TAUGHT MPHIL IN ARCHITECTURE AND URBAN DESIGN
(PROJECTIVE CITIES)

PROGRAMME GUIDE 2016/17
ONLINE VERSION

TAUGHT MASTER OF PHILOSOPHY IN ARCHITECTURE AND URBAN DESIGN
PROJECTIVE CITIES
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CONTENTS

1   INTRODUCTION

The city in the twenty-first century is witness to fundamental changes in its form, organisation, and structure, whose multi-scalar complexity can no longer be comprehended in isolation or through the functional separation of planning, urban design, and architecture. This fundamentally challenges the conventional practices and theories of architecture and urbanism, and the task for urban thinkers and practitioners alike is to reconceptualise the city and our roles as designers.

In response, **Projective Cities** provides a forum for meaningful speculations on the contemporary city and prepares students for practice and independent research through a rigorous methodological framework.

Projective Cities proposes architectural design as a precondition to the conception, realisation, and subversion of urban plans.

Projective Cities recognises architecture and the city as a collective form of knowledge shaped by cultural, social, political, and economic contexts.

Projective Cities specifically raises the *question of what kind of project and research arises from architecture and architectural urbanism*. It sets out *to define the status and methods of design research*. This is understood both as an intellectual problem, exploring the relationship between theory and design for knowledge production and the discipline, as well as a practical problem, of the way that design research can affect practice.

The ambitions of **Projective Cities** are framed by the following methodological and pedagogical propositions through which our research is clarified:

- That the contemporary city can be read as an architectural project and the city as a projection of the possibilities of architecture.
- That typal and typological are complementary disciplinary frameworks and conceptual modes of thinking in which reason acquires a critical and conjectural structure.
- That the urban plan and its cultural, social, political, historical, and economic contexts are defined by architectural design operative at different scales.
- That architectural and urban design are intelligible as formal and theoretical products of disciplinary activity as well as the collective formal outcome of socio-political forces.
- That design and research activities are inseparable in architecture and urbanism, and that knowledge production (theory) and formal production (practice) are methodologically linked.

Architecture and urbanism are symbiotic modes of enquiry driven by relevance and agency within a field and not novelty for their own sake. *This field is defined in terms of a series of distinct diagrams that are always social and spatial*.

In the following, this document sets out the structure and content of **Projective Cities**. It outlines the teaching and learning strategies, the assessment procedures, and resources. The *Programme Guide* is to be read in conjunction with the current versions of the *AA School Academic Regulations* and *AA Student Handbook.*

2   PROGRAMME SPECIFICATION

Programme Name: Taught MPhil in Architecture and Urban Design (Projective Cities)
Degree Award: MPhil in Architecture and Urban Design
Teaching Institution: Architectural Association School of Architecture (AA)
Duration of Programme: 20 months full-time
External Examiner: New appointment in 2016

The AA is an Approved Institution and Affiliated Research Centre of The Open University (OU), UK. All taught graduate degrees at the AA are validated by the OU. The OU is the awarding body for research degrees at the AA.

Programme Requirements
Entry into the programme is open to candidates with a four- or five-year degree in architecture (BArch, Diploma or equivalent degree).

A total of 360 credits are required to qualify for the MPhil in Architecture and Urban Design degree. 240 credits at the Framework for Higher Education Qualifications (FHEQ) Level 7 are gained by completing the taught MPhil programme at the AA. 120 credits at FHEQ Level 6 are achieved by prior learning through formal education, which is assessed at the application stage and forms an entry requirement to the programme.[1] Previous grades are not considered in the final MPhil degree mark.

Credits are given on the basis of 1 credit for 10 'notional' hours of learning.[2] Coursework assessed for the degree is assigned by academic term, but extends into the vacation periods. The credits in the programme are distributed as shown below.

PRIOR LEARNING		Credits	% of Final Degree Mark
1 Year 30 Weeks	Final previous degree project(s) and/or paper(s)	120	0.0%
	TOTAL (FHEQ Level 6)	**120**	**0.0%**

PROJECTIVE CITIES				Credits	% of Final Degree Mark
YEAR 1	TAUGHT PHASE	**Autumn Term 1** 11 Weeks	Seminar 1, Studio 1, Academic Writing 1	36	15%
		Spring Term 2 10 Weeks	Seminar 2, Studio 2, Academic Writing 2	36	15%
		Summer Term 3 9 Weeks	Thesis-Studio (incl Seminar), Academic Writing 3	24	10%
			Subtotal Taught Phase	**96**	**40%**
YEAR 2	RESEARCH PHASE	**Autumn Term 4** 12 Weeks	Dissertation	144	60%
		Spring Term 5 18 Weeks			
			Subtotal Research Phase	**144**	**60%**
		60 Weeks	**TOTAL** (FHEQ Level 7)	**240**	**100%**

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[1] Entry to the programme is conditional to students demonstrating their academic ability and competence by giving evidence of final degree project(s) and/or paper(s). See section **5 Prior Learning** for further details.
[2] Notional hours only indicate the time required by a typical student to achieve the learning outcomes and includes all forms of learning (formal contact, independent learning, and assessment activities).

3   PROGRAMME STRUCTURE

The Taught MPhil in Architecture and Urban Design (Projective Cities) is part of the AA Graduate School consisting of 12 postgraduate programmes offering advanced studies in one of the world's most dynamic learning environments. Projective Cities is a 20 months full-time postgraduate programme. On its successful completion, candidates are awarded the degree MPhil in Architecture and Urban Design.

Projective Cities is divided into a Taught and Research Year. During Year 1, the programme follows the AA's trimesters and is organised around seminar courses, design studios, and workshops (Term 1 and Term 2), which prepare students for the formulation of a Dissertation Proposal during the Thesis-Studio (Term 3). Year 2 consists of two longer terms (Term 4 and 5) in which students under close supervision by programme staff develop their individual designed-and-written Dissertation, which is started with the Dissertation Proposal in Term 3 of Year 1.

3.1   Year 1: Taught Phase

During Year 1, integrated design studios and computational workshops, seminars, and academic writing courses are the core modules providing students with the technical skills and knowledge of research methodologies and practices necessary to formulate and complete an independent research project. While design studios and seminars train analytical research skills and methods, students learn in complementary workshops the practical skills required for design research.

Design Studios and Computational Workshops
The two design studios, Studio 1: 'Analysis of Architecture' (Term 1) and Studio 2: 'Architectural Urbanism' (Term 2), introduce the pedagogy of the programme and provide students with the methodologies, concepts, and means to analyse architectural case studies and urban plans. The studios are supported by integrated computational workshops that teach and exercise technical and analytical skills.

Assessment of design studios is through submitted reports, but also considers the progress made during regular tutorials and presentations.

Seminar Courses and Academic Writing Course
Related to the design studios, Seminar 1: 'Architectural Theories and Design Methods' and Seminar 2: 'Theories of the City' examine the relationships between theory and practice and architectural and urban scales. They discuss the histories, theories, and practices of architectural and urban design through historical and conceptual frameworks or methodologies. Complementary to the seminars, a weekly academic writing course introduces students to the conventions of academic writing and provides shorter writing exercises in preparation for a longer written piece such as an essay.

Assessment of seminar courses is through submitted essays (4,000 words), but also considers students' seminar presentations and participation. The academic writing course is assessed through submissions of written pieces of varying length (1,000-2,000 words).

Thesis-Studio
The Thesis-Studio in the final Term 3 of Year 1, is a combined design studio and seminar course. Building on the different methodologies of critical analysis from the first two terms, students define their research interest. This is developed into a formal research enquiry and

topic, and the Dissertation Proposal, which marks the beginning of the Dissertation project and Research Phase, which is continued in Year 2 of the programme.

The Thesis-Studio is assessed through the Dissertation Proposal – submitted at the end of Term 3 and includes written and designed elements that frame the theoretical and design research of the Dissertation – but also in parts through the final Dissertation, which is submitted at the end of the programme.

Successful completion of Year 1 and all its modules is a condition to progress to Year 2.

3.2   Year 2: Research Phase

The start of Year 2 corresponds to the beginning of the next academic year at the AA. Year 2 is dedicated to the development of the designed and written Dissertation. Throughout the year, students are closely guided by their personal dissertation supervisor(s) and have access to other programme staff and external consultants for further or specialist advice as needed and agreed with the Programme Director.

A final Dissertation, consisting of a comprehensive design and fully integrated written research (15,000 words) is submitted at the end of Year 2. The dissertation accounts for 60% of the final degree mark.

3.3   Programme Summary: Credits and Assessed Work

The course credits and assessed work are listed below for each term and phase.[3] The hourly breakdown is indicative only, with the proportion of 'contact hours' and 'independent learning' approximately 20% to 80% respectively, but varying depending on a student's need and ability.[4] The '% Total' refers to the final degree mark for the MPhil in Architecture and Urban Design.

			Module	Hours	Credits	% Total	Assessed Work
YEAR 1	AUTUMN TERM 1	TAUGHT PHASE	**Studio 1: Analysis of Architecture** Contact time Independent learning	160 25 135	16	6.667%	Studio Report
			Seminar 1: Architectural Theories and Design Methods Contact time Independent learning	160 30 130	16	6.667%	Essay (4,000 words)
			Academic Writing 1 Contact time Independent learning	40 15 25	4	1.667%	Paper (ca. 1,200 words)
	SPRING TERM 2		**Studio 2: Architectural Urbanism** Contact time Independent learning	160 25 135	16	6.667%	Studio Report
			Seminar 2: Theories of the City Contact time Independent learning	160 30 130	16	6.667%	Essay (4,000 words)
			Academic Writing 2 Contact time Independent learning	40 15 25	4	1.667%	Literature Review (ca. 2,000 words)
	SUMMER TERM 3		**Thesis-Studio: Diagrams of the City** Contact time Independent learning	200 55 145	20	8.334%	Dissertation Proposal (incl. essay and design proposals)
			Academic Writing 3 Contact time Independent learning	40 15 25	4	1.667%	Abstract (ca. 1,000 words)
				960	**96**	**40%**	**Total Taught Phase**
YEAR 2	AUTUMN TERM 4	RESEARCH PHASE	**Dissertation** Contact time Independent learning	1,440 108 1,332	144	60%	Dissertation (incl. design proposals and writing of 15,000 words)
	SPRING TERM 5						
				1,440	**144**	**60%**	**Total Research Phase**
				2,400	**240**	**100%**	**Total Programme**

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[3] Not included in the matrix are the 120 study credits at FHEQ Level 6 given for prior learning, see **5 Prior Learning** section for details.

[4] Contact hours generally mean formal contact in individual or group teaching sessions, but include informal opportunities of exchange to discuss study related subjects with teaching staff (via email, during study trips, etc.). Independent learning means all the remaining study related activities and make up the required remaining notional hours of learning. Their balance varies between the modules, with studios having a higher ratio of individual tutorials while seminars are predominantly based on group teaching.

4   AIMS AND LEARNING OUTCOMES

The MPhil in Architecture and Urban Design is a taught research-based degree that prepares students for independent research. The programme expects candidates to make an original contribution to knowledge in the field of architecture and urban design. Projective Cities is conceived as a stand-alone degree, but training in research methods and thesis work offers students a structured way into a PhD.

4.1   Programme Aims and Outcomes

The programme provides subject-specific and generic knowledge and skills with the aim to enable students to conduct independent research in both the disciplines of architecture and urban design. This knowledge and understanding includes that of their histories and theories, the skills required for designing at various stages and scales, and the methods necessary to complete a substantial written and designed Dissertation.

A   Subject-specific Attributes
Graduates of the programme are expected to have demonstrated:

A1   a systematic and in-depth knowledge and understanding of the disciplines of architecture and urban design informed by current scholarship, research, and practice, including a critical awareness of current issues and developments in the field;

A2   a comprehensive understanding and ability to use a range of techniques and research methods applicable to their own research or advanced scholarship, including the critical use of the case study method in analysis and design and diagramming techniques;

A3   a conceptual understanding enabling them to evaluate critically current research and advanced scholarship in the discipline;

A4   a conceptual understanding enabling them to evaluate methodologies and develop critiques of them and, where appropriate, to propose new hypotheses;

A5   originality in the application of knowledge, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the disciplines of architecture and urban design, in particular through a synthesis of written and design research; and

A6   the ability to study independently and complete a substantial research that includes written and design research.

Teaching and Learning Methods
The required knowledge and understanding is acquired through the seminar courses, design studios, and academic writing courses. Intellectual and research skills are developed throughout the programme, in particular the seminar courses and the Dissertation, while the design studios present opportunities to develop knowledge and understanding in an analytical design context.

Individual research, presentations, written essays and, in particular, the Dissertation Proposal, encourages students to make critical and analytical observations and formulate hypotheses.

Students are introduced to research methods, academic writing throughout the programme. An initial comprehensive reading list is provided at the start of the course (see Appendix 1), which is supplemented by guidance on reading in the seminars and supervision as relevant. Research methods, techniques, and analytical skills are developed through all coursework.

Students benefit from continuous support and regular feedback sessions in individual and group tutorials throughout the programme to assist, direct, and monitor progress.

Assessment
The primary assessment of knowledge and understanding is through submitted coursework, but also through a combination of workshop exercises and seminar presentations. All assessment methods (essays, design reports, seminar papers, and the Dissertation) place great emphasis on a student's ability to demonstrate research skills, critical and conceptual understanding, originality, and methodological rigour.

B   Generic Attributes
On successful completion of the programme, graduates are expected to be able to:

B1   use initiative and take responsibility; act autonomously in planning and implementing tasks;
B2   deal with complex issues and problems systematically, creatively, and independently; make sound judgements in the absence of complete data or information;
B3   have the ability to continue to learn independently and to develop professionally; and pursue further research where appropriate; and
B4   communicate effectively, with colleagues and a wider audience, in a variety of media.

Teaching and Learning Methods
The course requires students to take responsibility in planning their own research and provides regular opportunities to present their work through visual, written, and oral means. Through the coursework, students develop independently and systematically how to frame concepts, techniques, and ideas in creative and rigorous ways. Hereby regular feedback is provided in the form of tutorials, submission assessments, or review reports.

Assessment
Effective development and communication of analysis, design concepts, and research speculations and findings are important criteria in all areas of a student's work and continuously assessed at all stages. Time management, organisation, and skills to work individually or with others are generally reflected in the quality of submitted coursework.

4.2　Curriculum Map

The Curriculum Map below shows how learning outcomes are deployed across the programme. The map relates the delivery and assessment of learning outcomes to the different inputs and outputs of each module, identified in terms of their delivery (light grey shading) and assessment (dark grey shading).[5]

PROJECTIVE CITIES	Subject-specific Attributes						Generic Attributes			
	A1	A2	A3	A4	A5	A6	B1	B2	B3	B4
Studio 1	░	▓		▓		░	▓	░	░	▓
Seminar 1	░	░	▓	▓	░	░	░	░	░	▓
Academic Writing 1		▓		░						░
Studio 2	░	▓		▓		░	▓	▓	░	▓
Seminar 2	░	░	▓	▓	░	░	░	░	░	▓
Academic Writing 2		▓		░	░					░
Thesis-Studio	▓	▓	▓	▓	▓	░	▓	▓	▓	▓
Academic Writing 3		▓								░
Dissertation	▓	▓	▓	▓	▓	▓	▓	▓	▓	▓

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[5] For details on the Curriculum Map for prior learning, see section **5 Prior Learning**.

5   PRIOR LEARNING

To enter the Taught MPhil in Architecture and Urban Design (Projective Cities), students have to provide evidence of their previous degree project(s) and paper(s), as well as a formal transcript of their academic performance.

This is assessed on application to the programme to determine the comparability of previous degree studies to 120 study credits at FHEQ Level 6 (equivalent to 1,200 notional study hours and 30 weeks). A full year of study at, for example, BArch, Diploma or equivalent degree level will usually satisfy this requirement. Non-academic, professional or employment-based prior learning is not considered when determining these credits.

Previous credits and achieved grades form the basis of assessment, with credits treated equivalent to a credit transfer. The grades from the previous degree are not part of the final MPhil degree mark.

PRIOR LEARNING CREDITS			
Term/Period	**Weeks**	**Credits**	**% of Degree**
Minimum entry requirement: 1 year full-time studies at degree level	30 weeks	120 credits	0.0 %
Total	**30 weeks**	**(FHEQ Level 6) 120 credits**	**0.0 %**

The Curriculum Map below shows indicative how learning outcomes are assessed for previous learning. A light grey shade identifies expected delivery and a dark grey shade assessment of learning outcomes.[6]

PRIOR LEARNING	Subject-specific Attributes						Generic Attributes			
	A1	**A2**	**A3**	**A4**	**A5**	**A6**	**B1**	**B2**	**B3**	**B4**
Previous Degree Course										

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[6] For further details on learning outcomes refer to section **4. Aims and Learning Outcomes.**

6   TEACHING AND LEARNING STRATEGIES

The programme's seminar courses, design studios, computational workshops and academic writing courses are thematically and pedagogically related, providing students with the necessary information, knowledge, skills, and guidance to undertake the required project work and complete the programme.

Prior Learning
Students are expected to have previously gained basic academic abilities and levels of competency that allow them to fully engage with the programme. Familiarity with teaching and learning methods common to design studios and seminar courses is a prerequisite on which the pedagogy of the programme builds.

Seminar Courses
The pedagogical aim of the seminar courses is to provide students with a knowledge and understanding of architectural and urban histories and theories and to develop their intellectual and research skills. A particular focus is given to the fields of knowledge that define design research in architecture and urban design.

All seminars have a common structure and method, with appropriate minor variation in delivery during each term of Year 1. Each session takes up an entire morning or afternoon. A typical session consists of a lecture or seminar by the instructor, presentations by students, and group discussions. Students are asked to read preparatory or follow up material, and make short oral or written individual presentations.

Each seminar course has a written submission (4,000 words). The seminars are supported by academic writing courses as well as individual and group tutorials to aid students in their essay development. Students present an essay outline and submit a draft prior to the final submission.

All seminars are open to members of the AA.

Academic Writing Course
The aim of the academic writing courses is to teach and exercise academic writing conventions and general writing skills, preparing students for longer written submissions.

The courses are organised as seminars, writing workshops, and individual tutorials. Seminars discuss the structure and purpose of writing, as well as academic conventions, while workshops provide writing exercises and direct feedback.

Each course is assessed through several short written pieces of up to 2,000 words, with students provided with feedback on several drafts prior to submission.

Design Studios and Skills Workshops
The aim of the design studios is to provide students with a knowledge and understanding of architectural and urban design practices and to develop their analytical rigour and creativity through case study research and small design exercises. The design studios are complemented by computational workshops to develop the technical skills to draw, model, and analyse architecture and urban design at an advanced level.

Students work in small groups or individually as assigned at the beginning of each exercise. They document their progress for individual tutorials each week (at least twice a week) and

regularly present to their peers, programme staff, and external reviewers.

The work is compiled and submitted at the end of each term in a studio report for assessment. Submissions are based on graphical, visual, and physical work (diagrams, drawings, collages, models etc.) as appropriate. The studio reports include concise writing and analysis of relevant projects, theories, and histories to clearly establish the context and framing of the studies, thereby directly linking to the seminar courses.

Thesis-Studio
The Thesis-Studio combines the teaching and learning strategies of the design studios and seminar courses. Its aim is to provide students with the knowledge and understanding to formulate an independent research and design agenda. Throughout the Thesis-Studio, seminars and studio tutorials aid students to define their research enquiry.

At the end of the Thesis-Studio, students present their Dissertation Proposal in a formal review with programme staff and invited external reviewers for final comments prior to submission. The submission consists of an integrated written portion (equivalent to an essay), an illustrated research dossier (equivalent to a studio report), and preliminary design proposals. The Dissertation Proposal is to clearly frame the planned research by providing: a problem definition, research aims, discussion of relevant literature and case studies, research methodology, a plan of execution, and preliminary design briefs and proposals.

During the Thesis-Studio, the Taught Phase and Research Phase overlap, with students beginning work on their Dissertation.

Dissertation
The aim of the designed and written Dissertation is to provide students with an opportunity to conduct a substantial, original, and independent research project. The Dissertation represents 60% of the total credits for the MPhil degree and reflects on the programme's areas of research and a student's personal interests, background, special skills, and knowledge.

Dissertation supervision is in principle through two programme staff members or assigned by agreement with the Programme Director. Students are able to meet their personal supervisor(s) at least twice a week for advice and guidance. In addition, students can seek direction from other programme staff or external expert consultants as needed.

Supervision and progress monitoring of students during the Dissertation takes place through the following formats:

Twice a week: Individual tutorials with supervisor(s).
Once a month: Dissertation Forum in which all students of a cohort present and discuss
                           their research.
Once a term: Internal progress review with programme staff.

In addition, there is a Final Design Review (beginning of Term 5) and a Final Presentation (end of Term 5) with invited critics. Students receive written feedback on these two reviews, as well as oral feedback in tutorials prior to submission of the Dissertation.

The minimum requirement to qualify for the MPhil degree is the submission of a designed-and-written Dissertation that consist of comprehensive design proposals at architectural and urban scales and integrated written research consisting of 15,000 words. The Dissertation is to demonstrate academic rigour and originality.

Tutorials
Within all modules, the progress of students is monitored and assisted through regular weekly individual and group tutorials. The modules have appointed tutors who are available at scheduled times. However, teaching staff are available for additional tutorials if necessary.

Project Presentations and Reviews
Individual and group presentations are regular events and part of all modules. Their aim is to develop presentation skills, but also serve as a means to monitor progress by staff as well as between peers.

Student Feedback
Feedback is essential for the continued development, improvement, and updating of the course. Student feedback on the programme's structure, content, delivery, and methodology is welcomed at any time. A formal and minuted feedback meeting with programme staff and students takes place at the beginning of Term 2. In addition, students are issued with an anonymous Programme Evaluation Form before submitting their Dissertation.

Study Trips and Special Events
Study trips involve visits to buildings and cities of interest, meetings with designer, experts, and researchers outside the School. Special events, such as symposia or reviews with other students, depend on the topics and interests of the on-going research agendas.

7   ASSESSMENT PROCEDURES

Students are continually assessed through tutorials, presentations, and reviews, as well as through their participation and contribution in the taught modules. The formally assessed works are essays, studio reports, academic writing submissions, the Dissertation Proposal, and the Dissertation. Assessed work is submitted to the Graduate School Coordinator at agreed dates and times.

All coursework is marked by two internal assessors. Their marks are averaged to establish a moderated mark for each graded submission. Where the result of the assessment calculation creates a mark of 0.5% or greater, this will be rounded up to the next full percentage point (e.g. 69.5% is rounded to 70). Where the calculation creates a mark below 0.5% this will be rounded down to the next full percentage point (e.g. 69.4% is rounded to 69%). For the purposes of rounding up or down, only the first decimal place is used. Written reports and grades are given to the students through the Graduate School Office, and further informal feedback is given during tutorials.

The Examination Board makes the final decision on submitted work. The Examination Board's decisions concerning the award of degrees are final. The board includes the course's staff and the appointed External Examiner(s). The Examination Board's decisions are reported and confirmed by the Joint Assessment Board, who pass them on to the Graduate School's Management Committee (GMC). The GMC then reports the results to the OU and request the OU to award the degree. Students are notified of the results by the Registrar's Office (Graduate School Coordinator).

7.1   Assessment Criteria and Grading

The assessment of submitted work is based on the following overall assessment criteria in addition to specific ones given for each module.[7] The degree MPhil in Architecture and Urban Design is awarded to students who have demonstrated:

- A systematic understanding of knowledge, and a critical awareness of current problems and insights at, or informed by, the forefront of the architectural and urban design disciplines and their practices.
- A comprehensive understanding of techniques applicable to their own research or advanced scholarship.
- Originality in the application of knowledge, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline; how the boundaries of knowledge are advanced through research.
- Conceptual understanding that enables them:
- to evaluate critically current research and advanced scholarship in the discipline; and
- to evaluate methodologies and develop critiques of them and to propose new hypotheses.

The coursework is marked numerically on a percentage scale. The grades are given on the basis of the assessment criteria above and the relevant syllabus for each module.

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[7] The overall assessment criteria are based on the descriptor for level 7 master's degree in the QAA's *Master's Degree Characteristics, March 2010.*

GRADING		
Mark	**Grade**	**Performance**
70% or above	A	*Distinction* Outstanding work with only marginal mistakes or shortcomings.
65–69%	B+	*High Pass* Some mistakes or shortcomings of the work, but overall still very good.
60–64%	B	*Good Pass* Above average work with some mistakes or shortcomings.
57–59%	C+	*Satisfactory Pass* Sound work, but with some basic mistakes or shortcomings.
54–56%	C	*Adequate Pass* An average piece of work, clearly showing some deficiencies.
50–53%	D	*Low Pass* The work fulfils the minimum criteria.
49% or below	F	*Fail*

To qualify for the degree MPhil in Architecture and Urban Design, students must attain the 50% threshold mark on both the course work average and the Dissertation. The overall final mark is calculated as the weighted average of all submitted work. All grades attained by students are kept on records in the AA School's database, and are available for transcripts, but do not appear on the certificates.

Students who fail to attain a pass mark of 50% for any coursework will be allowed to resubmit only once. Passing of all coursework in Year 1 is a condition to proceed into Year 2. Failed Dissertations can only be resubmitted to the Examination Board of the following academic year. All resubmissions will be subjected to grade capping at 50%. **Failure to pass any resubmission will lead to immediate disqualification from the degree.**

In cases where there are no accepted mitigating circumstances and where coursework is submitted late, marks will be deducted. Any element of assessed work submitted up to seven days after the deadline will be marked and 10 marks (on a scale of 100) will be deducted for that element, for each calendar day of lateness incurred. Any piece of work submitted 7 or more days after the deadline without accepted mitigating circumstances will not be assessed and assigned a mark of 0.

Failure to attend at least 80% of the activities of a module without mitigating circumstances will result in a student failing the module and in repeated cases the programme.

The Masters of Philosophy is awarded 'with Distinction' when the overall final mark is a minimum of 70%.

The exit award of an AA Graduate Diploma in Architecture and Urban Design is available in case of students that have to abandon the course for other reasons than failure or expulsion and have completed at least half of the credits for the course.

7.2   Extenuating Circumstances

A student who is unable to attend or complete a formal assessment component or who feels that their performance would be seriously impaired by extenuating circumstances may submit a deferral request.

Students are responsible for ensuring that the course director is notified of any extenuating circumstances at the time they occur and for supplying supporting documentation not later than 7 days after the deadline for the corresponding assessment component.

Extenuating circumstances have to be agreed by the course director and ratified by the GMC, in which case the student will be given the opportunity to take the affected assessment(s) as if for the first time and without any capping.

7.3   Academic Misconduct

Academic misconduct is defined as improper activity or behaviour by a student which may give that student, or another student, an unpermitted academic advantage in a summative assessment. The most serious examples of misconduct are plagiarism and student substitution.

Plagiarism, 'the action or practice of taking someone else's work, idea, etc., and passing it off as one's own; literary theft' will be penalised.[8] If plagiarism occurs unknowingly, students will be asked to resubmit the work. In cases were plagiarism is intended to deceive, penalties include: removal from the School without right of resubmission; suspension from registration at the School or in particular courses for such period as it thinks fit; denial of credit or partial credit in any module; and an official letter of warning (see *AA School Academic Regulations*).

Plagiarism is usually avoided by citing the sources, but includes:
- Submitting someone else's work as your own;
- copying and using words or ideas from someone else without giving credit;
- failing to put a quotation in quotation marks;
- giving incorrect information about the source of a quotation;
- changing words but copying the sentence structure of a source without giving credit;
- copying so many words or ideas from a source that it makes up the majority of your work, whether a credit has been given or not.

See Appendix 4 for recommended referencing or use www.citethemrightonline.com, available online through the AA. Essays and the Dissertation are subject to submission to Turnitin, an internet-based service to check for unoriginal content.

7.4   Appeals and Complaints

The formal procedure for appealing a decision and for registering a complaint is laid out in the current version of the *AA School Academic Regulations*. Any complaints that cannot be dealt with informally by the programme staff must be lodged with the Registrar.

Students may appeal against the result of an assessment or submission on one of the following grounds: that there were special circumstances affecting the student's performance such as illness or close family bereavement; that there is evidence of procedural irregularity in the conduct of the examination; or that there is evidence of unfair or improper assessment on the part of one or more of the examiners.

A complaint is an expression of dissatisfaction with a service provided or the lack of a service for which the AA School is responsible and which impacts directly and substantively on the student's programme of study. It must relate to services that students were led to believe would be provided by the AA School.

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[8] "Plagiarism, n.". OED Online. June 2011. Oxford University Press. 10 September 2011 <http://www.oed.com/view/Entry/144939>.

7.5   Submission and Resubmission Map

All submissions are to be made to the Graduate School Administration Office at the time and day agreed with the teaching staff.

YEAR 1			
Term	**Week**	**Submission**	**Resubmission**
Autumn Term 1 (11 Weeks)	Week 6	**Academic Writing 1**	
	Week 11	Seminar 1 Essay (outline)	
Christmas Break	Week 1	**Studio 1 Report**	
	Week 3	Seminar 1 Essay (draft)	
	Week 4	**Seminar 1 Essay**	
Spring Term 2 (10 Weeks)	Week 6	**Academic Writing 2**	
	Week 10	Seminar 2 Essay (outline)	25 August 2017
Easter Break	Week 1	**Studio 2 Report**	
	Week 3	Seminar 2 Essay (draft)	
	Week 5	**Seminar 2 Essay**	
Summer Term 3 (9 Weeks)	Week 6	**Academic Writing 3**	
Summer Break	Week 1	Dissertation Proposal (final draft)	
	Week 2	**Dissertation Proposal**	

YEAR 2			
Term	**Week**	**Submission**	**Resubmission**
Autumn Term 4 (12 Weeks)	Week 11	Dissertation Progress Review (Design review)	
Spring Term 5 (18 Weeks)	Week 11	Dissertation Progress Review (Thesis review)	Following academic year (2018)
	Week 18	**Dissertation**	

8   COURSE DESCRIPTIONS

The programme courses are structured to prepare students to complete a substantial and independent research project. The general focus in Term 1 is on architecture, in Term 2 on urban plans, and in Term 3 and the Dissertation on multi-scalar relationships by which architecture and the city are defined.

The field of interest of Projective Cities is the contemporary city and related questions of design-research. This interest includes amongst others the specific contexts that shape them politically, governmentally, culturally, socially, spatially, infrastructurally, territorially, and economically.

Through the studios and seminars, a number of concepts and propositions key to the pedagogy and methodology of the programme are explored: Architecture's modern disciplinary knowledge principally originates from the abstractions afforded by typal reasoning, a primarily conceptual and systematic thinking, and typological reasoning, the diagrammatic and analytical resolution of formal models. They together constitute the collective knowledge and forms that underlie the discipline of architecture. Essential to making this typo–diagrammatic knowledge available to the multi–scalar city is the premise that architecture does not only exist as a specific object at one scale, but as a generic possibility at many scales. If urbanity then can be said to emerge from the synthesis of *fundamental types* – buildings and urban armatures critical to a city's formation – type can be defined as a specific spatial, socio–cultural and political product that as much derives from the city as it organises its idea, whereas typology enables the translation of generic into specific practice–driven and structural solutions. Therefore, both type and typology are interrelated and necessary to conceptualise, design, and manage an urban plan, suggesting the importance of the concurrent reading of the city at different scales. With this, an analysis of the common organisational and structural diagrams of type, its *formative diagrams*, becomes critical to make typology translatable and operative to design. The methodology of typal and typological reasoning, once extended to the scales of the city, can be termed *architectural urbanism*. Its pursuit is the definition of diagrams that are both social and spatial.

The following sections describe the programme modules and detail the submissions, credits, aims, learning outcomes, and assessment criteria.

8.1   STUDIO 1: Analysis of Architecture

Each cohort of Projective Cities examines a common theme as the starting point for individual research agendas. The current theme is the Architecture of Education and Knowledge. The political and economic dimensions of education and knowledge disclose common and conflicting ambitions. These conflicts between regions, between cities, and between inhabitants, point to the interrelated scales through which education and the city are conceptualised: the scale of architecture, its specificity and typological analysis, the urban scale, its configuration, limits, and centralities but also the political and socio-economic realities that organise it, the national scale and the establishment of a citizenry, and the regional scale and its economic and geopolitical realities. The Architecture of Education and Knowledge therefore opens up a discussion of how the urban can be understood through specific architecture and its design, and how its effect as an urban armature is not only of spatial importance, but equally organised by larger political and social discourses.

A. Studio Structure

Studio 1 is structured around a number of related analytical studies and begins with the definition of a preliminary research interest that frames the individual work by students during the Taught Year 1.

1. Field of Interest and Enquiry
The studio starts with students determining an area of interest that must be related, even if laterally, to the larger discussion of the Architecture of Education and Knowledge. Students are therefore asked to first:

• Define an area of interest and find relevant documents or objects in an archive or collection.
• Decide which specific group of educational or knowledge building types to study and a socio-cultural or political context for the research.
• Compile a list of at least 6 architectural built or unbuilt case studies that are chosen from the selected group of building types.

2. Architecture's Formative Diagrams
The chosen case studies are to be described and analysed through drawings. The analysis of building types and their formative diagrams requires the study of common shared traits by recognising organisational and structural repetitions or exceptions that define their typicality both in a formal sense and their socio-cultural meaning. The commonalities and transformations evident in a particular group of building types are compared as a series of descriptive and analytical diagrams that convey a building type's collective form, structure, organisation, and construction (often only clearly recognisable through their development over time). In architecture, typology is closely connected to the functions of the diagram, and this is explored in the following.

For the abstraction of *formative diagrams*, students will first redraw the projects. Consideration should be given to the typical unit, e.g. classroom or modular units, and their interior definition by furniture, pupil-teacher relations, teaching and classroom regimes, production modes, and forms of knowledge exchange, but also the relevance of outdoor spaces, shared and common spaces, and spaces other than the typical units.

Projective Cities 2016/17   Architectural Association Graduate School

3. Comparative Analysis
Following the abstraction of the *formative diagrams*, matrices comparing the precedents can be drawn to define shared traits and structures that characterised the studied group of building types.

4. Conclusion 1: Historical and Structural Analysis
Although precedents are often understood as historical, the studio considers the inevitable transformation of current typological models within its context and in relation to the contemporary city. The previously derived comparative matrices are meant to assist in drawing these analytical and in parts speculative conclusions.

The analysed case studies, representing certain moments in the transformation of building types, should be contextualised by framing them within a comparative history. This history, a very brief survey made up of diagrams, photographs, drawings, and text, maps out the emergence and development of the chosen building type and should be part of the conclusions. Questions to be considered, for example, are the definition of generic room sizes, and how the social diagram of education or knowledge change (e.g. from home schooling to formal school buildings, or from specific university buildings to generic office plans). At the same time, although being a general history, ideas of what kind of urban question this potentially raises should be outlined.

5. Conclusion 2: Design Exercise
Based on the studied type, the identified formative diagrams, and typological transformations, a short design exercise is to be proposed by each student.

D. Course Specification

Tutors:	Sam Jacoby, Platon Issaias, and Workshop Consultant
Submissions:	Studio Report (illustrations, drawings, and writing)
Credits:	16

Aims and Learning Outcomes:
Familiarisation with the case study method and concepts of *fundamental type* and *formative diagrams*. Development of descriptive and analytical diagrams.

On completion of this design studio and workshops, students are expected to:
A2   have a comprehensive understanding and ability to use a range of techniques and research methods applicable to their own research or advanced scholarship, including the critical use of the case study method in analysis and design and diagramming techniques;
A4   have a conceptual understanding enabling them to evaluate methodologies and develop critiques of them;
B1   use initiative and take responsibility; and
B4   communicate effectively, with colleagues and a wider audience, in a variety of media.

Assessment Criteria:
The Studio Report assessment is based on:

•   The ability to critically analyse, interpret, compare, and generalise case studies.
•   The depth of understanding disciplinary knowledge and design research techniques in architecture.

- Competence in architectural modes of representations and productions.
- Originality and rigour in developing a design brief and proposal.
- The ability to clearly communicate concepts and work.

8.2   SEMINAR 1: Architectural Theories and Design Methods

The seminar course is focused on the architectural scale and introduces a number of research and design methodologies, as well as theories or themes critical to the programme, such as type, typology, drawing, and diagram. The seminar explores questions of a systematic understanding of disciplinary knowledge and methodical design in architecture, thereby examining a historiography of a modern reasoning of form.

All seminars are structured as follows:

1.   Discussion of student summaries of previous seminar.
      (Students are asked to write a few paragraphs following each seminar to summarise the main discussion and in addition formulate a number of questions that were examined and/or raised by the last seminar).
2.   Presentation/lecture by seminar tutor.
3.   Presentation of a text and/or project by a student.
      (A student will present a selected text or project. This should include a short background to the text/author, and a review and discussion of the text/project. This is to be submitted as a written text of 2-3 pages.)
4.   Discussion.
5.   (Optional reading and discussion of selected texts.)

A. Session Descriptions

1. Archival Research
This seminar is an introduction to the possibilities, purpose, and methods of archival work in a research context. (Platon Issaias + Sam Jacoby)

2. What is (Design) Research?
This seminar is an introduction to definitions of design research, especially in architecture, and differences between 'architectural research' and 'research by design'. (Sam Jacoby)

3. History v Theory of Architecture
The concept of history and historicism in architecture was first introduced by Le Roy in *The Ruins of the Most Beautiful Monuments of Greece* (1758) in order to separate it from the practice of architecture, which he considered its theory. This critical distinction derived from the need to clarify the disciplinary knowledge of architecture and is closely connected to the French seventeenth- and eighteenth-century normative discourse in architecture and the age of Enlightenment with its quest for rationality. (Sam Jacoby)

4. Origins of Type and Typology in Architecture
The theory of type in architecture consolidated at the turn of the nineteenth century in the theories of Quatremère de Quincy based on an encyclopaedic clarification of knowledge and an art historical enquiry into imitation and the fine arts. Type represented Quatremère's radical conclusion to his studies of origins and the eighteenth-century obsession with classification, and was defined by a new historical consciousness out of which a modern understanding of architectural knowledge would arise. (Sam Jacoby)

5. Genre and Design Method
In architecture, an early typological reasoning can be traced back to Le Roy, however, the first typological design method only emerged with Durand, despite him not dealing with types but genres. Durand devised a didactic method of disposition by translation his demand for utility and

functionalism into a procedural differentiation of building elements, which he systematically combined into the progressive disposition and taxonomy of building parts and the geometric transformation of a pre-established parti. The seminar will also discuss the great influence of Durand on OM Ungers and Peter Eisenman. (Sam Jacoby)

6. Case-study Method and the Architectural Diagram
The three functions of the architectural diagram to describe, analyse and transform refer respectively to three more historical concepts: convention, interpretation and invention. The unstable relationships between these concepts reflect on changing practices and disciplinary knowledge. This is disclosed by the historical and theoretical development of architecture, in which the problem of drawing precedents shaped the profession and its approach to design. It transformed a descriptive drawing into a generative diagram, advanced a comparison of case studies into a design method and introduced the idea of a typological transformation. The seminar will also discuss practical approaches to drawing description, analysis and transformation. (Sam Jacoby)

7. The Inhabitant as a Subject: Plan
The plan is the instrument that more than any other marked the activity of architects in the last five centuries. It is also an instrument that, at least from the technical point of view, might be about to be displaced by other modelling systems. However, conceiving architecture in plan means much more than just drawing in plan – so much so that architects had drawn in plan for centuries before they really started to use the plan as a tool to organize an actual choreography of life within their buildings. From the late 1500s onwards, however, architecture has become an increasingly managerial task aimed at the organization of fluxes, movement, and behaviours, and plan projects have been paramount in this shift of the discipline from an artistic and symbolic domain to a biopolitical one. Nowhere this shift has been clearer than in the invention of the architecture of housing, of the shell of everyday life. The session will analyse a series of case studies taken from French residential architecture treatises of the last four centuries, looking at the way in which drawing in plan has represented a form of abstraction instrumental to the application of typological thinking on a large scale. Ultimately, the key role of the session will be to open up a series of themes to further be debated during the year: the role of representation, the mandate of architecture in the age of capitalism, the importance of the discourse on type in the construction of the modern metropolis – and, most importantly, the need to identify in any project a *subject*. (Maria Giudici)

8. *Oikonomia* as a Subject: Rule
Between modern globalized architectural culture and the ancient Greek and Roman city there are both continuities and discontinuities. On the one hand, the most striking difference is the fact that the ancient city was built largely without the input of any architect, and with little plans, but rather following complex sets of rules – both religious, and political. On the other hand, it is in this rather foreign context that many of the words and intellectual categories we still use today were first defined. Ancient Mediterranean cultures defined in elaborated ways the boundary between sacred and profane, commons and private goods, freedom and various degrees of dependence or slavery. These boundaries were either embodied or negotiated through spatial products: buildings, infrastructure, division of agricultural fields. All of this happened thanks to the establishment of rules of conduct largely legitimized by religion and later formalized by the Romans in laws that had an acknowledged conventional (ie constructed, opportunistic) nature. We will look at how these rules informed the space of the city but, most importantly, the space of the *oikos*, the house – the very place where the idea of economy and production was born, and, as such, the starting point of our contemporary way of understanding the city. (Maria Giudici)

9. The Architect as a Subject: Orthogonal Projection

In the 1230s Villard de Honnecourt drew in his notebook an elevation that depicts both the internal and the external façade of the Reims cathedral. This is one of the first extant examples of modern orthogonal projections; in the moment the architect emancipates himself from craft guilds, drawing becomes a key tool for the construction of a new form of knowledge. The session will depart from Villard's work to analyse other early cases of the emergence of orthogonal projection as working tool for medieval architects. The façade is the locus that registered the displacement of the master mason at the hand of the architect-intellectual, but from the XVII century onwards the section will become increasingly crucial to the profession, as architects will need to learn how to systematize the art of building. We will look to a number of examples that illustrate the relevance of elevations – both external and internal; if initially this instrument allowed a redefinition of the relationship between city and architectural object, later on we will see how it will flourish as tool to construct the interior as key locus of compensation for the harshness of the industrial metropolis. From Rubens' Genoese palazzos to Pierre Patte, from Robert Adam to John Soane we will try to trace the significance of sections and internal elevations for the definition of the modern concepts of hierarchy, rhythm, and repetition. (Maria Gludici)

10. Collective Forms: The Diagrams of Housing

This seminar is a discussion of collective forms of housing and the relationship between formal and social diagrams. (Sam Jacoby)

B. Course Specification

Tutors:	Sam Jacoby, Maria Giudici, and Platon Issaias
Delivery:	Lectures and student presentations
Submissions:	Essay of 4,000 words
Credits:	16

Aims and Learning Outcomes:

Familiarisation of students with architectural theories and theories of design methods. To provide a critical survey of the historiography and history of ideas framed by typological and typal reasoning, including the clarification of type as a form of reasoning that is traditionally distinguished as relating either to a design method or critical theory.

On completion of this seminar students are expected to:
A3   have a conceptual understanding enabling them to evaluate critically current research and advanced scholarship in the discipline;
A4   have a conceptual understanding enabling them to evaluate methodologies and develop critiques of them;
B4   communicate effectively, with colleagues and a wider audience, in a variety of media.

Assessment Criteria:

The Essay assessment is based on:

• A critical knowledge and understanding of the principles and concepts introduced in the seminars.
• The rigour and originality in developing arguments and providing supportive evidence.
• The ability to demonstrate clear methodology and structure in the planning and execution of a research inquiry.
• The ability to clearly and persuasively present and debate arguments.
• The ability to reference sources of information using agreed conventions.

8.3   ACADEMIC WRITING 1

Complementary to Seminar 1, students are introduced to academic writing. The course is scheduled once a week. On days when no seminars or group sessions take place, individual tutorials are given to discuss any writing in progress (also available to Year 2 students).

A. Session Descriptions

Week 1: Evidence
This seminar examines the role of note taking and the preliminary collection of information for the purpose of scholarly writing.

Week 3: Format / Structure
This seminar examines how the format and structure of written material can inform the intellectual argument of the writing.

Week 6: Submission 1 (Marked)
Edited summary of one of the Seminar 1 texts (ca 1,200 words) is to be submitted in Week 6 and will be formally assessed and marked.

Week 6: Research Methodologies
This seminar examines how varied and multivalent modes of research can be employed to inform a scholarly project.

Week 6-10: Submission 2
Descriptions of 3 case studies related to Studio 1 are to be completed between Week 6-10. A summary text should frame a problem or issue that relates the case studies. Drafts of case studies will be work-shopped during the term.

Week 9: Formulating an Argument
Drawing on the first seminars, this session will examine how the research, case studies and other collected supporting materials (such as images) can be collated and structured in order to formulate and express a scholarly argument.

B. Course Specification

Tutor: Mark Campbell
Submission: Edited summary of one of the Seminar 1 texts (ca 1,200 words)
Credits: 4

Aims and Learning Outcomes:
To familiarise students with academic writing conventions and the importance of writing to formulate a research argument. Understanding of the differences in writing when examining a case study or text source.

On completion of this workshop students are expected to:
A2   have a comprehensive understanding and ability to use a range of techniques and research methods applicable to their own research or advanced scholarship.

Assessment Criteria:
•   Clarity, intelligence, and rigour in summarising texts and case studies.
•   Compliance with academic referencing standards.

8.4   STUDIO 2: Architectural Urbanism

The assumption underlying architectural urbanism is, that an interdisciplinary relation between architecture, urban design, and urban planning can be understood through multi-scalar reasoning. Furthermore, the analysis of architecture's formative diagrams in Studio 1 is seen as a prerequisite to an operative understanding of built forms within the city through a typal and typological analysis. Thereby questions emerging from the Architecture of Education and Knowledge and the Privatisation of the Public, provide a typological and intellectual framework to study this relationship in Term 2. Consequently, Studio 2 builds on the previously introduced concept of formative diagrams in relation to fundamental types as the basis to analyse collective and disciplinary forms of knowledge, while the idea of type and typology is expanded to the study of the city. Studio 2 also introduces students to the conventions of urban planning, its parameters, processes, and limits.

A. Studio 2 Structure

Understanding *fundamental types* as providing basic organisational, structural, and tectonic elements of the city, and by drawing a deliberate relationship between the scales of building types and city, architectural design becomes operative at different scales. This means that the hierarchies, limits, and differentiations of building types and their structural and organisational diagrams can be seen to partially control urban development. In this sense, architectural and urban plans are intelligible as formal and theoretical products of disciplinary activity as much as the collective outcome of socio-political forces. The city, in other words, is defined by *typological conflicts and transformations* that arise when types encounter a specific context, become materially realised. By uncovering these conflicts and transformations of built form and the necessary scalar negotiations and translations, a specific *idea of the city* emerges that has intrinsic formal, spatial, and social relationships.

Studio 2 is organised by three main parts:

1: Urban Plan Analysis
The studio begins with the selection and analysis of existing or proposed urban plans in which the building types chosen in Studio 1 play a significant and formative role. As in Studio 1, relevant archival material should be identified and archives visited to study, analyse, represent the found material. Following this, the first analysis is that of common urban design and planning criteria.

2: Typological Conflict and Transformation
Following the basic analysis of the urban plan, the relationship of educational and knowledge building types to its conceptualisation, organisation, and formation is studied. How does the generality of type adapt to socio-cultural, economic, and political contexts? Within this study, the question whether a *typological transformation* results from a *typological conflict*, created by an insertion into a context, or a strategic argument and its possibilities within a context is emphasised. This expands the conclusions of Studio 1 and requires a good knowledge of the physical, social, and cultural context of the urban plan.

3: Design Exercise
A short design brief, written by each students, will be explored over two weeks.

D. Course Specification

Tutors: Sam Jacoby, Platon Issaias, and Workshop Consultant
Submissions: Studio Report
                     (illustrations, drawings, and writing)
Credits: 16

Aims and Learning Outcomes:
Familiarisation with the concepts *typological conflict and transformation*, and introduction to urban design and urban planning methodologies. Understanding of the socio-political, economic, ecological, spatial, and physical parameters or processes informing the development and formation of an urban plan.

On completion of this design studio students are expected to:
A2   have a comprehensive understanding and ability to use a range of techniques and research methods applicable to their own research or advanced scholarship, including the critical use of the case study method in analysis and design and diagramming techniques;
A4   have a conceptual understanding enabling them to evaluate methodologies and develop critiques of them;
B1   use initiative and take responsibility; act autonomously in planning and implementing tasks;
B2   deal with complex issues and problems systematically, creatively, and independently; make sound judgements in the absence of complete data or information;
B4   communicate effectively, with colleagues and a wider audience, in a variety of media.

Assessment Criteria:
The assessment of the Studio Report is based on:

• The ability to critically analyse, interpret, compare, and generalise urban plans.
• The depth of understanding disciplinary knowledge and design research techniques in urbanism.
• Competence in modes of representations and productions in urban design and master planning.
• Originality and rigour in developing a design brief and proposal.
• The ability to clearly communicate concepts and work.

8.5   SEMINAR 2: Theories of the City

The phenomenon of the city has been continuously theorised through a number of critical writings and projects that reformulate, and object to, its established history. At the same time, modern urban planning only emerged with scientific urbanism in the late-nineteenth century and was formalised by the Modern Movement. The course positions the modernist theories of a new contemporary city, which developed with an increased fascination with the city, in the wider context. The course proposes that the city has increasingly become a critical field of theory driven by practitioners in an attempt to reconnect architecture with the challenges and questions raised by the contemporary city and prolific urbanisation.

A. Session Descriptions

1. The Citizen as a Subject: Perspective
Perspective represents the coagulation of some fundamental tendencies of western culture: the suppression of localized 'place' in favour of infinite and homogenous 'space', the exaltation of individual self, the anxiety to quantify and measure distance and depth. It can be argued that there would be no modern capitalism without perspective, and vice-versa, as perspectival vision is a full-fledged way of understanding the world that influences the way men relate to each other and to nature. Perspective is not only a method to construct images, but rather a tool to produce the subjectivity of the secularized citizen: an individual torn between the uniqueness of his own position, and the homogeneity and infiniteness of space at large. The lecture will take Sebastiano Serlio's *Tragic Scene* as a key example of perspectival culture – a culture that exalts the visual and theatrical understanding of space. We will make a detour through some examples of Renaissance art, Piero della Francesca in particular, to then focus on the work of Serlio, Bramante and Peruzzi, who, in the early XVI century, translated what was initially mere technique into a way of rethinking the urban as stage for collective life that would go on to have enormous impact on the work of architects and citymakers from Bernini to Haussmann and beyond. (Maria Giudici)

2. Nineteenth-Century Concepts of City Planning
This is a survey lecture proviging an overview from the nineteenth- to twentieth-century ideas of the city and its planning. Following the Industrial Revolution, a rapid growth of cities led to a radical change of its traditional spatial organisation. In the second half of the nineteenth century, new systems and concepts of planning cities emerged. Ildefons Cerdà coined the term 'urbanisation' in the 1860s as part of his new progressive and scientific understanding of planning as an ordering discipline. While to him issues of housing, mobility, and hygiene raise a social question and are pragmatically embedded in technical, economic, legal, administrative, and political considerations, Camillo Sitte, for example, at the end of the nineteenth century suggested an alternative culturist urbanism that highlighted the aesthetic experience of the city. (Platon Issaias + Sam Jacoby)

3. The Machine as a subject: Parallel Projection
Perspectival representation is a relatively recent invention that presupposes the presence of a precise, embodied, active viewer. However, before the rise of perspective, parallel projections were by far the preferred medium of three-dimensional representation, both because of their measurability which made them good military tools, but also because the sense of individual self that animates central perspective was not culturally relevant in traditional cultures. For all these reasons, the use of axonometric has allowed architects to deal with their projects as if they were machines rather than monuments, environments rather than stage sets: a potential that has both pragmatic as well as ethical implications. We will look at the work of Russian architect Ivan Leonidov, who used parallel projection to

subvert the conventional way not only to represent, but also to think and imagine space as a perspectival tableau. We will trace the sources of Leonidov's language and compare it with case studies that exemplify the use of axonometric as a tactical tool, from Mariano Taccola to Francesco di Giorgio Martini, as well as cases where the use of parallel projection is deeply entrenched by an ideological take on intersubjectivity, such as Hannes Meyer and El Lissitzky. (Maria Giudici)

4. Urban Design: The Emergence of a New Discipline
Reacting to the bankruptcy of the Modern Movement's urban planning doctrine charged with the decline of cities, the concept of urban design in its modern usage as a concern with the processes involved in physically shaping cities and towns emerged in the late 1950s. Initiated by writers and designers such as Kevin Lynch, Jane Jacobs, and Christopher Alexander, it propagated practical architectural solutions with the aim to influence urban renewal through the design of public spaces and changes in policy. Within the new discipline, two opposite interests arise, on the one hand community driven and political activism, on the other an attempt to find procedures to understand and design the city. (Sam Jacoby)

5. Postwar Architecture – The Genesis of a Hopeful Monster, Architecture and the City: 1966–2016
The seminar presents a selection of key texts, books, and projects that construct an alternative history of the last 50 years of architecture theory, practice and education. It consists of a "constructed genealogy" of how the problem of architecture and its relation to the city has been formalized by different scholars and practitioners.

6. Architectural Urbanism
The proposed notion of architectural urbanism is based on the premise that typal and typological reasoning provides the primary cross-disciplinary framework between architecture, urban design, and master-planning. By looking at the city from the perspective of architects, the questions of how architectural ideas of and for the city suggest alternative approaches to current design thinking, and what kind of project and research is associates with, or arises from, architectural urbanism can be posed. The discussed work will range from Also Rossi, Rob and Leon Krier, Robert Venturi, Colin Rowe and students. (Sam Jacoby)

7. From Landscape Urbanism to Ecological Urbanism
In the 2000s, faced with the shrinking of western cities on the one hand, and the explosion of the Asian metropolis on the other, architects and theorists started to shift the focus of their inquiry from the city as a form, to the city as a system. In this context, the idea of landscape lent itself as the perfect lens through which to address a shifting condition of urbanity that did not resemble any traditional precedent. However, while landscape urbanism did introduce an interesting take on process over result, on relational thinking rather than representation, it somehow avoided any social and political discussion of the territories it explored. Ten years after its emergence, it is perhaps the time to assess critically the contribution of landscape urbanism to the discourse, its evolution, and its discontents. (Maria Giudici)

8. The Territory as a subject: MAP
If drawing is a tool for the production of political subjectivity, then mapmaking is perhaps the most obvious and direct example of the way in which images are manipulated to construct, literally, a specific vision of the world. Analogical or pseudo-scientific, symbolic or pragmatic, the map reads the space of the existing as a project, as a ground for change. Drawing a map means to invent, define, and appropriate a territory. Without maps, there is land, and there are inhabitants, but there is no territorial project. The problem of the

territory as a political category emerges with unprecedented violence in the 1500s with the colonial expansion of Europe, although it was by no means an unprecedented issue, as the case studies will try to prove. However, it is only in the 1800s that the city starts to be read – and mapped – as a territory rather than as an exception within a territory. The session will depart from Ildefons Cerda's map of the Barcelona Eixample to discuss case studies of urban and territorial representation from the Tabula Peutingeriana to Piri Reis, Fra Mauro, Nolli, Tempesta, and Ligorio, finally focusing on colonial mapmaking in the Americas and the development of the grid as instrument of geopolitical control.

9. Forms of Abstraction – Money / Property / Territory

The seminar is an attempt to discuss fundamental forms of abstraction – money, territory, debt and property – and the way they appear and define the phenomena of the urban. The category that will operate to unlock their rigidity is the one of economy, as this becomes an almost unchallenged concept instrumental for the dissolution of modern politics. If abstraction is the condition of modernity, then management and administration are the tools of modern governance. What asymmetries these create? How law and biopolitics construct, if they do, a different type of space and subjectivity? How debt, as Maurizio Lazzarato had argued, becomes a political construction, an ontological guilt initiated by capital, which cannot be reduced to an economic mechanism, but constitutes a device of governance and control? What is the space that reflects this real estate and management? (Platon Issaias)

B. Course Specification

Tutors: Sam Jacoby, Maria Giudici, and Platon Issaias
Delivery: Lectures and student presentations
Submissions: Essay of 4,000 words
Credits: 16

Aims and Learning Outcomes:

To provide students with a survey of theories that conceptualise the city, in particular the contemporary city, through its architecture and architectural projects. The seminar discusses theories of the city in relationship to critical architectural practice.

On completion of the seminar course students are expected to:
A3   have a conceptual understanding enabling them to evaluate critically current research and advanced scholarship in the discipline;
A4   have a conceptual understanding enabling them to evaluate methodologies and develop critiques of them; and
B4   communicate effectively, with colleagues and a wider audience, in a variety of media.

Assessment Criteria:

The essay assessment is based on:

• A critical knowledge and understanding of the principles and concepts introduced in the seminars.
• The rigour and originality in developing arguments and providing supportive evidence.
• The ability to demonstrate clear methodology and structure in the planning and execution of a research inquiry.
• The ability to clearly and persuasively present and debate arguments.
• The ability to reference sources of information using agreed conventions.

8.6   ACADEMIC WRITING 2

Complementary to Seminar 2, the academic writing course is scheduled once a week during the term. On days when no seminars or group sessions take place, individual tutorials are available to discuss any writing in progress (also available to Year 2 students).

A. Session Descriptions

Week 1: Bibliographic and Graphic References
This seminar outlines good academic practice for assembling large collections of bibliographic and graphic references.

Week 3: Comparative Analysis

This seminar examines how to draw on different and multiple references in order to structure and formulate a comparative analysis.

<u>Week 6: Submission (Marked)</u>
Edited literature review of critical texts from Seminar 2 (ca 4,000 words) is to be submitted in Week 6 and will be formally assessed and marked.

The structure and writing of the literature review will be work-shopped in individual and group sessions throughout the term (prior and post submission).

Week 9: Introduction to the Thesis
This seminar examines the notion of an academic thesis and begins to discuss how to approach a longer form of academic writing and time managing the production of a thesis.

B. Course Specification

Tutor: Mark Campbell
Submission: Literature review of source texts from Seminar 2 (ca 4,000 words).
Credits: 4

Aims and Learning Outcomes:
To familiarise students with the writing of literature reviews, to assess current knowledge and to position one's own writing.

On completion of this workshop students are expected to:
A2   have a comprehensive understanding and ability to use a range of techniques and research methods applicable to their own research or advanced scholarship.

Assessment Criteria:
•   Intelligence, structure, and clarity of the literature review.
•   Ability to synthesise arguments between several texts.
•   Compliance with academic referencing standards.

8.7   THESIS-STUDIO: Spatial and Social Diagrams of the City

The Thesis-Studio is a combined design studio and seminar course in which students develop their Dissertation Proposal and start the Dissertation. Underlying the Thesis-Studio is the hypothesis that critical and speculative projects on the city, whether practice and/or theory oriented, manifest an 'idea of the city' that can be understood through corresponding typological and social diagrams.

Some of these ideas and different historical, theoretical, and epistemological perspectives of the city will be discussed in seminars through critical projects of the recent past: exemplary proposals, representations, theories, and reflections of and on the city. The seminar examines how diverse readings of the city promulgate specific ideas and define aspects of the city that are formative and fundamental. Most of these readings share a medium-specificity and have a clear methodological approach through which a critical urban thesis is related to its processes of conceptualisation and representation. Often speculative—un-built or unbuildable—many critical urban projects have remained in the realm of speculation and imagination, but with an enduring effect on our (disciplinary) understanding and knowledge of the city. The *ideas of the city* in that sense are diagrammatic and open-ended in their possibilities, but consistent in their construction.

A. Studio Structure

1. Object of Research
During the Thesis-Studio, students will finalise their research interest and confirm a theoretical and physical context in which this is situated. They develop their initial research enquiry into a proposal for the Dissertation. Students are asked to formulate a <u>research problem</u> with relevance to a larger disciplinary discourse, and <u>research questions</u> that are architecturally specific and examine a distinct urban problem. A clear relationship but also distinction must be established between the typological and urban research questions. The <u>research questions</u> defining the typological and urban problems must be further located within the larger discourse of the Architecture of Education and Knowledge.

The educational and knowledge building type(s) and the city and urban plan examined in Term 1 and 2 will constitute the specific site and context for the Dissertation Proposal and later the Dissertation, unless there are good arguments presented for changing this. Both building types and sites should not be simply defined as physical and material contexts but also be considered geographically, socio-politically, culturally, economically, and ecologically. This defines the limits of the research investigation.

The Dissertation Proposal is to formulate a coherent research thesis and enquiry that structures the intellectual and disciplinary research project, the <u>research problem</u>, but also creates a rigorous framework for design and research speculations at an architectural and urban scale, the <u>research questions</u>. This requires a problem definition, methodological clarity and coherence, the demarcation of a site and context (physical, historical, theoretical, and speculative), and the writing of a preliminary design and research brief. It further has to formulate speculative and operative idea(s) of the city through written and visual manifestoes that outline the object of research.

2. Design Proposal: Idea of the City
To clarify the object of research of the Dissertation Proposal and start the Dissertation, a number of questions and problems should be explored through writing and drawings:

- The relation of architecture's disciplinary knowledge to the city and its discourse.
  (What is the relevance of types and their transformation to the contemporary city? *Clarification of the <u>research problem</u>*.)
- Diagramming of typological transformations
  (Matrices that contextualise incremental or abrupt variation and transformation of types deriving from speculations on their deep structures. What structural and organisational elements of type are transformed?)
- Concluding typological transformation diagrams
  (Derived from the matrices of typal transformation. What are the criteria and objectives of transformation and speculation? *Clarification of the <u>typological research question</u>*.)
- The urban plan
  (Programmatic and organisational analysis, but also socio-cultural, political, economic, ecologic etc studies of the city and its plans.)
- Concluding urban organisational and programmatic change diagrams
  (How does the urban scale differs from and provides resistance to the typological approach? What are the urban conflicts and transformations in relation to those of architecture? *Clarification of the <u>urban research question</u>*.)

The above is as much an analysis of, as it is a speculation on, the formation of the city and its organisation, diagrams, and (re)presentation by providing well-argued observations and hypotheses of relationships between a fundamental type, its formative diagrams, and an urban plan. These idea(s) of the city are therefore a means to clarify the object of research through drawings and graphical manifestoes. They are further the basis to write a preliminary <u>design brief and start the design work</u>, which are essential parts of the dissertation framework.

Based on the design brief, a first design proposal must be developed that elaborates the object of research through a series of design speculations. This explores another means to clarify the research problem and research questions.

B. Seminar Descriptions

The seminar course is an integral part of the Thesis-Studio and explores research methodologies as well as ideas of the city from a historical, theoretical, and epistemological perspective, but also through the representations available to and defined by different media. The seminar studies how diverse (ideological, technique-based, or representational) readings of the city in exemplary projects, ideas, representations, and writings, produce specific ideas that are either graphic-, design-, and process-oriented, or are expressed through alternative forms of representation (painting, writing, film, etc). However shared by all is a medium specificity or operativity that relates a critical urban thesis to the process of conceptualisation and representation. Largely un-built or unbuildable and remaining in the realm of speculation and projection, these ideas of the city develop instead conceptual diagrams.

1: Research Methodologies
This seminar provides an overview to research methodologies, especially in architecture in preparation of students defining their own methodology for the dissertation. (Sam Jacoby)

2 + 3: On Methodology –
    a. Athens as a Case Study
    b. Projects of Crisis
The two seminars present research the history of the Greek city and its distinct domestic architecture. They are mainly developed from Platon's PhD dissertation titled Beyond the Informal City: Athens and the possibility of an Urban Common (TU Delft, 2014). The two

seminars aim to a critique of the popular category of 'informal urbanism' by interrogating the underlining relation between urban management and architectural form. What is at stake is to establish and theorize the strategic link between domestic space, production, conflict and debt. How forms of domestic ethos, habits and practices of domestic life could be related with administrative and managerial projects? How this way of thinking about the city could be used to confront the distinction between 'formal' and 'informal'? What makes a diagram of space and social relations, such as the Greek apartment building, a successful territorial, biopolitical machine? The second lecture will present a series of projects done in Athens during the last decade, mainly reflecting to a condition of acute economic and spatial crisis.

4. The City as Project
The 'Superarchitecture' by Archizoom and Superstudio, is a critique of the Modern Movement and formulates a different kind of modernity. Their polemic against 'total architecture' and megastructures, large, flexible and ever-expanding structure, was anticipated by, yet did not share the excitement of Archigram and the utopian belief in realisation that inspired Yona Friedman's Spatial City and even Constant Nieuwenhuys' New Babylon. Architecture became dedicated to the conceptual production of space and cultural criticism. This was later continued by proponents such a Rem Koolhaas and his fascination with the metropolitan condition and contemporary culture. (Sam Jacoby)

5. The City as Political Form
The paradigm of urbanization has emerged as a powerful apparatus to govern, manage, and make productive the inhabited territory; urbanization is inherently post-political, it avoids conflicts, and strives for the construction of a smoothly navigable space. However, architecture historically has always been about the creation of discontinuity, boundaries, limits; architecture is nothing if not political, and does not have the inclusive character of urbanization. While there are certainly positive aspects to urbanization, in the late 20th century the plea for the possibility to create spaces of representation and political negotiation in the city has re-emerged as both an attempt to counteract the rhetoric of the capitalist 'smooth' suburban city, and as a reminder of the power of architectural form to create ethical values that go beyond pure instrumentality. (Maria S Giudici)

6. The Program as a subject: DIAGRAM
Most architects' images are focused on rereading that which is visible or tweaking that which will be visible. However, as architecture took up an increasingly managerial role in the last centuries, representing the invisible, the fleeting, even the non-physical has become not only a need, but an actual obsession that has completely changed the way we conceive a project as environment or as event rather than as building. The use of diagrams is often associated to the necessity to render 'function', a category that architects only adopted in the 1700s as a loan from biology; retracing a genealogy of the architectural diagram will allow us to understand how and why architects come to be first and foremost choreographers of lives. Program had never been a key concern of architects until the industrial age; in a time when engineering seemed to have robbed architecture of its primacy over built space, architects discovered that their true vocation would ultimately be to script behaviours rather than spaces, and this ambition required graphic media that did not fit in the beaux-arts tradition. The session will explore scientific illustrations from the age of Enlightenment but will ultimately focus on the work of Bernard Tschumi and OMA, starting from their submissions for the La Villette competition.

7. The Audience as a subject: MANIFESTO
In a 1954 collage Mies represents his proposal for the Chicago Convention Hall as, essentially, a sea of people framed by sumptuous marble walls and protected by a large-span truss roof. The

abstraction of the architecture is expressed less in the actual depiction of the elements – that are, in fact, quite realistic and detailed – than in the simplicity of the composition; in other words, the very formal qualities of the image are charged with meaning. Mies' work is exemplary from this point of view as it makes clear that renderings are not supposed to 'render' spatial qualities per se, but, rather, a way of seeing things. Images have always constructed an audience before projecting a space; the idea of producing a polemical drawing able to embody a specific argument has become preeminent with modernist avant-gardes, but is by no means a novelty. Publicly visible frescoes played a crucial part in political propaganda already in premodern times, as the work of Giotto clearly shows, but it is with the invention of printing that the making of manifesto-images will become one of the main concerns of architects, starting from Palladio's reframing of his own work in the *Four Books*. The session will look at the work of architects who employed in a conscious way drawing as a manifesto of their idea of architecture: Schinkel, Chernikov, Hadid.

8. Architecture as a subject: 'ANALOGOUS' IMAGES

The modern movement has tried to breach the divide between design and project and is, in this sense, an unfinished and ongoing project in which *techne* and subjectivity, aesthetic and ethics, construction and conception try to come together. However, when disillusionment in this endeavour came to the foreground after the Second World War, 'building' and 'architecture', 'project' and 'design' drifted again apart – perhaps more than ever. It is in this conjuncture that a singular attempt at making an architecture completely divorced from any form of material realization became suddenly relevant. Collectives such as Superstudio and Archizoom in Italy and Archigram in Britain put forward a practice fundamentally based on drawing and narrative; the session will focus in particular on Superstudio's storyboards for *A Voyage in the Realm of Reason* and *Continuous Monument* to then rediscuss other narrative projects from OMA's *Exodus* to Hejduk's *Victims*. These storyboards relate to the material world in an indirect way, claiming architecture as a fundamentally critical and intellectual practice. They do not address themselves to an audience, neither do they try to shape their ideal user, nor are they instrumental to the intellectual growth of their authors: they are, rather, attempts at retracing the meaning and mandate of architecture itself.

E. Course Specification

Tutors:	Sam Jacoby, Platon Issaias, Maria Giudici, and workshop consultant
Delivery:	Lectures and student presentations for seminars
Submissions:	Dissertation Proposal consisting of integrated:

- Essay of 4,000 words defining object of research
- Outline design proposal defining object of research
- Research dossier (illustrations, drawings, and writing)

Credits: 20

Aims and Learning Outcomes:
Familiarisation with the *idea of the City* and the relationships of spatial and social diagrams. Developing of a clear research inquiry and definition of the theoretical or physical context. Formulation of a Dissertation Proposal.

On completion of this Thesis-Studio students are expected to:
A1   have a systematic and in-depth knowledge and understanding of the disciplines of architecture and urban design informed by current scholarship, research, and practice, including a critical awareness of current issues and developments in the field;
A2   have a comprehensive understanding and ability to use a range of techniques and research methods applicable to their own research or advanced scholarship, including

the critical use of the case study method in analysis and design and diagramming techniques;

A3   have a conceptual understanding enabling them to evaluate critically current research and advanced scholarship in the discipline;

A4   have a conceptual understanding enabling them to evaluate methodologies and develop critiques of them and, where appropriate, to propose new hypotheses;

A5   demonstrate originality in the application of knowledge, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the disciplines of architecture and urban design, in particular through a synthesis of written and design research;

B1   use initiative and take responsibility; act autonomously in planning and implementing tasks;

B2   deal with complex issues and problems systematically, creatively, and independently; make sound judgements in the absence of complete data or information;

B3   have the ability to continue to learn independently and to develop professionally; and pursue further research where appropriate; and

B4   communicate effectively, with colleagues and a wider audience, in a variety of media.

Assessment Criteria:

The Dissertation Proposal assessment is based on:

- The depth of understanding disciplinary knowledge and design research questions.
- The rigour and originality in developing design brief and proposals, as well as theoretical arguments and providing supportive evidence.
- The ability to demonstrate clear methodology and structure in the planning and execution of a research inquiry.
- The ability to clearly and appropriately formulate research questions, hypotheses and arguments.
- The ability to synthesise written and design research.
- The ability to clearly and persuasively present and debate arguments.

8.8   ACADEMIC WRITING 3

Complementary to the Thesis-Studio, the writing workshop is scheduled once a week during the term. On days when no seminars or group sessions take place, individual tutorials are available to discuss any writing in progress (also available to Year 2 students).

A. Session Descriptions

Week 1: The Abstract
This seminar examines the role of the Abstract in defining and then formulating and producing the thesis.

Week 2: Writing Practice – Long-Form Writing
This seminar examines the production of a thesis.

Week 3: Thesis Structure
This workshop discusses the initial structural layouts of the individual student theses.

Week 6: Submission 1 (Marked)
A first abstract of the Dissertation Proposal of ca 600 words is to be submitted in Week 6. Abstract will be work-shopped during the term prior and post submission.

Week 7: Formatting — The Thesis
This seminar examines in detail how the graphic materials and layout can be used to assist the writing of an academic thesis.

Week 8: Revising the Abstract
This workshop discusses the initial formulation of the theses abstracts and their potential revision.

Week 10: Submission 2 (Marked)
A longer abstract of the Dissertation Proposal of ca 1,200 words is to be presented and submitted in Week 10. Abstract will be work-shopped prior to submission.

B. Course Specifications

Tutor: Mark Campbell
Submissions: 1 abstract of ca 600 and 1 of ca 1,200 words
Credits: 4

Aims Learning Outcomes:
To familiarise students with the academic abstract writing for a research thesis.

On completion of this workshop students are expected to:
A2   have a comprehensive understanding and ability to use a range of techniques and research methods applicable to their own research or advanced scholarship,

Assessment Criteria:
•   Structure and precision of abstracts.
•   Compliance with academic referencing standards.

8.9   DISSERTATION

The Dissertation has to demonstrate proficiency and rigour in research, design methods, and techniques, as well as knowledge of the subject context, literature, and precedents. The Dissertation is the final and most substantial piece of work in the programme that is started at the end of Year 1 and developed throughout Year 2.

While students conduct their independent research under the close guidance of their supervisor(s), they have access to other programme staff and specialist consultants as needed. The supervisor(s) role is to aid developing ideas and encourage critical and independent thinking.

A. The Projective Cities Framework

The research enquiry and object of research of the Dissertation is to be concurrently developed through writing and design. Theory-driven and practice-driven researches are complementary and define different aspects of knowledge production and disciplinary discourses. Hereby both the theoretical and design research should be considered within a general and specific context, and discuss the histories, theories, instruments, and practices underlying the dissertation project. The methodological emphasis on intersections of design theory and practice is reflected in the assessment of the Dissertation as one coherent piece of work. The Dissertation must include a comprehensive design proposal based on a clearly defined design methodology, and an integrated theoretical proposition based on a clearly defined research method. This requires students to reason and define the overlaps and limits of writing and design in their Dissertation. Part of the dissertation challenge is therefore to clarify how a written dissertation can effectively utilise design methodologies and outcomes, and how a design proposal benefits from and is enriched by written research. Writing should not just become a description of the design work and Dissertations should carefully consider how the final submission is structured and presented.

The Dissertation must demonstrate a clear research problem that is of disciplinary relevance and contributes to knowledge. Based on it, the Dissertation will articulate a specific research agenda dealing with the relationships between architecture and the city. This should be formulated as two research questions and research hypotheses, one that advances a clear urban question and another that posits a related typological question.

B. Research and Design

Working concurrently on design and research, activities during the dissertation Year 1 include:

- Collecting supporting sources and information;
- reviewing literature;
- analysing case studies;
- synthesising the research agenda;
- studying and analysing site and context;
- studying the theories, practices, and instruments of design and production relevant to the research enquiry;
- designing and research development.

The Dissertation is documented, written, and refined throughout Year 2 and will be presented during regular supervision tutorials and reviews.

D. Course Specification

Tutors: Dissertation supervisors
Submissions: Dissertation (to include a comprehensive design proposal and integrated written research of 15,000 words)
Credits: 144

Aims and Learning Outcomes:
The Dissertation is the demonstration of a significant and comprehensive piece of independent research, including its planning and execution. The Dissertation consists of the development of a critical theoretical argument and a series of comprehensive design proposals.

On completion of the Dissertation, students are expected to:
A1   have a systematic and in-depth knowledge and understanding of the disciplines of architecture and urban design informed by current scholarship, research, and practice, including a critical awareness of current issues and developments in the field;
A2   have a comprehensive understanding and ability to use a range of techniques and research methods applicable to their own research or advanced scholarship;
A3   have a conceptual understanding enabling them to evaluate critically current research and advanced scholarship in the discipline;
A4   have a conceptual understanding enabling them to evaluate methodologies and develop critiques of them and to propose new hypotheses;
A5   demonstrate originality in the application of knowledge, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the disciplines of architecture and urban design, in particular through a synthesis of written and design research;
A6   have the ability to study independently and complete a substantial research that includes written and design research;
B1   use initiative and take responsibility; act autonomously in planning and implementing tasks;
B2   deal with complex issues and problems systematically, creatively, and independently; make sound judgements in the absence of complete data or information;
B3   have the ability to continue to learn independently and to develop professionally; and pursue further research where appropriate; and
B4   communicate effectively, with colleagues and a wider audience, in a variety of media.

Assessment Criteria:
The Dissertation is assessed based on the following:

•   The depth of understanding disciplinary knowledge and design research questions.
•   The rigour and originality in developing theoretical arguments and providing supportive evidence.
•   The rigour and originality in developing design brief and proposals.
•   The ability to demonstrate clear methodology and structure in the planning and execution of a research inquiry.
•   The ability to clearly and appropriately formulate research questions, hypotheses, arguments, and conclusions.
•   The ability to synthesise written and design research.
•   The ability to clearly and persuasively present and debate arguments.

9   RESOURCES

The current versions of the *AA Student Handbook* and *AA School Academic Regulations* provide general information on all aspects of the AA School's organisation, resources and facilities, as well as academic and administrative policies. All students automatically become members of the Architectural Association (Inc.) and enjoy the privileges that come with the membership. Students are also part of the AA School, an independent school of architecture governed by the Architectural Association.

9.1   Reference Material and Libraries

All printed items on the programme's reading lists will be available in the AA Library or will be made available by the programme (digitally or as hardcopy). In addition, London has a wealth of specialised libraries that include:

• **British Library**
  www.bl.uk/
• **RIBA British Architectural Library and Drawing Collection**
  www.architecture.com/RIBA/Visitus/Library/TheRIBALibrary.aspx
• **University College London, Bartlett Library**
  www.bartlett.ucl.ac.uk/architecture/about-us/facilities/library
• **University of London, Library**
  www.london.ac.uk/libraries
• **Westminster Reference Library**
  www.westminster.gov.uk/westminster-reference-library
• **Open University Library**
  www.open.ac.uk/library

All students may in addition request material not held in the AA Library through the Inter-Library Loan scheme that sources books from the British Library and other UK Higher Education libraries, or where necessary from across the world.

9.2   AA School Resources

The main facilities available to all students, such as the Archives, Audiovisual Lab, Bookshop, Computer Room, Digital Prototyping Workshop, Digital Photography Studio, Drawing Material Shop, Exhibitions, Hooke Park, Library, Model-making Workshop, Photo Library, Restaurant and Bar, and Wood and Metal Workshops, will be introduced at the beginning of the academic year to new students if needed.

Computing
Students are expected to at least own a laptop. Each student has access to a full suite of design software and the school's intranet, internet, and other resources. Software introduced in the programme is available on the computers in the Computer Room and students are required to observe software licensing at all times. Computers, printers, and scanners are accessible in the school's Computer Room and AA Library. Back up your work regularly and keep a copy safe!

Model Making & Prototyping
The AA School has its own Workshop, Model Workshop, and Digital Prototyping Workshop in which most types of models can be produced. Modelling materials can be either purchased through them or at the AA Materials Shop. The School also has a Digital Photo Studio for

photographing models and drawings.

Studio Space
All students have their individual workspace within the programme's studios. They are generally open during term time from around 10am until 10pm on weekdays and from 10am till 5pm on Saturdays.

Communication
Students on the programme are required to confirm their contact details at the beginning of the course and to check their emails on a daily basis for updates on weekly events, tutorials, and reviews.

All AA students are eligible to open an AA email account, the use of which is subject to AA's Internet and Email Usage Policy. The AA School provides wireless internet access within its premises.

Pastoral Care
All students experiencing difficulties personally or with their studies should initially consult with and notify their Programme Director. Following this initial meeting the student should then contact and arrange to meet with the AA Registrar.

In addition, meetings can be arranged with the Head of the Graduate Management Committee, if the matter is related to academic or study activities. Students are encouraged to inform programme staff immediately of any issues or concerns that arise at any time throughout the year.

The AA School has access to psychological counselling services and appointments can be arranged during term times through the office of the AA Registrar. All information given is treated in the strictest confidence. Information given to the counsellor is not reported to the School unless the student is deemed to be a danger to him/her-self or to others. The AA School may, in some circumstances, refer students for treatment at the recommendation of a tutor or other School or Association employee. These references are also handled in the strictest confidence and information given to the counsellor is not reported to the School.

9.3   Admissions, Fees, and Bursaries

Application to Projective Cities is open to candidates with a four or five-year degree in architecture (BArch, Diploma or equivalent degree).

All applicants are required to complete an application form, which is available online (www.aaschool.ac.uk). The application needs to be accompanied by the appropriate registration fee and original evidence of qualifications and the standard attained, as well as proof of meeting the AA and the Home Office/UKVI English language requirements if applicable. Academic and/or work references should also be provided. All documentation must be in English.

Applicants must submit a portfolio consisting of around 20-40 pages (no larger than A3 format) that provide evidence of their previous learning and details their previous degree work. The portfolio should demonstrate their range of abilities and emphasise the design process and considerations that have informed the work, e.g. sketches, development drawings/models, research, etc. In addition, sample(s) of writing (preferably academic) should be included with the application.

Additional information on the school, its programmes, and facilities is published in the *AA Prospectus*. A copy of the prospectus and application form, is available on request from:

Graduate School Admissions Coordinator
T: +44 (0)20 7887 4067
Email: graduateadmissions@aaschool.ac.uk

Information on Projective Cities and updates, including application deadline updates, will be published on the programme's microsite: http://projectivecities.aaschool.ac.uk

Notification of Continuing Studies
Students should confirm with the Graduate School Coordinator's Office their continuation of studies no later than 1st August prior to the new academic year.

Withdrawal from Studies
Students who are considering withdrawing from the course should immediately notify their course director, the Registrar and the Chairman of the GMC. Only in exceptional circumstances, re-registering for the course will be considered. Students who make the decision to withdraw from a year of study for person or other reasons at any time after the academic year commenced are liable to pay fees to the end of the corresponding term, if the notification is provided before the half-term notice threshold, or the end of the following term, if the notification is given after the half-term notice threshold.

Fees
Tuition fee for the intake starting in the 2015/16 is £40,335 for both years, payable pro rata per term or year. Fees are thereafter subject to review annually.

Bursaries
AA Bursaries are offered to new AA Graduate School students for an academic year. Students must apply by the January application deadline for admission to the School, in order to be considered for an AA Bursary. Students must indicate on the application form that they wish to be considered for the AA Bursary. Upon an official offer of a place in the AA Graduate School, a completed AA Bursary Form must be returned to the Registrar's Office by the March deadline. The AA Graduate Bursary Committee meets in late March / early April to distribute the awards, and bases its decision on a combination of merit, financial need, and recommendation from the AA Graduate School Programme Director/s.

Projective Cities' students are also eligible to apply for an AA Bursary for their second year of study. Information is advertised in March of each year via the Events List, AA website and posters.

An AA Bursary award covers a proportion of student fees from between half a term to one-and-a-half terms of tuition fees for the academic year. Please note that bursaries are awarded on the understanding that students are not in receipt of an additional award that is more than the value of one term's fees.

10 PROGRAMME STAFF AND EXTERNAL EXAMINER

PROGRAMME STAFF

Dr Sam Jacoby
Programme Director

Sam is a chartered architect with an AA Diploma and a doctorate from the Technische Universität Berlin, Institute of Architectural Theory. His research interest lies in the histories, practices, and theories of the city and its architecture. He has worked for varies architectural and planning offices in the UK, USA, and Malaysia, and trained as a cabinet-maker in Germany.

Education
2013 Dr.-Ing., Technische Universität Berlin
2002 PGCert in Professional Practice in Architecture, University of Westminster
1999 AA Diploma, Architectural Association School of Architecture

Academic Positions
2009–present: Director, MPhil in Architecture and Urban Design, AA
2015– present: Tutor, Architecture, Royal College of Art
2016: Interim Chair, Architecture, Design and Typology, Staatliche Akademie der Bildenden
     Küenste Stuttgart
2012–15: Teaching Fellow, MArch Urban Design, The Bartlett School of Architecture, University
     College London
2004–11: Director, Spring Semester Programme, AA
2009–10: Lecturer, History & Theories Studies (Diploma School), AA
2007–09: Unit Leader, Bachelor of Architecture, University of Nottingham
2004–09: Unit Master, Diploma School, AA
2002–04: Studio Tutor, Intermediate School, AA

Selected Publications
Sam Jacoby, *Drawing Architecture and the Urban* (Chichester: Wiley, 2016)
Sam Jacoby, ed., 'Type versus Typology', special issue *The Journal of Architecture,* 20.6 (Dec
     2015)
Sam Jacoby, ed., 'New Design Research in Architecture and Urban Design', special issue *Urban
     Flux,* 45.5 (Oct 2015)
Sam Jacoby, 'Architectural Urbanism: Proposals for the Arab World', in *Reconceptualising
     Boundaries: Urban Design in the Arab World*, ed. by Robert Saliba (Farnham: Ashgate,
     2015), pp. 97-113
Christopher Lee and Sam Jacoby, eds., 'Typological Urbanism: Projective Cities', special issue
     Architectural Design, 81.1 (Jan/Feb 2011)
Christopher Lee and Sam Jacoby, eds., *Typological Formations: Renewable Building Types and
     the City* (London: AA Publications, 2007)

Dr Maria Shéhérazade Giudici
Studio Master

Maria earned her PhD from Delft University in 2014; her thesis *The Street as a Project: The Space of the City and the Construction of the Modern Subject* is a critique of the contemporary idea of public space and an attempt to rethink the 'void between the buildings' as the object

of political and architectural intentions. Maria also earned an MA in Architecture from the Mendrisio Academy, Switzerland, with an award-winning project for Venice developed in Elia Zenghelis' unit. She has worked between 2005 and 2007 in Bucharest-based office BAU and collaborated with De Architekten Cie Amsterdam in 2008, DONIS Rotterdam in 2010, and Dogma in 2011, specializing in large-scale urban developments and mass housing projects. As well as teaching core design studios at the Berlage Institute and BIArch Barcelona, Maria has been a Diploma Unit master at the Architectural Association since 2011, and a First Year studio master since 2012.

Education
2014 PhD, TU Delft
2009 Postgraduate Master in Urbanism, Berlage Institute, Rotterdam
2006 MA in Architecture, Accademia di Architettura, Mendrisio, Switzerland
2005 Nanjing Graduate School of Architecture, China - W.I.S.H. research on social housing
2002-2006 Accademia di Architettura, Mendrisio

Academic Positions
2012–present: Studio Master, Projective Cities MPhil Program, AA, London
2012–present: Unit Master, First Year, AA, London
2011–present: Unit Master, Diploma Unit 14, AA, London (with P. V. Aureli)
2013: Co-director, AA Visiting School Ivrea, *Factory Futures*
2012: Tutor, Core design studio *Labour, City, Form,* BIArch Barcelona (with P. V. Aureli)
2010–11: Tutor, Berlage Institute (with P. V. Aureli, P. Issaias, E. Zenghelis)
2010: Lecturer, History and Theory course, BIArch Barcelona (with P. V. Aureli)
2010: Tutor, Strelka Institute, Moscow (with T. Stellmach)
2009: Research assistant, TU Munich (Unit Master P. P. Tamburelli)
2008: Assistant tutor, Semester in Aleppo, Syria, TU Delft (with P. P. Tamburelli, I. Volaki)

Professional Work
2011–present: Architect at Dogma, Rotterdam
2010: Architect at Donis, Rotterdam
2008: *Saemangeum City Project* developed at de Architekten cie., Amsterdam
2005–08: Junior architect at BAU Arhitectura Urbanism, Bucharest
2001–02: Internship at Lukas Meyer + Ira Piattini Architects, Lugano, Switzerland

Selected Publications and Exhibitions
2016 *Rituals and Walls,* London: AA Publications, co-edited with Pier Vittorio Aureli
2016 *The Supreme Achievement,* Milan: Black Square, co-edited with Davide Sacconi
2013 "Specific Spaces: Government and the Emergence of *architecture d'accompagnement,*
      1584–1765", in Pier Vittorio Aureli (ed), *The City as a Project* (Berlin: Ruby Press, 2013)
2013 "Education, Consumption, Reproduction: Three Cautionary Tales", in Ana Jeinic, Anselm
      Wagner (eds), *Is There (anti)Neoliberal Architecture?* (Berlin: Jovis, 2013)
2013 "Indifference and Absorption of Architectural Form: Notes on Le Corbusier's La Tourette
      Monastery", with Pier Vittorio Aureli, in *San Rocco* 7
2012 "The Last Great Street of Europe", in *AA Files* 65
2012 "From Dom-Ino to Polykatoikia", with Pier Vittorio Aureli, Platon Issaias, in *Domus* 962
      (October 2012)
2012 "Nederlands Architectuurinstituut", in M. Biraghi, A. Ferlenga (ed), *Architettura del '900*,
      Volume 1 (Turin: Einaudi)
2012 "Berlage Institute", in M. Biraghi, A. Ferlenga (ed), *Architettura del '900*, Volume 1 (Turin:
      Einaudi)
2011 "Talking in Parables: Superstudio's Narratives", in *Le Journal Speciale'Z* n. 2

2010 *Rome: the Centre(s) Elsewhere* (Milan: Skirà), exhibition in June 2010 at Casa
dell'Architettura, Rome (co-author)
2008 *Nl 2028 - Olympic fire* (Rotterdam: NAI publishers), exhibition May-Sept 2008 at NAI
Rotterdam (contributor)

Dr Platon Issaias
Studio Master

Platon is an architect, researcher and teacher. Apart from his role at the Projective Cities, he is currently a Visiting Lecturer at the School of Architecture/RCA, running ADS7 together with Godofredo Pereira and David Burns. He is also an adjunct professor at Syracuse University, London Program. Prior to the AA, he taught at the Berlage Institute/Rotterdam, the MArch Urban Design/Bartlett-UCL and the University of Cyprus.

He studied architecture in Thessaloniki, Greece (AUTh) and holds an MSc in Advanced Architectural Design from Columbia University and a PhD from TU Delft. His thesis *Beyond the Informal City: Athens and the Possibility of an Urban Common* investigated the recent history of planning in Athens and the link between conflict, urban management and architectural form. He has written and lectured extensively about Greek urbanisation and the politics of urban development. Platon has practiced individually and in collaboration across a wide range of scales including architecture, urban design and planning. Key projects include the 2nd prize in UIA's International Architectural Competition for the Innovative, Bioclimatic, European School Complex in Crete, and the commendation in the European Architectural Competition 'Re-Think Athens' for the creation of a new city centre in Athens (with Antonas Office).

Education
2014, PhD TU Delft/Berlage Institute
2008, MSc AAD GSAPP, Columbia University
2007, Diploma of Architecture, Aristotle University of Thessaloniki – Greece

Academic Positions
2015 – present, Visiting Lecturer, School of Architecture, RCA
2016 – present, Adjunct Professor, Syracuse University
2016, Visiting Lecturer, Faculty of Architecture and the Built Environment, Westminster
University
2015, Visiting Lecturer, Department of Architecture, University of Cyprus
2012-2016, Visiting Lecturer, MArch UD, Bartlett School of Architecture, UCL
2015, Workshop Tutor, School of Architecture, Art and Design – American University of Dubai
2013-14, Workshop/Seminar Tutor, Post-graduate program, Department of Architecture,
University of Thessaly
2010-11, Studio Tutor, Berlage Institute (with PV Aureli, MS Giudici and Elias Zenghelis)
2010 & 2011, Tutor, Centre of Mediterranean Architecture, Chania – Greece (with Aristide
Antonas)

Selected Publications
Issaias, P., Issaias, T., Vougia, A. (2015). 'Mechanism of Suspension: Infrastructure and
Legislation for Free Camping'. in: Y. Aesopos (ed.). *Tourism Landscapes: Remaking
Greece.* Athens, Greece: Domes Editions

Issaias, P. (2014). 'Athens Unplanned'. in: *Uncube*

Issaias, P. Issaias, T. Kizis, C. Vougia, A. (2014) 'Crete Innovative Bioclimatic European School Complex – 2nd Place Entry'. in: *DOMES-International Review of Architecture,* issue 04

Issaias, P. (2013) 'The Absence of Plan as a Project: Notes on the Planning development of Modern Athens, 1830-2010'. in: P.V. Aureli (ed.). *The City as a Project.* Berlin: Ruby Press

Antonas, A., Issaias, P., Koutsogianni, K. (2013). 'Athenian Trench Project, Re-think Athens'. in: *Quaderns, D'Arquitectura I Urbanisme-Publicacio del Col-legi d' Arquitectes de Catalunya*

Antonas, A., Issaias, P., Koutsogianni, K. (2013). *'Athenian Trench'. in: DOMES-International Review of Architecture,* 'Re-think Athens', issue 02

Aureli, P.V., Giudici, MS., Issaias, P., (2012). 'From Dom-ino to Polykatoikia'. in: *DOMUS*, issue 962 – October 2012

Aureli, P.V., Giudici, MS., Issaias, P. (2012). 'Labour, City, Architecture: Athens as a case study'. in: P. Dragonas, A. Skiada (eds.). *Made In Athens*. Athens: YPEKA, 2012

Issaias, P. (2011). 'The Absence of Plan as a Project'. in: V. Bandieramonte, K. Rashidzadeh, P. Vigano (eds.). *The Next Urban Question: Themes, Approaches, Tools.* Venezia: Universita IUAV di Venezia

Dr Mark Campbell
Studio Tutor

Mark completed his PhD and MA as a Fulbright Scholar at Princeton University and BArch (Hons) and BA at Auckland University, New Zealand. His PhD focused on issues of aesthetic and psychoanalytic theory in the early-twentieth century and his current research examines the contemporary United States and China. Mark teaches at the Architectural Association, London, where he is Director of the Paradise Lost research cluster, a member of the PhD Committee, the MA Thesis Advisor on the 'Projective Cities' and 'Design and Make' postgraduate programs, the Director of the Diploma Histories and Theories Theses, and an Intermediate Unit Master. He is a Visiting Professor of Architecture at South-East University, Nanjing, and has also taught at the Cooper Union, Princeton University, and Auckland University, in addition to serving as the Managing Editor of Grey Room and the Cooper Union Archive.

Education
2013 Ph.D., Princeton University
2000 Master of Arts, Princeton University
1994 Bachelor of Architecture, University of Auckland
1990 Bachelor of Arts, University of Auckland

Academic Positions
2010-15 Director, Paradise Lost Research Cluster Architectural Association, London
2012-14 Visiting Professor of Architecture, M.Arch Program, South-Eastern University, Nanjing, China
2013-14 Diploma Theses Coordinator & Supervisor, Architectural Association, London
2013-14 MA Thesis Coordinator & Supervisor, Design & Make Programme Architectural Association, London
2009-14 Undergraduate Unit Master, Architectural Association, London
2005-13 Diploma Seminar, Histories & Theories Faculty, Architectural Association, London
2006-8 MA. HTS seminars, Histories & Theories Faculty, Architectural Association, London
2001-3 Undergraduate Studio Tutor, Undergraduate Histories and Theories Lecturer, Adjunct Faculty, The Irwin S. Chanin School of Architecture at the Cooper Union for the Advancement of Science and Art, New York

1998-00 Undergraduate Writing Program (Thesis) Director, Undergraduate Studio
        Instructor, Graduate and Undergraduate Histories and Theories Preceptor, School of
        Architecture, Princeton University
1995-97 Undergraduate Studio Instructor, Undergraduate Lecturer, Adjunct Faculty, School of
        Architecture and Elam School of Fine Arts, University of Auckland

Selected Publications
2015 Paradise Lost (AA Publications, spring 2015) Glimpses of the USA (AA Publications, winter
        2015) 'The Carpet Jungle,' AA Files (spring 2015)
2014 "Unreal Estates,' Real Estates: Property and Ownership in Neoliberal Debt Economies
        (Bedford Press, spring 2014) 'All Work and No Play,' AArchitecture (March 2014)
2013
        Guns, Household Objects, Road Trips, Cars, Bodies, Acts of Devotion & TVs
        (Architectural Association)
        'Blood Simple', AA Files 66 (Architectural Association)
        'The Passenger,' New Architecture (China, 2013)
2012
        'Choice by Design,' POA 1-22 (Bedford Press)
        'Gleaming Toys,' VIA: Dirt (MIT Press)
2011 'Going Back to Greenville,' AA Files 62 (Architectural Association)
2009 'The Eye of the Beholder: Geoffrey Scott's View of History,' AA Files 59 (Architectural
        Association)
        'Soviet Space Power,' exhibition catalogue, School of Architecture, Columbia University
2004 'Geoffrey Scott and the Dream-life of Architecture,' Grey Room 15 (MIT Press)

Academic Editorial Positions
2009-11 Publications Editor, Beyond Entropy (AA Publications 2011)
        Nine Problems in the Form of a Pavilion (AA Publications 2009)
2004-06 Written Communications Coordinator, Foster and Partners, London.
2001-04 Managing Editor, Grey Room, New York
2002-03 Publications Manager, Irwin S. Chanin School of Architecture at The Cooper Union

External Examiner
New appointment to be made in 2016

APPENDICES

Appendix 1: **PROGRAMME READING LISTS**

ESSENTIAL PROJECTIVE CITIES READING
Bray, David, *Social Space and Governance in Urban China: The Danwei System from Origins to Reform* (Stanford: Stanford University Press, 2005)
Choay, Françoise, *The Rule and the Model: On the Theory of Architecture and Urbanism* (Cambridge, MA: MIT Press, 1997)
Colquhoun, Alan, *Essays in Architectural Criticism: Modern Architecture and Historical Change* (Cambridge, Mass.: The MIT Press, 1981)
Colquhoun, Alan, *Modernity and the Classical Tradition: Architectural Essays 1980-87* (Cambridge, MA: MIT Press, 1989)
Daston, Lorraine J., and Peter Galison, *Objectivity* (New York: Zone Books, 2007)
Donzelot, Jacques, *The Policing of Families: Welfare versus the State* (London: Hutchinson, 1979)
Eisenman, Peter, *Ten Canonical Buildings* (New York: Rizzoli, 2008)
Evans, Robin, *Translation from Drawing to Building and Other Essays* (London: Architectural Association, 1997)
Foucault, Michel, *Security, Territory, Population - Lectures at the Collège de France, 1977-98*, trans. by Graham Burchell (Basingstoke: Palgrave Macmillan, 200
Habermas, Jürgen, *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society* (Cambridge: Polity Press, 1992)
Harvey, David. *Spaces of Capital: Towards a Critical Geography* (London: Routledge, 2000)
Jacoby, Sam, *Drawing Architecture and the Urban* (Chichester: Wiley, 2016)
Lucan, Jacques, *Composition, Non-composition* (Oxford: Routledge, 2012)

Pai, Hyungmin, *The Portfolio and the Diagram: Architecture, Discourse and Modernity in America* (Cambridge, MA: MIT Press, 2006)
Rabinow, Paul, *French Modern: Norms and Forms of the Social Environment* (Cambridge, MA: 1989)
Rice, Charles. *The Emergence of the Interior: Architecture, Modernity, Domesticity* (London: Routledge, 2006)

SUGGESTED FURTHER READING
Agamben, Giorgio, *On Method* (New York: Zone Books, 2009)
Aureli, Pier Vittorio, ed, *The City as a Project* (Berlin: Ruby Press, 2013)
Benevolo, Leonardo, *Origins of Modern Town Planning* (London: Routledge, 1967)
Canguilhem, Georges, *The Normal and the Pathological*, trans. Carolyn R. Fawcett & Robert S. Cohen (New York: Zone Books, 1991)
Carpo, Mario, *The Alphabet and the Algorithm* (Cambridge: The MIT Press, 2011)
Choay, Francoise, *Modern City: Planning in the Nineteenth Century* (New York: Braziller, 1969)
Collins, Peter, *Architectural Judgement* (London: Faber & Faber, 1971)
Daston, Lorraine J., and Peter Galison, *Objectivity* (New York: Zone Books, 2007)
Durand, Jean Nicolas Louis, *Précis of the Lectures on Architecture*, trans. by David Britt (Los Angeles: Getty Trust Publications, 2000)
Forensic Architecture, ed., *Forensis: The Architecture of Public Truth* (Berlin: Sternberg Press, 2014)
Foucault, Michel, *The Order of Things: An Archaeology of the Human Sciences* (New York: Pantheon, 1971)
Galison, Peter, and Emily Thompson, eds., *The Architecture of Science* (Cambridge, MA: MIT Press, 1999)

Gandelsonas, Mario, *The Urban Text* (Cambridge: The MIT Press, 1991)

Graham, Stephen, and Simon Marvin, *Splintering Urbanism: Networked Infrastructures, Technological Mobilities and the Urban Condition* (London and New York: Routledge, 2001)

Hall, Peter, *Cities of Tomorrow: An Intellectual History of Urban Planning and Design in the Twentieth Century*, 3rd edn (Malden, MA: Blackwell, 2002)

Hays, Michael, ed., *Oppositions Reader* (New York: Princeton Architectural Press, 1998)

Hertzberger, Herman, *Space and Learning* (Rotterdam: 010 Publisher, 2008)

Hilberseimer, Ludwig, *Metropolisarchitecture and Selected Essays* (New York: GSapp Sourcebooks, 2012)

Hoeger, Kerstin & Christiaanse, Kees, eds, *Campus and the City: Urban Design for the Knowledge Society (*Zurich, GTA Verlag, 2000)

Jackson, John Brinckerhoff, *The Vernacular Landscape* (New Haven: Yale University Press, 1984)

Lee, Christopher, Jacoby, Sam, eds. *Typological Formations: Renewable Building Types and the City* (London: AA Publications, 2007)

Lee, Christopher, Jacoby, Sam, eds, *Architectural Design*, 81.1 (2011), Typological Urbanism

Lucan, Jacques, *Composition, Non-composition* (Oxford: Routledge, 2012)

Manipour, Ali, *Knowledge Economy and the City: Spaces of Knowledge* (Routledge, 2011)

Pai, Hyungmin, *The Portfolio and the Diagram: Architecture, Discourse and Modernity in America* (Cambridge, MA: MIT Press, 2006)

Rabinow, Paul, *French Modern: Norms and Forms of the Social Environment* (Cambridge: The MIT Press, 1989)

Semper, Gottfried, *Four Elements of Architecture and Other Writings*, trans. by Harry Francis Mallgrave and Wolfgang Herrmann (Cambridge: Cambridge University Press, 1989)

Soria y Puig, Arturo, Cerda: *The Five Bases of the General Theory of Urbanization* (Electa, 1999)

Tafuri, Manfredo, *Architecture and Utopia: Design and Capitalist Development* (Cambridge: The MIT Press, 1976)

Lehnerer, Alex, *Grand Urban Rules* (Rotterdam: 010 Publishers, 2009)

Nesbitt, Kate, ed., *Theorizing A New Agenda for Architecture* (New York: Princeton Architectural Press, 1996)

Ungers, O.M., *Grossformen im Wohnungsbau* (Veröffentlichungen zur Architektur Nr 5, 1966; Reprint, Universitätsverlag der TU Berlin, 2007)

Vidler, Anthony. *The Scenes of the Street and Other Essays* (New York: Monacelli Press, 2010)

Younés, Samir, *Quatremère De Quincy's Historical Dictionary of Architecture: The True, the Fictive and the Real* (London: Andreas Papadakis Publishers, 2000)

Appendix 4: **MHRA REFERENCING STYLE**

All referencing is to acknowledge someone else's work or ideas and is done to avoid plagiarism. The preferred conventions are set out by the Modern Humanities Research Association (MHRA), but other reference systems are permitted, as long as they are followed consistently. An online site available at the AA to create references is www.citethemrightonline.com. An MHRA guide on referencing can be downloaded at www.style.mhra.org.uk.

The following text and examples of the MHRA referencing style are taken from the Cardiff University's Information Services[9]:

For all academic assignments it is vital that you acknowledge the sources of information you have used for your research. This will help you protect yourself against charges of plagiarism and also demonstrate that you understand the importance of professional academic work.

You must acknowledge your sources whenever you paraphrase or summarise another person's ideas, or when you quote another person's work, or use tables, graphs, images, etc. which you have found from another source, whether printed or online.

Introducing the MHRA Style
Whenever you refer to another's words or ideas in your work, insert a footnote number in your text. When referring to the publication for the first time, give full bibliographic details in the footnote. Subsequent references can then be provided in an abbreviated form.

Example

References should be given for 'all direct or indirect quotations, and in acknowledgement of someone's opinions, or of a source of factual information which is not general knowledge'.[1] Li and Crane point out that the main objective of citing references is to give sufficient information to allow sources to be located.[2] Additionally, 'another important principle is to make reference to that information in the source in hand. As a rule, it is not necessary to provide supplementary information that has to be located elsewhere'.[3] General overviews of the process of citing references are given by Bosworth and Craig and in Walliman.[4]

_____

1 Nicholas S.R. Walliman, Y*our Research Project: A Step-by-step Guide for the First-time Researcher* (London: SAGE, 2001), p. 301.
2 Xia Li and Nancy B. Crane, *Electronic Styles: A Handbook for Citing Electronic Information*, 2nd edn (Medford, NJ: Information Today, 1996), p. 3.
3 Ibid., p. 3.
4 David P. Bosworth, *Citing Your References: A Guide for Authors of Journal Articles And Students Writing Theses or Dissertations* (Thirsk, N Yorks: Underhill Press, 1992); P. Craig, 'How to Cite', *Documentation Studies*, 10 (2003), 114-122; Walliman, pp. 300-313.

Inserting Footnotes
Wherever possible, place numbers at the end of the sentence, after the full stop. Be consistent in your approach and use continuous numbering throughout the text, starting at number one. For theses, restart the numbering at the beginning of each chapter. When you refer to several sources close together in the same paragraph, use one footnote number and enter a reference for each source, separated by a semi-colon.

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9 <www.cardiff.ac.uk/insrv/resources/guides/but028.pdf> [accessed 29.08.2014]

Directly Quoting from Your Sources

You should aim to paraphrase information provided by an author in your own words rather than quote large amounts of their work verbatim as this helps to demonstrate to the reader your understanding of the information. It may be necessary to quote directly from the text when you:

•   cannot present the information more succinctly or in any other way
•   need to present a particular portion of an author's text in your work to analyse it.

If the quotation is short (fewer than 40 words of prose or 2 complete lines of verse), enclose the writer's words in single quotation marks within your sentence and insert a footnote number:

> Mackintosh's Glasgow School of Art 'heralded the birth of a new style in 20th century European Architecture'.[1]

Longer quotations should be separated from the body of your text and indented from the left-hand margin. There is no need to include quotation marks:

> **Bernard outlines his design ethos:**
>
> **Mackintosh's firm belief that construction should be decorated and not decoration constructed, in other words that the salient and most requisite features should be selected for ornamentation, he applied with great rhythm and inventiveness, especially in those projects, such as the Glasgow School of Art and Scotland Street School, where budgets were severely limited.[2]**
>
> **This theme is taken further by Macleod**.[3]

If you omit some words from the middle of the quotation, you need to indicate this by typing three dots in square brackets, e.g. **'The state has an essential role [...] in the legal definition of property rights'.[4]** If you are omitting lines of verse, write **[...]** on a separate line.

Referencing Sources for the First Time

When referencing a source for the first time in your piece of work, provide full bibliographic details in the footnote:

•   **Write the author's name(s) as it appears on the text:** put the author's forename(s) or initials first, followed by their surname. If there are more than three authors, write the first author's name followed by 'and others'.
•   **Italicise the titles of** books and journals.
•   **Capitalise the first letter** of all principal words throughout the title and after the colon, if there is a subtitle.
•   **Include the specific page number(s)** referenced at the end by writing p. or pp. followed by the page number(s).
•   **Write references for online publications** using the format for printed publications as far as possible, adding the **<internet address of the document>** and the **[accessed date]**.
•   **Indent the second and subsequent line** of each reference.

Book
Robert Abel, *The Eye Care Revolution*: *Prevent and Reverse Common Vision Problems* (New York: Kensington Books, 2004), p. 10.
Journal article

Lawrence Ang and Ben Taylor, 'Managing Customer Profitability Using Portfolio Matrices', *Journal of Database Marketing and Customer Strategy Management,* 12 (2005), 298-304 (p. 300).

Chapter in an edited book
Tadao Ando, 'Towards New Horizons in Architecture', in *Theorizing a New Agenda for Architecture*, ed. by Kate Nesbitt (New York: Princeton Architectural Press, 1996), pp. 462-530 (p.473).

Newspaper article
Bertrand Benoit, 'G8 Faces Impasse on Global Warming', *Financial Times*, 29 May 2007, p. 9.

PhD Thesis
Alun R.J. Withey, 'Medical Knowledge and Practice in Early Modern Wales' (unpublished doctoral thesis, Cardiff University, 2006), p. 17.

Electronic journal article
Anwar T. Merchant and others, 'Diet, Physical Activity, and Adiposity in Children in Poor and Rich Neighbourhoods: A Crosssectional Comparison', *Nutrition Journal*, 6 (2007) <http://www.nutritionj.com/content/pdf/1475-2891-6-1.pdf> [accessed 10 May 2007] (p. 1).

Web page
Christel Lane and others, *The Future of Professionalised Work: UK and Germany Compared* (London: Anglo-German Foundation for the Study of Industrial Society, 2003) <http://www.agf.org.uk/pubs/pdfs/1232web.pdf> [accessed 12 December 2007] (p. 11).

Images, figures and tables
Fig. 1. List of housing performance indicators for multi-family residential buildings.1

Further References to the Same Source
If you reference the same source more than once in a particular piece of work, abbreviate the second and subsequent references by providing only the author and page numbers. Use the abbreviation **Ibid.** (meaning in the same place) to refer to a reference immediately above:

1 William J.R. Curtis, *Modern Architecture since 1900*, 3rd edn (London: Phaidon, 1996), pp. 124-32.
2 Ibid, p. 133.
3 James Stevens Curl, *A Dictionary of Architecture and Landscape Architecture*, 2nd edn (Oxford: Oxford University Press, 2006), p. 1.
4 Curtis, pp. 56-78.

Bibliography
At the end of your work, list each of the sources you have referenced, and any other works you have read in relation to the subject, in a bibliography. Write the list in alphabetical order by the first author's surname, placing their surname before their forename(s) or initial(s). There is no need to include the specific page reference in a bibliography, but page ranges for edited book chapters and journal articles are required. You should also exclude the full stop at the end of the reference:

Borden, Iain, and Katerina Ruedi, *The Dissertation: An Architecture Student's Handbook*, 5th edn (Oxford: Butterworth-Heinemann, 2006)
Craig, P., 'How to Cite', *Documentation Studies*, 10 (2003), 114-122
Stott, Rebecca, Anna Snaith and Rick Rylance, *Making Your Case: A Practical Guide to Essay Writing* (Harlow: Longman, 2001)

Publication Dates and Editions
To find out when a book was published, look at the back of the title page. This page will contain details of the publisher and the publication date. If there is more than one date, use the latest publication date, not the latest reprint dates. This is often located next to the © symbol.

If no publication date is given in the book but it can be ascertained, put the year in square brackets e.g. **[1989]**. If no year can be determined write **[n.d.]**, meaning no date.

The back of the title page will also tell you the edition of the book. If the book you are acknowledging is not the first edition, state this in the full reference in your footnote and bibliography e.g.: **Alan Everett, *Materials*, 5th edn (Harlow: Longman, 1994), pp. 102-24.**

Appendix 5: **ACADEMIC CALENDAR 2016-17**

YEAR 1 SCHEDULE

INTRODUCTION WEEK (new students only)
19 to 23 September 2016

TERM 1
26 September to 9 December 2016 (11 weeks)
End Term Review = 5 December
Studio Submission = 15 December (by 1pm)
Essay Submission = 6 January 2017 (by 1pm)

TERM 2
9 January to 17 March 2017 (10 Weeks)
End Term Review = 13 March
Studio Submission = 23 March (by 1pm)
Essay Submission = 21 April (by 1pm)

TERM 3
24 April to 23 June 2017 (9 Weeks)
End Term Review = 19 June
Dissertation Proposal Submission = 6 July (by 1pm)

Resubmission Date:
25 August 2017

YEAR 2 SCHEDULE

TERM 4
26 September to 16 December 2016 (12 weeks)
Progress Review = 5 December

TERM 5
9 January to 24 March (11 Weeks) and 24 April to 9 June 2017 (7 Weeks)
Final Design Review = 30 January
Progress Review = 20 March
Final Presentation = 22 May
Dissertation Submission = 9 June (by 1pm)
AA Exhibition Opening = 23 June

AA ACADEMIC TERMS

AA Term 1: 26 September to 16 December 2015 (12 weeks)
[School closed: 17 December to 2 January]
AA Term 2: 9 January to 24 March 2016 (11 weeks)
[School closed: 1–17 April; Good Friday: 14 April, Easter Monday: 17 April]
AA Term 3: 24 April to 23 June 2013 (9 weeks)
[School closed: 19-28 August 2016; Bank Holidays: 1 May, 29 May and 28 August]