is responsible for the graduate administration of the Faculty and works with the Faculty Graduate Assistant and other administrative staff in order to realise this.

3.3 FACULTY GRADUATE ASSISTANT

The Graduate Assistant is Miss Pilar Alonso (graduate.admin@aha.cam.ac.uk). She works closely with Claire to realise graduate administration in the Faculty.

3.4 CHIEF SECRETARY OF ARCHITECTURE

The Chief Secretary for the Department is Ms Sue Luxon (sl621@cam.ac.uk). Sue coordinates all the academic activities of the Department, including course materials, examinations, servicing of Department meetings, production of material for external assessments, production of documentation for central University administration, and much more besides, as well as acting as personal assistant to the Head of Department. She is also responsible for dealing with public and student enquiries, and organising Departmental events.

3.5 PRINCIPAL SUPERVISOR

Your main Supervisor is known as your Principal Supervisor and is the person appointed by the Degree Committee to oversee and help you with your study. If your research project is interdisciplinary you may also be appointed other supervisors who may or may not be authorised to formally report on your progress. This supervisor is to help direct the student's research, advise 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.

For detailed information about your supervisor's role and responsibilities see the Code of Practice for Research Students: <http://www.cambridgestudents.cam.ac.uk/new-students/manage-your-student-information/graduate-students/code>

3.6 ADVISOR

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 Faculty Logbook.

3.7 GRADUATE REPRESENTATIVES (GRAD REPS)

At the beginning of each Michaelmas 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.

3.8 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.

3.9 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.

3.10 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.

3.11 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;
- Appointment of supervisors and examiners

3.12 BOARD OF GRADUATE STUDIES

The Board of Graduate Studies is charged with the admission, registration and approval of the University's graduate students, amongst other things. The Student Registry provides administrative support for the Board of Graduate Studies, located at 4 Mill Lane. For more information please visit the website:

<http://www.admin.cam.ac.uk/offices/gradstud/about/>

3.13 COLLEGE GRADUATE TUTOR

It is your College's responsibility 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 usually referred to as a Graduate Secretary. A guide outlining what you can expect from your College is available: <http://www.cambridgestudents.cam.ac.uk/welfare-and-wellbeing/college-tutorial-support>

3.14 THE GRADUATE UNION

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

The Graduate Union offers a thesis binding service and is the only point in the city centre where you can arrange for hard cover binding. <http://www.gradunion.cam.ac.uk/>

3.15 CODE OF PRACTICE FOR GRADUATE STUDENTS

If you are undertaking study towards a graduate qualification, it is your responsibility to ensure you understand and comply with the regulations of the University. The Code of Practice for the MPhil sets out the University's guidelines.

<http://www.admin.cam.ac.uk/students/studentregistry/current/graduate/policy/quality/copp/>

3.16 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/>

3.17 STUDENT COMPLAINTS PROCEDURE

It is important to get early advice about problems or issues as many complaints may be resolved rarely with the support, involvement or intervention of a relevant member of University staff or a College Tutor or other officer, at the 'local' level. Students wishing to pursue a matter of formal complaint are therefore encouraged in the first instance to consult, discuss the issues with, and seek the advice of: Supervisor, Advisor, Director of Graduate Studies, etc.

The Student Complaints Procedure allows a student to express dissatisfaction about the standard of service provided by the University. The 'Responsible Officer' who will respond to complaints at a local level within the Faculty of Architecture and History of Art is the Faculty Manager, Mr Andrew Bennett. He can be contacted via e-mail:

Andrew.Bennett@aha.cam.ac.uk or via phone: 01223 (3)32593.

For more information about the University's Students Complaints Procedures, please view the relevant web pages contained via the following link:

www.studentcomplaints.admin.cam.ac.uk/student-complaints

3.18 EXAMINATION REVIEW PROCEDURE

The University has robust policies in place to ensure that examination results are accurate. However, there may be circumstances where something unusual happens during the examination and you want it taken into account. The University has procedures in place to deal with this possibility.

www.studentcomplaints.admin.cam.ac.uk/examination-reviews

3.19 RESIDENCE REQUIREMENTS

Graduate students must keep a specific number of terms of residence and of research as defined by the Statutes and Ordinances. It is accepted that due to the nature of graduate study, there may be times in which you will need to be away from Cambridge.

The academic year in Cambridge is divided into three terms, Michaelmas, Lent, and Easter (see for term dates <http://www.cam.ac.uk/about-the-university/term-dates-and-calendars>). Research students are expected to be in attendance and actively working on their research between terms, except during periods of holiday agreed with their supervisor, not normally exceeding 8 weeks in a 12-month period.

<http://www.cambridgestudents.cam.ac.uk/new-students/manage-your-student-information/graduate-students/terms-study>

3.20 WHAT TO DO IF YOU NEED TO TAKE TIME OUT (INTERMISSION)

There are all kinds of reasons why you may have to take time off from your research; for example, medical reasons, caring duties, an emergency situation at home and maternity or paternity leave. It is important that you make a formal application to take time off in consultation with your Supervisor and College Graduate Tutor. You may request to intermit for a maximum period of three terms.

If you are making your application on medical grounds, you will need to include a note from your medical doctor, counsellor or your College Graduate Tutor. It is really important that you talk about any circumstances which are preventing you from working effectively with one or more of these staff from your graduate team.

Please note that it is not possible to apply for, and have agreed, retrospective terms of intermission, or to apply for intermission for the purpose of taking employment. Full information about intermission, its consequences and how to make an application is available from: <http://www.cambridgestudents.cam.ac.uk/your-course/graduate-study/your-student-status/intermission>

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

3.21 WHAT TO DO IF YOU NEED TO WORK AWAY FROM CAMBRIDGE

The University needs to be able to report the whereabouts of all its graduate students at all times. You will need to apply to work away via CamSIS if at any time during your course you plan to be away from Cambridge for more than two weeks other than for short breaks for holidays. This includes periods of fieldwork or completing any compulsory element of your course or for you to undertake work directly related to your studies. Also, you will need to apply to work away from Cambridge if you plan to return home to write up your thesis or to complete any necessary corrections. You will need to complete the Faculty's Risk Assessment Form. This needs to be uploaded to your application once it has been signed off by the Head of Department. You will need to state, on your application, the exact dates that you will be away from Cambridge. It is your responsibility to inform the Faculty Graduate Office that you have left and that you have returned. <http://www.cambridgestudents.cam.ac.uk/your-course/graduate-study/your-student-status/work-away-cambridge>

For more information on risks to your safety and the measures you need to take to minimise these risks please see <http://www.arct.cam.ac.uk/current->

[students/information-for-graduate-students-1/information-for-graduate-students/-1](#). You can also download a copy of the Faculty's Risk Assessment Form. Please do not travel unless your leave to work away has been approved by the University.

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.

Travel Insurance

You will need to show that you have adequate insurance for any period of working away unless:

- You are remaining in the UK
- You are applying to return home to write up your thesis or to undertake further work to your thesis, such as corrections.

Further details on the University's insurance scheme can be found at <http://www.admin.cam.ac.uk/offices/insurance/travel/students/bgs/index.html>

3.22 WORKING WHILE YOU STUDY

There are working restrictions that apply to all graduate students of the University. Masters students are generally expected not to work during term-time. Students should consult their Faculty and Department for further details regarding official vacation dates. For further information please see: <http://www.cambridgestudents.cam.ac.uk/course/graduate-study/your-student-status/working-while-you-study>

3.23 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: Maud2017

4.0 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.

4.1 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.

4.1.1 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.

4.1.2 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 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.

4.2 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. Please see the link.

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 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.

4.3 PRACTICE PLACEMENT

4.3.1 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.

4.3.2 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

4.3.3 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.

4.3.4 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.

4.3.5 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.

4.4 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.

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.

You will need to complete the Faculty's Risk Assessment Form. This needs to be uploaded to your application once it has been signed off by the Head of Department. You will need to state, on your application, the exact dates that you will be away from Cambridge. It is your responsibility to inform the Faculty Graduate Office that you have left and that you have returned. <http://www.cambridgestudents.cam.ac.uk/your-course/graduate-study/your-student-status/work-away-cambridge>

For more information on risks to your safety and the measures you need to take to minimise these risks please see <http://www.arct.cam.ac.uk/current-students/information-for-graduate-students-1/information-for-graduate-students/-1>. You can also download a copy of the Faculty's Risk Assessment Form.

Please do not travel unless your leave to work away has been approved by the University.

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.

Fee For The Course

This means that the University Composition Fee (UCF) will be charged during terms of working away, except 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 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 them. If 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 Faculty Fieldwork Funding. You may also be eligible to apply for the Kettle's Yard Travel Fund which is also administered by the Faculty. Information about the fieldwork funding schemes will be forwarded to all eligible students in November via email and will be invited to submit applications for both schemes by a deadline in February.

Successful applicants will be required to make use of their grants before the end of the year in question unless the Professor of Architecture waives this requirement.

For further information and application forms see: <https://www.arct.cam.ac.uk/current-students/information-for-graduate-students-1/information-for-graduate-students>

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)

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 COURSE DESCRIPTION

5.1 DESCRIPTION

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, on a topic approved by the Supervisor and approved by the Degree committee for the Faculty of Architecture and History of Art;

(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 ORAL EXAMINATION

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.

Administration: Graduate Office (graduate.admin@aha.cam.ac.uk)

Design Tutor: Aram Mooradian

5.4 PROGRAMME SPECIFICATION FOR MAUD

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.

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 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.

6.2 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 regular 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

Regular 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 Faculty 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 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 with 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 'MAUD Submission Guidance and Marking Criteria' and available on Moodle in course resources.

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 in 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 certain workshops (full information will be provided in Michaelmas Term), 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 working sessions that support their management practice and law learning and 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.

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 MONITORING YOUR PROGRESS

13.1 FACULTY LOGBOOK

Every graduate student keeps a logbook in which they record a personal programme of training each year. The logbook is also to 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 can download a copy from: <http://www.arct.cam.ac.uk/current-students/information-for-graduate-students-1/information-for-phd-students/course-documentation>

Please keep this on file (with regular backups) apart from the pages which your supervisor needs to sign, which you should in principle 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 each review during the course you will be asked to print out the complete logbook, attach the signed supervision pages, and submit it for review. It also serves as a useful repository of your research activity for your curriculum vitae, along with publications, awards and other honours achieved.

13.2 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.

13.3 FORMAL REPORTING

Supervisors submit at least one formal report each term on their students via the Cambridge Supervision Reporting System (CamCORS). Overall progress is monitored through the CamSIS reporting system.

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

13.4 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

14.0 SUBMISSIONS

14.1 SUBMISSION DATES 2017-2019

Thursday 23 Nov 2017	09.00	essay 1a - marked design review and Moodle upload
Tuesday 16 Jan 2018	12.00	essay 1b - Moodle upload of presentation script and images
Thursday 18 Jan 2018		essay 1b - oral presentations - marked
Thursday 25 Jan 2018		essay 1b - oral presentations - marked
Monday 2 Apr 2018	12.00	essay 3 – 2 x printed copies and Moodle upload
Friday 20 Apr 2018	12.00	essay 2 - pilot project submission and Moodle upload
Tuesday 9 Oct 2018	12.00	essay 4 – Moodle upload
Thursday 14 Mar 2018	12.00	thesis – 2 x printed copies and Moodle upload
Friday 14 Jun 2018	12.00	portfolio submission and Moodle upload
Week 16 Jun 2018		portfolio examining

14.2 SUBMISSION REQUIREMENTS AND MARKING CRITERIA

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).

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.

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.

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:

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 demonstrate show 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 or technical analysis and design experimentation. 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.

CLASSING AND MARKING CRITERIA FOR 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.

ESSAY 3: PILOT PROJECT:

Full project portfolio to be presented and uploaded to Moodle dropbox.

A well-developed design direction represented through drawings, diagrams and models that draws upon on-going research. The work 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.

PILOT PROJECT GUIDANCE

CONSOLIDATION

Having spent the first two terms defining the scope of your thesis project and establishing the physical and sociopolitical 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'.

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.

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.

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

TESTS

- the original matrix
- additional propositional tests, carefully annotated

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 won't 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.

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 design direction, beautifully described in a well-co-ordinated, appropriately scaled set of diagrams, drawings and models.

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 design direction.

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 direction.

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.

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 direction are not sufficiently explored; prosaic, simple errors or omissions undermining conclusions.

ESSAY 4: PROJECT IMPLEMENTATION ESSAY

Requirement: 3,000 - 5,000 words

Upload to Moodle by 12noon.

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

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.

FIELD-WORK BLOG

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 remain 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.

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:

Design Thesis (20%)

Requirement: 15,000 words (max)

Printed and bound hard copy document (2 copies) and uploaded to Moodle.

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 be 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.

Design Portfolio (40%)

Requirement: complete hardcopy of portfolio material (1 copy) presented to examination board and uploaded to Moodle.

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 below.

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.

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.

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.

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.

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)

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:

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.

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.

RUBRIC

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.

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.

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.

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 a clear architectural idea. These images will be edited and development in conversation with the course tutors throughout the final term.

PROJECT REPORT

CONTEXT

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

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 that affect your site (eg planning frameworks, material restrictions, zoning and economic designations, climate conditions and orientation)

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.

STRATEGIC PROPOSALS

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.

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.

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.**

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.

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.

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 etc.

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 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.

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.

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.

15.0 GENERAL NOTES ON SUBMISSIONS

15.1 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.

15.2 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 severe. 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.

15.3 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.

16.0 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.

17.0 BEST RESEARCH PRACTICE

17.1 RESEARCH INTEGRITY

Best practice in research requires both high quality research and academic integrity. The University supports this with clear policy, guidance and support.

Guidance on research integrity is available on the University's Research Integrity Website: <http://www.research-integrity.admin.cam.ac.uk/>

Research Students should be particularly aware of the University's Research Integrity Statement and Guidelines on Good Research Practice. A Research Integrity checklist has been provided to assist students and supervisors in addressing these issues. For further information see: <http://www.research-integrity.admin.cam.ac.uk/>

17.2 RESEARCH ETHICS

Confidential sources, either documentary or interview material, can play an important role in research into contemporary topics for which documentation is otherwise unavailable, and there may be good reasons for insisting on confidentiality or anonymity. For guidance please visit <http://www.research-integrity.admin.cam.ac.uk/research-ethics>

17.3 PLAGIARISM

Plagiarism is submitting someone else's work, ideas, or words as your own, irrespective of your intent to deceive. This means that even unintentional plagiarism through poor notetaking or inattentive referencing may be penalised. Understanding what plagiarism is, and learning techniques to avoid it, is an essential part of your academic training. For guidance please visit <http://www.plagiarism.admin.cam.ac.uk/what-plagiarism>

The University makes use of text-matching software for the purpose of plagiarism education and detection, and reserves the right to submit a candidate's work to such a service. For this purpose, candidates consent to the submission of their papers to the service and for the submitted papers to form part of the service's comparative source work database.

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

Research Office: Good Research Practice: <https://www.research-operations.admin.cam.ac.uk/>

17.4 INTELLECTUAL PROPERTY

The University's policy concerning Intellectual Property Rights can be found on the Research Office website. See: <http://www.research-operations.admin.cam.ac.uk/>
For further information please visit <http://www.cambridgestudents.cam.ac.uk/your-course/examinations/graduate-exam-information/submitting-and-examination/phd-msc-mlitt/research#ip>

17.5 COPYRIGHT

Under the Copyright, Designs and Patents Act, 1988, ownership of the copyright of unpublished dissertations and theses and their summaries rests with the author for the duration of his or her lifetime and a given number of years thereafter, unless he or she specifically transfers it to another person.

When a dissertation is submitted for examination, the University will request candidates to sign a statement acknowledging their ownership of copyright in the dissertation and asserting their right to be identified as the author of the dissertation. For further information please visit <http://www.cambridgestudents.cam.ac.uk/your-course/examinations/graduate-exam-information/submitting-and-examination/phd-msc-mlitt/research#copyright>

18.0 AFTER THE EXAMINATION

APPROVAL OF DEGREE

Following the Exam Board, your assessors' 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>

CONFERRMENT 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>

19.0 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 2018, but earlier deadlines will apply (for example if you are applying for Gates Cambridge US round). 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. For information on funding deadlines see:

<http://www.graduate.study.cam.ac.uk/finance/funding>

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 2018. No applications will be considered after this deadline.

20.0 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.

UNIVERSITY LECTURES

You may find it useful to attend lectures relevant to your research held by other University departments and faculties. Most of the University's lectures are listed on the University's Timetable, see: <https://www.timetable.cam.ac.uk/>. Whilst you may attend any lecture, it is usual to ask permission from the relevant member of staff if you may attend.

In addition to scheduled lecture courses, there are also many one-off lectures and seminar presentations held by academics and visitors throughout the University. Keep your eye out for these in your email, noticeboards and websites.
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.uis.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/>

22.0 HEALTH & WELFARE

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 do take the time to identify fire exit routes as soon as you can, 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 your 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 Manager(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 Manager (3)32593) immediately.

Outside normal hours, concerns should be reported to the University Security Control Centre on the emergency number 101 (internal) / (7)67444 (external) 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.

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 a VISITOR badge 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 (Department of History of Art) 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.

UNIVERSITY 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/>

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 Information Service (UIS) and provides a wide range of assistive technology advice, training and support enabling students with specific requirements to make effective use of information technology. <http://www.ucs.cam.ac.uk/support/assistive-technology>

CAMBRIDGE UNIVERSITY STUDENTS' UNION (CUSU)

CUSU exists to represent your interests and ensure that you have a say in your University experience. Whether you are an undergraduate or a postgraduate, every Cambridge University student is automatically a member of CUSU. CUSU works by bringing together students from all Colleges and departments in order to campaign for positive change in Cambridge. As a student you will also be represented at College level by JCRs and MCRs, as well as by elected student representatives in your faculty. See:

<http://www.cusu.co.uk/>

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/>

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/>

DENTAL SERVICE

To find a suitable NHS dental practice in Cambridge, see: <http://www.nhs.uk/Service-Search/Dentists/LocationSearch/3>

DISABILITY RESOURCE CENTRE (DRC)

The DRC provides resources for disabled students.

<http://www.admin.cam.ac.uk/univ/disability/>

The Disability Liaison Officer for the Faculty is Mrs Julia Pettman on jwp34@cam.ac.uk. Her telephone number is: 01223 332966.

DOCTORS (MEDICAL)

The University of Cambridge does not have its own medical practice, and all students are advised to register with a local general practitioner (GP) when they arrive. Your College should be able to provide a list of local practices, or you could use the NHS search facility. <http://www.nhs.uk/Pages/HomePage.aspx>

HEALTH & WELFARE 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 of the Health Protection Agency. <http://www.admin.cam.ac.uk/univ/health/>

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

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>

STAFF RESPONSIBILITIES 2017 – 2018

Chair of the Faculty Board and Degree Committee:	Professor François Penz
Secretary of the Faculty Board:	Mr Andrew Bennett
Faculty Administrator:	Mr Andrew Bennett
Faculty Administrator's Assistant:	Mrs Julia Pettman
Secretary of the Degree Committee:	Dr Emily So
Degree Committee Administrator:	Mrs Claire Hogg
Head of Department:	Professor François Penz
Department Secretary:	Ms Sue Luxon
Director of the Martin Centre:	Dr Ying Jin
Martin Centre Research Administrator:	Mrs Anita Gunadi
Martin Centre Secretary:	Mrs Beau Brady-Patel
Undergraduate Admissions Co-ordinator:	Dr Max Sternberg
First Year Co-ordinator:	Dr James Campbell
Second Year Co-ordinator:	Ms Mary Ann Steane
Third Year Co-ordinator:	Professor Koen Steemers
Third Year Case-study Co-ordinator:	Mr Mike Driver
Graduate Director:	Dr Minna Sunikka-Blank
Deputy Graduate Director:	Dr Felipe Hernández
Faculty Graduate Administrator:	Mrs Claire Hogg
Faculty Graduate Assistant:	Miss Pilar Alonso
MPhil in Architecture and Urban Studies Minna (MAUS) Course Directors:	Dr Felipe Hernández and Dr Sunikka-Blank
MPhil in Architecture and Urban Design (MAUD) Course Director:	Ms Ingrid Schröder
First Year Studio Masters:	Ms Julika Gittner, Mr James Ross, Mr Raphael Lee, and Mr Francis Fawcett

Second Year Studio Masters:	Mr Carlos Sanchez Dieguez and Tom Benton Ms Pippa Nissen and Mr Edmund Wilson Mr Doug Hodgson and Ms Colette Sheddick
Third Year Studio Masters:	Mr Eric Martin and Mr Carlos Sanchez Dieguez Mr Rod Heyes and Prisca Thielmann Mr Peter Fisher and Mr Michael Tuck
MAUD Studio Masters:	Ms Ingrid Schröder and Mr Aram Mooradian
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 Administrator:	Miss Pilar Alonso
Practice Placement Co-ordinator:	Dr James Campbell
Faculty Disability Liaison Officers:	Ms Susanne Jennings Ms Tanya Zhimbiev
Faculty Safety Officer:	Mr Alan Baldwin
Faculty Computer Officer and Head of Digital and Infrastructure Services:	Mr Stan Finney
Digital Services Curatorial Co-ordinator:	Mrs Marisa Grove
Librarians:	Ms Susanne Jennings Ms Tanya Zhimbiev
Library Assistant:	Miss Sophie Fletcher
Chief Accounts Clerk:	Mr Neil Mayo
Faculty Receptionist:	Miss Alice Cuttriss
Workshop Supervisor:	Mr Clive Tubb

Chief Custodian:
Custodian's Assistant

Mr Alan Baldwin
Mr Craig Baldwin

GRADUATE HANDBOOK

An electronic version of this Handbook is available on [Moodle](#).

Please email the Faculty Graduate Office on: graduate.admin@aha.cam.ac.uk if you have any comments or notice any errors in this handbook – thank you very much.