

**TAUGHT
MPHIL IN ARCHITECTURE
AND URBAN DESIGN
(PROJECTIVE CITIES)**



PROGRAMME GUIDE 2017/18

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

2.1 Overview

Programme name	Taught MPhil in Architecture and Urban Design (Projective Cities)
Programme award	Master of Philosophy (MPhil) in Architecture and Urban Design
Teaching institution	Architectural Association School of Architecture (AA)
Awarding institution	The Open University (OU)
Date of first OU validation	September 2010
Date of latest revalidation	September 2015
Next revalidation	For September 2020
Credit points for award	240 (FHEQ Level 7); plus 120 (FHEQ Level 6) for prior learning
Programme start date	September 2017
Reference points used to inform programme outcomes	QAA, 'Quality Code Part A' (2017); and QAA, 'Characteristics Statement: Master's Degree' (2015)
Mode of study	Full-time
Duration of programme	20 months

The AA is a Partner 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.

2.2 Aims and Objectives

Projective Cities aims to develop innovative researchers capable of working across cultural, disciplinary, and sectoral boundaries. It hereby also aims to foster practice-led research and new design research methodology in spatial design practices.

The objectives of the programme are:

- to enable students to gain mastery of a complex and specialised area of knowledge and skills, employing advanced skills to conduct design research, accepting accountability for related decision making, including use of supervision;
- to provide students with knowledge of theory, methods, and practice of research needed to conduct and complete an independent and original research projects in architecture, urban design, planning and related spatial design disciplines;
- to train students in the combination of theoretical, historical, and practical design research;
- and to prepare students for diverse research careers, including doctoral level studies or research-led practice.

2.3 Relationship to Other Programmes and Awards

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. While there are no formal relationships, students can attend seminars offered by other programmes in the Graduate School.

2.4 Programme Structure

Year 1 is organised around seminar courses, design studios, and workshops in Term 1 and Term 2 that prepare students for writing a Dissertation Proposal in the Thesis-Studio (Term 3).

The Thesis-Studio also marks the beginning of the dissertation project. Year 2 has two longer terms (Term 4 and 5) in which students under the supervision of programme staff develop their final individual designed-and-written Dissertation.

The course credits and assessed work are listed below for each module (all modules are compulsory for the MPhil award).¹ The hourly breakdown is indicative only and varies depending on a student's need and ability.²

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

¹ 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.

² 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.). Study hours means all the remaining study related activities making up the remaining hours of learning. Their balance varies between modules, with the proportion between 'contact hours' and 'study hours' approximately 20% to 80% respectively. Taken together, these notional hours indicate the time required by a typical student to achieve the learning outcomes (including all forms of learning, such as formal contact, independent learning, and assessment activities).

2.5 Learning Outcomes (Level FHEQ 7)

Graduates from the programme are expected to have demonstrated that they fulfil the following attributes listed under A (Knowledge and Understanding), B:

A Knowledge and Understanding (Subject Specific)

- A1 Knowledge: A systematic understanding of knowledge across architecture, urban design, and planning, and a critical awareness of current problems and/or insights at the forefront of related scholarship and professional practice.
- A2 Ethics: Awareness of and ability to manage the implications of ethical issues.
- A3 Methodology: A comprehensive understanding of techniques and methodologies applicable to their own research and advanced scholarship (theory and practice-led design research).

B Cognitive and Intellectual Skills (Generic)

- B1 Analysis: Ability to analyse complex issues both systematically and creatively, making sound judgements in the absence of complete data or in the context of incomplete or contradictory areas of knowledge.
- B2 Synthesis: Ability to apply knowledge in an original manner, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline.
- B3 Evaluation: A conceptual understanding enabling the critical evaluation of current research, advanced scholarship, and methodologies, especially in the disciplines of architecture, urban design, and planning; and ability to develop critiques of them and, where appropriate, to propose new hypotheses.
- B4 Application: Demonstration of self-direction and originality in tackling and solving problems.

C Practical and Professional Skills (Subject Specific)

- C1 Application of Skills: Ability of decision-making in complex and unpredictable situations, exercising initiative and personal responsibility with an awareness of good practice.
- C2 Technical Skills: Ability to develop new technical skills to a high level.

D Key and Transferable Skills (Generic)

- D1 Learning: Ability of independent learning required for continuing professional development, using full range of learning resources. When applicable, ability to work effectively within a group as leader or member and skill to manage conflict effectively.
- D2 Self-evaluation: Ability to critically reflect on own and others' learning in order to improve their practice.
- D3 Management: Ability to competently and autonomously plan and undertake research.
- D4 Communication: Ability to communicate research and conclusions clearly to specialist and non-specialist audiences.

Teaching and Learning Strategies

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 and Dissertation, 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.

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.

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

Assessment Methods

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.

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.

2.6 Support for Students and Learning

The *AA Student Handbook* and *AA School Academic Regulations* provide information on all aspects of the AA School's organisation, resources and facilities, and academic and administrative policies. All students automatically become members of the Architectural Association (Inc.) and are also part of the AA School, an independent school of architecture governed by the Architectural Association.

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, students have access to specialised libraries that include:

- British Library
- RIBA British Architectural Library and Drawing Collection
- University College London, Bartlett Library
- University of London, Library
- Westminster Reference Library
- Open University 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.

AA School Resources

The main facilities available to all students, such as the AA 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.

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.

Outside useful sources are:

- Paperchase (<https://www.paperchase.co.uk>) for cards, papers, etc
- London Graphics Centre (<http://www.londongraphics.co.uk/>) for all graphics supplies
- 4D Modelshop (<https://modelshop.co.uk/>) for model materials
- Cavendish Imaging (www.cavendishimaging.com/) for rapid prototyping
- Lee 3D (www.lee3d.co.uk/) for colour 3D printing
- i.materialise (<http://i.materialise.com>) for 3D printing.
- 2MZ (<http://2mz.co.uk/>) for laser cutting
- Online Reprographics (www.onlinerepro.co.uk) for high-quality printing

Studio Space: All students have their own 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 daily 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.

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.

Admissions, Fees, and Bursaries

All applicants are required to complete an application form, which is available online (www.aaschool.ac.uk). 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@aa.school.ac.uk.

Notification of Continuing Studies: Students must 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 programme 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 personal 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 2017/18 is £41,545 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 advertised deadline. The AA Graduate Bursary Committee 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.

2.7 Criteria for Admission

The minimum entry requirement into the programme is a four-year degree in architecture, urban design, urban planning, landscape architecture, and environmental design (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 given to applicants who can demonstrate academic ability and competence through prior learning in formal education that is equivalent to 120 study credits at FHEQ Level 6. The grades from a previous degree are not part of the final MPhil in Architecture and Urban Design degree mark.

Prior Learning

The prior learning equivalent to 120 study credits at FHEQ Level 6 is assessed at the application stage based on the candidate's portfolio and academic records or transcripts that include a detailed list of subjects taken and marks attained, with credits treated equivalent to a credit transfer. A full year of study, for example, at 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. All applicants must meet this requirement by successfully demonstrating through previously completed studies:

- a systematic understanding of key aspects of their field of study, including acquisition of coherent and detailed knowledge, at least some of which is at, or informed by, the forefront of defined aspects of a discipline;

- an ability to deploy accurately established techniques of analysis and enquiry within a discipline;
- conceptual understanding that enables the student:
 - to devise and sustain arguments, and/or to solve problems, using ideas and techniques, some of which are at the forefront of a discipline;
 - to describe and comment upon particular aspects of current research, or equivalent advanced scholarship, in the discipline;
- an appreciation of the uncertainty, ambiguity and limits of knowledge;
- the ability to manage their own learning, and to make use of scholarly reviews and primary sources (for example, refereed research articles and/or original materials appropriate to the discipline).

Prior learning summary:

Prior Learning (FHEQ Level 6)		Credits	% of Final MPhil Degree Mark
1 Academic Year 30 Weeks	Final previous degree project(s) and/or paper(s)	120	0.0%
TOTAL		120	0.0%

2.8 Curriculum Map

This table indicates which modules assume responsibility for delivering (shaded) and assessing (✓) particular programme learning outcomes.

Module	Learning Outcomes													
	A1	A2	A3	B1	B2	B3	B4	C1	C2	D1	D2	D3	D4	
Studio 1				✓	✓		✓		✓	✓				
Seminar 1				✓	✓		✓			✓				
Academic Writing 1									✓	✓				
Studio 2				✓	✓		✓		✓	✓				
Seminar 2				✓	✓		✓			✓				
Academic Writing 2									✓	✓				
Thesis-Studio	✓		✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓
Academic Writing 3					✓				✓	✓				
Dissertation	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

2.9 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. Formally assessed submissions are shown in bold.

Year 1			
Term	Week	Submission	Resubmission
Autumn Term 1 (12 Weeks)	Week 6	Academic Writing 1	15 August 2018
	Week 12	Studio 1 Report / Academic Writing 1	
Christmas Break	Week 3	Seminar 1 Essay (draft)	
Spring Term 2 (11 Weeks)	Week 1	Seminar 1 Essay	
	Week 6	Academic Writing 2	
	Week 11	Studio 2 Report / Academic Writing 2	
Easter Break	Week 3	Seminar 2 Essay (draft)	
Summer Term 3 (9 Weeks)	Week 1	Seminar 2 Essay	
	Week 6	Academic Writing 3	
Summer Break	Week 1	Dissertation Proposal (draft)	
	Week 2	Dissertation Proposal / Academic Writing 3	

Year 2			
Term	Week	Submission	Resubmission
Autumn Term 4 (12 Weeks)	Week 11	Dissertation Progress Review	Following academic year
	Spring Term 5 (16 Weeks (11+5))	Week 4	
	Week 11	Dissertation Progress Review	
	Week 14	Final Presentation	
	Week 16	Dissertation	

3 TEACHING AND LEARNING STRATEGIES

Students are continually assessed through tutorials, presentations, and reviews, as well as their participation and contribution

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.

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.

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.

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.

4 ASSESSMENT PROCEDURES

Students are continually assessed through tutorials, presentations, and reviews, as well as 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 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).

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. 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.

GRADING		
Mark	Grade	Performance
70% or above	A	<i>Distinction</i> Outstanding work with only marginal mistakes or shortcomings.
65–69%	B+	<i>High Pass</i> Some mistakes or shortcomings of the work, but overall still very good.
60–64%	B	<i>Good Pass</i> Above average work with some mistakes or shortcomings.

57–59%	C+	<i>Satisfactory Pass</i> Sound work, but with some basic mistakes or shortcomings.
54–56%	C	<i>Adequate Pass</i> An average piece of work, clearly showing some deficiencies.
50–53%	D	<i>Low Pass</i> The work fulfils the minimum criteria.
49% or below	F	<i>Fail</i>

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.

If a submission is received up to 24 hours after the set submission date and time, the submission will be accepted but the mark reduced by 10%-points or to bare-pass level, whichever gives the higher score. Submissions received beyond this point will not be marked and will receive a Fail result.

The Master of Philosophy (MPhil) in Architecture and Urban Design is awarded 'with Distinction' when the overall aggregate mark is 70% or above.

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 programme 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 programme 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 penalty.

Attendance

Students are required to attend all pre-arranged classes, seminars, lectures, tutorials, and presentations. When a student expects to miss a pre-arranged event, they must inform the relevant academic member of staff and Administrative Co-ordinator as soon as possible, providing full explanation for the anticipated absence supported by certified medical or equivalent documentation. Failure to provide a legitimate explanation for missing any pre-arranged events will result in the issuing of formal warning letters, a formal review, and in repeated cases the automatic discontinuation of studies (see *AA School Academic Regulations*).

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.³ If plagiarism occurs unknowingly, students will be asked to resubmit the work. In cases where 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.

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.

³ "Plagiarism, n.". OED Online. June 2011. Oxford University Press. 10 September 2011 <<http://www.oed.com/view/Entry/144939>>.

6 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 various 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 PG Cert 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: Senior Tutor, Architecture, Royal College of Art

2016: Interim Chair, Architecture, Design and Typology, Staatliche Akademie der Bildenden Künste 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 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

Course Master

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

Dr Katharina Borsi, University of Nottingham

APPENDICES

*Appendix 1: **READING LISTS***

ESSENTIAL PROGRAMME READING

- Bordieu, Pierre, 'The Kabyle House or the World Reversed', in *Algeria 1960*, trans. Richard Nice (Cambridge: Cambridge University Press, 1979), pp. 133–53.
- 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)
- 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)
- 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, 2007, 2009)
- Groat, Linda, and David Wang, *Architectural Research Methods* (Hoboken: Wiley, 2013)
- Harvey, David, *Social Justice and the City* (Athens, GA: The University of Georgia Press, 2009)
- Jacoby, Sam, *Drawing Architecture and the Urban* (Chichester: Wiley, 2016)
- Jacoby, Sam, ed., 'Type versus Typology', special issue of *The Journal of Architecture*, 20.6 (Dec 2015)
- Markus, Thomas A, *Buildings & Power: Freedom and Control in the Origin of Modern Building Types* (London: Routledge, 1993)
- Rabinow, Paul, *French Modern: Norms and Forms of the Social Environment* (Cambridge, MA: 1989)
- Sonne, Wolfgang, *Representing the State: Capital City Planning in the Early Twentieth Century* (Munich: Prestel, 2003)

RECOMMENDED FURTHER READING

- Agamben, Giorgio, *The Signature of All Things: On Method*, (New York: Zone Books, 2009)
- Arendt, Hannah, *The Human Condition* (Chicago: University of Chicago Press, 1958)
- Aureli, Pier Vittorio, ed, *The City as a Project* (Berlin: Ruby Press, 2013)
- Avermaete, T, Karakayali, S. & Von Osten, M., *Colonial Modern: Aesthetics of the Past Rebellions for the Future* (London, Black Dog and Haus der Kulturen der Welt, Berlin, 2010)
- Benjamin, Walter, *The Arcades Project*, trans. by Howard Eiland and Kevni McLaughlin (Harvard University Press, 2002)
- Canguilhem, Georges, *The Normal and the Pathological*, trans. Carolyn R. Fawcett & Robert S. Cohen (New York: Zone Books, 1991)
- Carpó, Mario, *The Alphabet and the Algorithm* (Cambridge: The MIT Press, 2011)
- Colquhoun, Alan, *Modernity and the Classical Tradition: Architectural Essays 1980-87* (Cambridge, MA: MIT Press, 1989)
- Collins, Peter, *Architectural Judgement* (London: Faber & Faber, 1971)
- Durand, Jean Nicolas Louis, *Précis of the Lectures on Architecture*, trans. by David Britt (Los Angeles: Getty Trust Publications, 2000)
- Eisenman, Peter, *Ten Canonical Buildings* (New York: Rizzoli, 2008)
- Focillon, Henri, *The Life of Forms in Art* (Cambridge MA: Zone Books, 1992)
- Forensic Architecture, ed., *Forensis: The Architecture of Public Truth* (Berlin: Sternberg Press, 2014)

- Foucault, Michel, *Archaeology of Knowledge*, trans. Sheridan Smith (London: Routledge Classics, Publications, 2002)
- Frampton, Kenneth, *Megaform as Urban Landscape* (Ann Arbor: University of Michigan, 1999)
- Gell, Alfred, *Art and Agency: An Anthropological Theory* (Oxford: Clarendon Press, 1998)
- 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)
- Jackson, John Brinckerhoff, *Discovering the Vernacular Landscape* (New Haven: Yale University Press, 1986)
- Koolhaas, Rem, *S, M, L, XL*, 2nd ed. (New York: Monacelli Press, 1998)
- Kubler, George, *The Shape of Time: Remarks on the History of Things* (New Haven: Yale University Press, 2008)
- Lahoud, Adrian, 'Architecture, the City and its Scale', *Journal of Architecture* (Routledge: London 2013)
- Lee, Christopher, Jacoby, Sam, eds. *Typological Formations: Renewable Building Types and the City* (London: AA Publications, 2007)
- Lucan, Jacques, *Composition, Non-composition* (Oxford: Routledge, 2012)
- Maki, Fumihiko, 'Some Thoughts on Collective Form' in *Structure in Art and in Science*, ed. by Gyorgy Kepes (New York: George Braziller, 1965), pp. 116-27
- Pai, Hyungmin, *The Portfolio and the Diagram: Architecture, Discourse and Modernity in America* (Cambridge, MA: MIT Press, 2006)
- Rice, Charles. *The Emergence of the Interior: Architecture, Modernity, Domesticity* (London: Routledge, 2006)
- Sarkis, Harshim, ed., *Le Corbusier's Venice Hospital and the Mat Building Revival* (Munich: Prestel, 2002)
- Schaik, Martin van, *Exit Utopia: Architectural Provocations, 1956-76* (Munich: Prestel, 2005)
- Semper, Gottfried, *Four Elements of Architecture and Other Writings*, trans. by Harry Francis Mallgrave and Wolfgang Herrmann (Cambridge: Cambridge University Press, 1989)
- Smithson, Alison, ed., *Team 10 Primer* (Cambridge, MA: The MIT, 1974)
- Tafari, Manfredo, *Architecture and Utopia: Design and Capitalist Development* (Cambridge: The MIT Press, 1976)
- 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)
- Wallenstein, Sven Olov, *Biopolitics and the Emergence of Modern Architecture* (New York: Princeton Architectural Press, 2009)

TYPE AND TYPOLOGY DISCOURSE

- Bandini, Micha 'Typological Theories in Architectural Design', in *Companion to Architectural Thought*, eds. by Ben Farmer and Hentie Louw (London: Routledge, 1993), pp. 387-395
- Barth, Larry, 'The Complication of Type', in *Typological Formations: Renewable Building Types and the City* (London: AA Publications, 2007), pp. 158-64
- Colquhoun, Alan, 'Typology and Design Method', *Arena*, 83 (1967). [Repr. in *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995*, ed. by Kate Nesbitt (New York: Princeton Architectural Press, 1996), pp. 250-57]
- Moneo, Rafael, 'On Typology', *Oppositions*, 13 (1978), 23-45
- Oechslin, Werner, 'Premises for the Resumption of the Discussion of Typology', *Assemblage*, 1 (1986), 36-53
- Rossi, Aldo, *The Architecture of the City*, translated by Diane Ghirardo and Joan Ockman (Cambridge, MA: MIT Press, 1982)
- Semper, Gottfried, *Four Elements of Architecture and Other Writings*, trans. by Harry Francis Mallgrave and Wolfgang Herrmann (Cambridge: Cambridge University Press, 1989)

DESIGN METHOD, (PRECEDENT) MODELS, AND DIAGRAMS

- Abalos, Inaki, and Juan Herreros, *Tower and Office: From Modernist Theory to Contemporary Practice* (Cambridge, MA: MIT Press, 2003)
- Alexander, Christopher, *A Pattern Language: Towns, Buildings, Construction* (New York: Oxford University Press, 1977)
- Allen, Stan, 'Diagrams Matter', *ANY*, 23 (1998), 16-19
- Allen, Stan, *Points and Lines: Diagrams and Projects for the City* (New York: Princeton Architectural Press, 1999)
- Allen, Stan, *Practice: Architecture, Technique and Representation* (Amsterdam: G+B Arts International, 2000)
- Berkel, Ben van, and Caroline Bos, *UN Studio: Design Models: Architecture, Urbanism, Infrastructure* (New York: Rizzoli, 2006)
- Durand, Jean Nicolas Louis, *Précis of the Lectures on Architecture*, trans. by David Britt (Los Angeles: Getty Trust Publications, 2000)
- Eisenman, Peter, *Ten Canonical Buildings* (New York: Rizzoli, 2008)
- Eisenman, Peter, *The Formal Basis of Modern Architecture* (Zurich: Lars Müller Publisher, 2006)
- Evans, Robert, *The Projective Cast: Architecture and Its Three Geometries* (Cambridge, MA: MIT Press, 1995)
- Evans, Robin, *Translation from Drawing to Building and Other Essays* (London: Architectural Association, 1997)
- Frampton, Kenneth, *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture* (Cambridge, MA: MIT Press, 1995)
- Garcia, Mark, ed., *The Diagram of Architecture* (London: John Wiley & Sons, 2010)
- Holl, Steven, *Alphabetical City, Pamphlet Architecture: 5* (New York: Princeton Architectural Press, 1995)
- Kuhnert, Nikolaus et al, eds, *ARCH+*, 179 (2006), Oswald Mathias Ungers, *Architekturlehre: Berliner Vorlesungen, 1964-65*
- Lehnerer, Alex, *Grand Urban Rules* (Rotterdam: 010 Publishers, 2009)
- Lucan, Jacques, *Composition, Non-composition* (Oxford: Routledge, 2012)
- McCloud, Scott, *Understanding Comics: The Invisible Art* (London: Harper Collins, 1994)
- Moneo, Rafael, *Theoretical Anxiety and Design Strategies: In the Works of Eight Contemporary Architects* (Cambridge, MA: The MIT Press, 2005)
- Neufert, Ernst, *Architects' Data* (London: Blackwell, 2000)
- Pai, Hyungmin, *The Portfolio and the Diagram: Architecture, Discourse and Modernity in America* (Cambridge, MA: MIT Press, 2006)
- Roger, H. Clark, and Michael Pause, *Precedents in Architecture: Analytical Diagrams, Formative Ideas and Partis* (London: John Wiley & Sons, Inc., 2005)
- Rosenberg, Daniel, and Anthony Grafton, *Cartographies of Time: A History of Timeline* (New York: Princeton Architectural Press, 2010)
- Rowe, Colin, *The Mathematics of the Ideal Villa and Other Essays* (Cambridge, MA: MIT Press, 1999)
- Sherwood, Roger, *Modern Housing Prototypes* (Harvard University Press, 1981)
- Teige, Karel, *Minimum Dwelling: The Housing Crisis, Housing Reform* (Cambridge, MA: MIT Press, 2002)
- Tufte, Edward. *Envisioning Information* (Cheshire: Graphics Press, 1990)
- Tufte, Edward. *The Visual Display of Quantitative Information* (Cheshire: Graphics Press, 1983)

URBAN DESIGN, URBANISM, AND PLANNING

- Banham, Reyner, *Megastructure: Urban Futures of the Recent Past* (New York: Harper & Row, 1976)
- Benevolo, Leonardo, *Origins of Modern Town Planning* (London: Routledge, 1967)

- Choay, Françoise, *Modern City: Planning in the Nineteenth Century* (New York: Braziller, 1969)
- Carmona, Matthew, et al, *Public Places, Urban Spaces: The Dimension of Urban Design*, 2nd edn (London: Routledge, 2010)
- Frampton, Kenneth, *Megaform as Urban Landscape* (Ann Arbor: University of Michigan, 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)
- Harvard Design Magazine*, 'The Origins and Evolution of "Urban Design"', 1956-2006, Spring/Summer 2006:24
- Hertweck, Florian and Sébastien Marot, eds, *The City in the City - Berlin: A Green Archipelago by Oswald Mathias Ungers et al* (Zurich, Lars Müller, 2013)
- Howard, Ebenezer, *Garden Cities of To-morrow* (London: Sonnenschein, 1902)
- Kostof, Spiro, *The City Assembled: The Elements of Urban Form through History* (London: Thames & Hudson, 2005)
- Krier, Leon, *Architecture: Choice or Fate* (Windsor: Andreas Papadakis Publishers, 1998)
- Krier, Rob, *Urban Space* (London: Academy Editions, 1979)
- Lynch, Patrick, *The Image of the City* (The MIT Press, 1960)
- Mumford, Eric, *Defining Urban Design: CIAM Architects and the Formation of a Discipline, 1937-69* (New Haven: Yale University Press, 2009)
- Rossi, Aldo, *The Architecture of the City*, translated by Diane Ghirardo and Joan Ockman (Cambridge, MA: MIT Press, 1982)
- Rowe, Colin, and Fred Koetter. *Collage City* (Cambridge, MA: MIT Press, 1978)
- Sennett, Richard, *The Conscience of the Eye: The Design and Social Life of Cities* (New York: Knopf, 1990)
- Sitte, Camillo, *City Planning According to Artistic Principles*, trans. by George Collins and Christiane Collins (New York: Dover Publications, 1986)
- Soria y Puig, Arturo, Cerda: *The Five Bases of the General Theory of Urbanization* (Electa, 1999)
- Waldheim, Charles (ed.), *The Landscape Urbanism Reader* (New York: Princeton Architectural Press, 2006)

GENERAL REFERENCES AND COMPENDIUMS

- Conrads, Ulrich. *Programs and Manifestoes on 20th Century Architecture*. Cambridge, MA: The MIT Press, 1989.
- Farmer, Ben, and Hentie Louw, eds., *Companion to Architectural Thought* (London: Routledge, 1993)
- Forty, Adrian, *Words & Buildings: A Vocabulary of Modern Architecture* (London: Thames & Hudson, 2000)
- Frampton, Kenneth, *Modern Architecture: A critical History*, 3rd ed. (London: Thames and Hudson, 1992)
- Hays, Michael, ed., *Architecture Theory since 1968* (Cambridge MA: MIT Press, 1998)
- Hays, Michael, ed., *Oppositions Reader* (New York: Princeton Architectural Press, 1998)
- Jencks, Charles. *Theories and Manifestoes of Contemporary Architecture* (London: Willey-Academy, 1997)
- Nesbitt, Kate, ed., *Theorizing A New Agenda for Architecture* (New York: Princeton Architectural Press, 1996)

Appendix 2: **FORMATTING OF COURSEWORK**

Coursework is submitted to the Graduate School Administrative Coordinator's Office at the time and on the day agreed. Essays must have a minimum A4 and studio reports a minimum A3 paper size. All submissions must include:

- **2 securely bound hard copies of work**
- **1 signed Authorship Declaration Form**
- **1 digital copy (CD/DVD); alternatively uploaded online**

All submissions must comply with academic referencing conventions, see Appendix 4. All texts must be spell-checked. Written submissions are to be uploaded to Turnitin.

1. Submission Cover Page

All submissions must have a cover page that follows the exact wording and order:

FULL TITLE: SUBTITLE [e.g. HOUSING IN LONDON: ROW HOUSING]
Student Name [first and family name(s)]

MPhil in Architecture and Urban Design
Projective Cities, 2015/17 [years of cohort]
Architectural Association School of Architecture
Graduate School
Module Name [e.g. Dissertation; or Seminar 1 Essay]
Submission date in month and year [e.g. June 2015]

2. Authorship Declaration Form

All submissions must include an Authorship Declaration Form signed by all contributing students to certify that the contents of the document are their own work and the use of material from the work of others is duly acknowledged. The form should be bound into the submission after the cover page. The form is available from the Graduate School Coordinator.

3. Formatting of Written Submissions

All essays or written submission should comply with the following structure, depending on their length, but must include the bold items:

- **Cover page:** See above.
- **Abstract:** A very brief summary of the paper.
- **Table of contents:** A numbered list of the main headings and subheadings of the paper and the page number of the start of each section.
- Acknowledgements: Individuals who have helped or provided resources, advice and information (including acknowledgment of sponsorships, bursaries or scholarships towards your studies at the AA School). Only in dissertation or if required by sponsor.
- Introduction: Overview of issues and questions which led to the chose topic with reference to the relevant literature; what did your paper set out to do and what is your methodology to explore this; results obtained or conclusions drawn; how is your paper structured.
- **Main body:** To be subdivided according to thematic, procedural or methodological criteria. To include relevant illustrations and drawings.
- **Conclusions:** Summary of main argument, findings and conclusions.
- **Bibliography:** Published and unpublished sources consulted.

The word count for written submissions excludes abstract, footnotes, bibliographies, appendices, etc, and should be provided at the end of a submission. The total length should be

within 10% of the permitted word count.

Text is to be formatted as follows, or in an equivalent style:

- Body text in Arial, font size 11, or in a similar legible font and size
- Line spacing to be at least 1.15
- Footnotes instead of endnotes
- All figures and tables must be numbered, titled, and referenced
- Pages to be numbered
- No text hyphenation
- Margin sizes are at the student's discretion but must allow for binding

4. Binding of Submissions and Paper

Essays, Studio Reports: At least **metal spiral bound** (or e.g. perfect bound with soft cover)
 Dissertation Proposal: **1 copy perfect bound with soft cover**, 1 copy securely bound
 Dissertation: **1 copy hard bound** (dark grey cloth with black text).
 1 copy securely bound (soft or hard bound but not spiral bound).

All Dissertations are to be printed on matt 200gsm fine-grained cartridge paper or matt photo-quality paper, or equivalent quality paper.

Online print shops we have used in the past:

- Imprint Digital
<http://www.imprint.co.uk/digital/randomorder.html>
- Inky Little Fingers
<http://www.inkylittlefingers.co.uk/>

Recommended bookbinders (hard binding):

- The Wyvern Bindery
 56-58, Clerkenwell Road, London EC1M 5PX (<http://www.wyvernbindery.com/>)
- City Binders
 1st Floor, 39 Ludgate Hill, London, EC4M 7JN (<http://www.citybinders.co.uk/>)
- Bookbinders of London
 11 Ronalds Road, London N5 1XJ (<http://www.bookbindersoflondon.com/>)

5. Formatting of Digital Copy

A digital copy burned to a CD or DVD is to be provided with all submissions. This can be alternatively uploaded online.

The CD cover should have the following information:

- AA PC followed by module name (e.g. AA PC: Studio 1)
- Project title
- Student's name

The CD is to contain:

- A complete copy of the submitted document in PDF format with lines retained as vectors and pages retained as pages, not spreads.
- In addition, all illustrations must be included individually in a folder titled <Images> in JPG format at 300 dpi resolution in their original (largest) size. Images should be numbered and titled in accordance with the list of figures or image credits given in the submitted document.

Appendix 3: **WRITING AN ESSAY**

Mark Cousins

(Director of History and Theory Studies)

These notes are designed to help students understand the importance of writing during their training at the AA, to understand the nature of an essay, and to provide advice on how best to prepare to write an essay, and how to plan it. It may be that some lucky individual students already possess a proven way of doing this and if this is the case then they can continue with their method and the habits that suit them. But experience teaches us that very few students have thought about the issue carefully and have developed a successful solution to the problems involved. Hopefully this guide will help them to approach the question in an intelligent way.

Architecture and writing

Often students take a negative view of the role of essay writing in their work as students at the AA. I have often heard it said that students feel that their 'real' work as students is design and learning to design. In this sense students often experience the obligation to write essays as a rather unwelcome supplement, as if essay writing is an onerous diversion from their real work. And so the first issue to be addressed is why essay writing is a vital part of a student's work. Firstly, essay writing is central to the overall objective of enabling a student over a five year period, to develop an individual identity not just through their design work but through the capacity to articulate an independent and critical intelligence in respect to architecture. At the end of five years students should know what they think and should be able to justify that in terms of argument. One of the central functions of writing essays is to develop a skill in argument, which is the student's own argument. This skill determines their capacity to explain and justify their own design work and to assess the designs of others. These are skills, they can be learned and the best way to learn them is to practice them. The second point which needs to be made is that professionally speaking, arguing in both speech and in writing is a fundamental dimension of the work of an architect and someone who lacks the skills will soon find themselves severely disadvantaged in practice. To this should also be added the general point that architects need to be able to describe architecture and architectural projects in words whether written or spoken. But the verbal description of architecture is a complex skill. We may think that architecture is best represented by plans, elevations, sections, etc. and we may use various forms of imagery to describe buildings and projects but this does not dispense with the centrality of the word. A student who graduates without having acquired the skill of describing buildings will not be able to animate their relation to architecture with the power of speaking or writing. The essay is a crucial starting point of being able to represent architecture in discourse. It is a skill just as much as drawing.

What is an essay?

An essay is the attempt to answer a question through argument and the presentation of evidence for the argument. In this sense a good essay requires a good question. You cannot write an essay on a topic. It makes no sense to write an essay on the architecture of Michelangelo or of Le Corbusier. A topic is just a title. It provides the student with no definition of the essay- which is a problem to be solved. All that a topic invites is information. But information can never be the basis of an essay even though information has a subordinate role as evidence. This is why from the beginning reliance upon sources of information such as Wikipedia or encyclopedias, or even scholarly books can never provide the basis of an essay. Of course information or 'facts' are crucial in the field of evidence. You cannot construct a reasonable argument which doesn't have evidence or which runs counter to the evidence. In this sense an essay is by its nature hybrid, it is an argument but one which must appeal to the evidence. In practice this means that every time you use a fact in an essay it must be in support of an argument. An essay then is an answer to a question based upon

an argument which in turn justifies itself by reference to evidence or facts.

But what is an argument? This is worth asking because the answer is to some extent counter to the ways in which some educational systems have developed. There are still some systems in which a certain privilege is accorded to an official 'line' whether that is expressed by the lecturer or manifest in a textbook. In this case learning, memorizing, and repeating the 'line' is the desired outcome. If anything the essay would simply be a test to the student's capacity to reproduce the 'line'. This is absolutely what we do not mean by an essay. Taken to an extreme this is actually what we would call plagiarism. Perhaps this is why there is still some confusion about what the AA and other universities mean by plagiarism. Had one been brought up in an authoritarian educational system, the uncritical reproduction of the official 'line', be it the professor's or the textbook's, then what we call plagiarism would presumably be judged as a virtuous form of the completion of an academic task. We do not take this view at all. While we would hope that you find lectures helpful and interesting and while we insist that you read more than you do, the objective of the essay is not to reproduce them but to ask you what you think about them. In this sense the essay is a subjective response to a question. You ask yourself what you think about the question and your essay will be guided by your conclusions. In this way you are using the essay to come to a decision about what you yourself think. This may take the form of agreement with what you've read or it may take the form of violent disagreement. But in either case what is important is what you think. Only in this way can you come to learn what you think. Perhaps you will change your mind next year but this doesn't matter, you will still be using the basic skill of asking yourself what you think now.

We have established that an argument must be made from a subjective point of view. It must be from your point of view. But that does not mean that it is what we might call 'merely subjective'. An essay is not just the dogmatic presentation of personal opinions. While the whole essay is from a subjective point of view, at the same time it is controlled by the need to justify your claims and perhaps to changing your views in the light of the evidence which you have been studying. An argument is different from the expression of an opinion because it is constructed via the use of evidence. The evidence you use will support your argument. Central to the nature of the essay is this connection between the argument and the evidence. To establish your argument you need to select and present evidence that supports it. Sometimes this might involve your need to deal with the fact that your argument is in opposition to other arguments. In this case you will use evidence to reject the opposing arguments. So the fact that the essay is subjective, is your own argument, nonetheless has to be justified in terms of evidence. We might think of evidence as the public space of arguments. My definition of the essay is one which both insists upon its subjective character, that it is your answer and what you think but that this is quite different from it being just a personal expression of feeling and intuitions. You are as it were subjecting your subjectivity to the public forum of evidence. The essay is both subjective and public. You can see then that it follows the basic logic of design- of a private creation transformed into a public object.

Preparing for the essay

Having tried to explain what an essay is, let us look at the stages of preparing for it. Obviously it is here that you will be preparing by consulting a range of sources. It would be too much to call this research but it has about it the elements of research and the skills which you acquire here will enable you to undertake larger projects than just the essay. Assuming that you have attended the lectures and have done the reading indicated by the course bibliographies and assuming that perhaps in conjunction with your tutor, you have formulated an appropriate question at a certain point you will be ready to prepare the essay. You should regard this preparation as a vital and independent stage. Many students still leave no gap between the research they have been doing and starting to write the essay. It is as if they are largely concerned to get the essay 'done'. This is a minor but real piece of insanity. You cannot start writing without knowing what to write. You need to prepare for the

essay by thinking about the essay. Some will do this with a piece of paper, some will do it by going for a walk, and some will ask a friend to listen to their proposal. Each person will probably find a different way of performing this task. You should follow whatever device seems to suit you. But in one way or another it is a vital and indispensable moment. You are asking yourself what you think and you are coming to some sort of conclusion. As we have already implied, those conclusions which will form the outline of your argument need to be fitted together with the evidence for them.

Planning the essay

Many students' essays do the students a real injustice. The essay they produce, one can tell, is not nearly as good as it could have been. This is not necessarily about the quality of the student or the amount of research done, it stems solely from the student's failure to plan the essay and therefore to organize the argument of the essay. They could have done it but they didn't. No one can write an essay expecting to answer the question as a result of just writing it. You must make a clear distinction in your mind between the structure of your argument and the process of writing. In other words you must have a plan which contains both the argument you wish to make and what is a separate issue, the sequence in which you are going to make it. If perhaps out of urgency if you think you will just start writing and hope that the argument will miraculously appear, you will inevitably produce a much poorer essay than you are capable of. You cannot burden the process of writing with too many simultaneous tasks. If we look at this problem carefully we see that there are in effect three quite separate tasks. The first we can call the argument as such or the 'logic' of the argument. You should put down, and it need not take more than half a sheet of paper what the overall argument is and how it connects to different pieces of evidence. The second stage is a somewhat different task- it is how you are going to sequence the first stage in a continuous piece of writing. You may, for example, decide to start the essay in a way which is different from a logical sequence of your argument. Often successful openings concentrate upon the nature of the question rather than stating the logical sequence of the argument. Often conclusions return to the opening paragraph as a way of ending the essay. The end of an essay is rather different from the conclusion of the essay. If the first stage is a plan for the logic of the essay, the second outline concerns a plan of the sequence of the essay- what we might call the rhetoric of the essay. In all events this process of planning the essay should leave you in no doubt about what you are going to argue and how you are going to argue. You are now ready to write the essay, and can now concentrate on the literary task of writing it in as clear and interesting a way as you can. You are no longer burdening the writing with all the other tasks of organization within the essay. You now know at every moment in writing the essay what is coming next. Indeed if you have planned properly, you yourself will no longer be burdened with the anxiety of what you are going to say next. You already know. I would hope at this point that you begin to experience the pleasure which can come from writing. If you experience it as a dreaded punishment, it almost certainly means that you haven't prepared the argument.

The essay and the paragraph

This section is implied by the previous section but looks at the problem from a functional point of view. The essays you are asked to do are really very short. But even in a short piece of writing it is worth breaking it down further into basic units. We might say that the basic unit of an essay is the paragraph. In an essay of say 3,500 words there are only a limited number of paragraphs- perhaps between ten and twelve. There is here a useful convergence between the number of paragraphs and the number of points which you might make in the essay. Each paragraph is the place where you make a point, an element of your overall argument. In this case we can look at the essay overall in which it is useful to think of the first paragraph as a statement of your overall argument. Paradoxically the first paragraph is really a statement of your conclusion. Apart from anything else this makes it much easier on the reader. It is as if the reader is now in the position of immediately seeing what it is overall that you wish to argue. The reader can now understand where you are going in the essay.

This is very important. Too often students write essays without any sense that the essay is designed to be read by someone else. Too often one reads an essay which might in itself be full of interesting observations. But at the same time one has no idea where the essay is going and you begin to suspect that the writer did not either.

These points establish a kind of strategic link between the opening paragraph and all subsequent paragraphs. Indeed what is true of the essay as a whole is true about each paragraph. One can regard each paragraph in terms of an opening sentence which establishes the nature of the point that the rest of the paragraph argues for as well as presenting evidence that supports the argument. This advice should not become a mechanical formula for the essay but it is certainly worth applying it to the plan for the essay. The actual essay will deal with the plan by drawing it back to considerations of the essay in terms of its literary composition. But I have never seen an essay which suffered from too much clarity.

Footnotes and Bibliography

Overall these notes are designed to help students think about how to do an essay. There are of course published guides on how to write an essay but they tend both to be very obvious and not very concerned with how skills of argument and writing are in fact part of the general skill of an architect. But such guides might be useful in establishing a number of conventions such as how to present footnotes and bibliographies. My only observations on these issues would be that footnotes are mostly used by students to identify the source of a quotation. Obviously students must always acknowledge quotations, or they risk being accused of plagiarism. Certainly the correct way to acknowledge a quotation is to provide the source with a footnote. But there are other uses of a footnote. Sometimes one will have some very interesting piece of information which one wishes to express to the reader although it may not be relevant to the argument. It might confuse the reader if it were in the main body of the text. In this case it is better to put it as a footnote and to free the main text from it. Sometimes it is worth putting in your own thoughts in a footnote if they do not directly bear on the argument.

Conclusion

Although these notes were intended to deal with issues which are not usually part of the practical guides to essay writing, they also I hope serve as a justification for the importance of essay writing. An essay is an opportunity to develop your skills in argument and writing. These skills at an intellectual level are an absolute condition of acquiring an independent identity as an architect. Like all skills it is neither natural nor spontaneous, it develops only through and with practice. In professional terms it cannot be overstated how important these skills are. Without them, a student would emerge into a professional world with one hand tied permanently behind his or her back. It is the means through which you will be able to translate your design skills into a public world of architecture. The practice of architecture requires skills of analysis, of advocacy, and of analysis. The architect is by definition a public intellectual. No one can and no one can afford to neglect the centrality of these skills. Their effective employment is one which is both required and rewarded in architecture. I hope you find these notes useful and I am more than willing to discuss them individually with students during the year.

[From the *AA Complementary Studies Course Booklet 2011/2012*]

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 Services⁴:

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, *Your 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.

⁴ <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 Cross-sectional 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 2017-18**

YEAR 1 SCHEDULE

INTRODUCTION WEEK (new students only)
18 to 23 September 2017

TERM 1

25 September to 15 December 2017 (12 weeks)

End Term Review = Thursday 7 December

Studio Submission = Wednesday 13 December (by 1pm)

Essay Submission = Wednesday 10 January 2018 (by 1pm)

TERM 2

8 January to 23 March 2018 (11 Weeks)

End Term Review = 13 March

Studio Submission = Wednesday 21 March (by 1pm)

Essay Submission = Wednesday 25 April (by 1pm)

TERM 3

23 April to 22 June 2018 (9 Weeks)

End Term Review = Monday 18 June

Dissertation Proposal Submission = Wednesday 4 July (by 1pm)

Resubmission Date for Year 1: Wednesday 15 August 2018

YEAR 2 SCHEDULE

TERM 4

25 September to 15 December 2017 (12 weeks)

Progress Review = Thursday 7 December

TERM 5

8 January to 23 March 2018 (11 Weeks)

and 23 April to 25 May 2018 (5 Weeks)

Final Design Review = Monday 29 January

Progress Review = Monday 19 March

Final Presentation = Thursday 10 May

Dissertation Submission = Friday 25 May (by 1pm)

[External Examination = Monday 18 June (tbc)]

AA Exhibition Opening = Friday 22 June

AA ACADEMIC TERMS

AA Term 1: 25 September to 15 December 2017 (12 weeks)

[School closed: 16 December to 1 January]

AA Term 2: 8 January to 23 March 2018 (11 Weeks)

[School closed: 28 March to 15 April; Good Friday: 30 March, Easter Monday: 2 April]

AA Term 3: 23 April to 22 June 2018 (9 Weeks)

[School closed: 18-27 August; Bank Holidays: 7 May, 28 May and 27 August]