

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



**PROGRAMME GUIDE 2018/19**

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

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# 1 INTRODUCTION

**Projective Cities** is a 20-month postgraduate programme in the AA Graduate School leading to a Master of Philosophy in Architecture and Urban Design degree. The programme follows in the first year a taught structured while the following second year is based on independent dissertation research.

The programme deals with how 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 TEACHING STAFF

### FACULTY

#### **Dr Sam Jacoby**

*Programme Director*

Sam is a chartered architect with an AA Diploma and a doctorate from the Technische Universität Berlin. He has worked in the UK, Germany, USA and Malaysia and has taught at the AA since 2002, including in the Intermediate School and Diploma School. He is currently the Research Leader of the School of Architecture at the Royal College of Art. Sam previously taught at the University of Nottingham, The Bartlett (UCL), Staatliche Akademie der Bildenden Künste Stuttgart and the Hochschule Anhalt.

#### **Dr Platon Issaias**

*Programme Director*

Platon is an architect, researcher and teacher. He studied architecture in Thessaloniki, Greece and holds an MSc in Advanced Architectural Design from Columbia University and a PhD from TU Delft. Apart from his role at the MPhil Projective Cities, he is a currently Diploma Unit Master and a Visiting Lecturer at the School of Architecture/Royal College of Art. Prior to this, he taught at the Berlage Institute/Rotterdam, the MArch Urban Design/Bartlett-UCL, the Faculty of Architecture/University of Westminster, Syracuse University and the University of Cyprus.

#### **Dr Mark Campbell**

*Course Master*

Mark is an architect and academic. He 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. Since 2005 he has taught at the Architectural Association and is a Senior Tutor at the Royal College of Art and a Visiting Professor of Architecture at Southeast University, Nanjing. He has previously taught at Cambridge University, the Cooper Union, Princeton University and the University of Auckland University and is an editor of the *Journal of Architecture* (RIBA / Routledge) and former managing editor of *Grey Room* (MIT Press).

#### **Dr Hamed Khosravi**

*Course Master*

Hamed Khosravi is an architect, researcher, and educator. He graduated from the Faculty of Fine Arts, University of Tehran. He holds his Masters in architecture from Iran University of Science and Technology. He later studied urbanism within the Post-Graduate Masters in Urbanism (EMU) programme at TU Delft and IUAV. Hamed received his PhD within 'The City as a Project' programme at the Berlage Institute/TU Delft. He has taught at the Berlage Institute, Oxford Brookes University, and Delft Technical University. His research and projects focus on the relationship between architecture and urban form, territory, and politics.

#### **Spyros Efthymiou**

*Consultant*

Spyros Efthymiou is an architectural engineer, researcher and educator. Currently he is working as a computational designer at the Parametric Applied Research team at AKT II in London. In parallel, he explores

and teaches computational design research methodologies in the UK and abroad. He holds a degree in Architectural Engineering from the National Technical University of Athens [N.T.U.A] and a Master of Science at the Emergent Technologies and design programme from the Architectural Association School of Architecture. His personal interests are focused on design computation and research, advance digital fabrication techniques and Virtual & Augmented Reality environments. He aspires to carry on his research to pursue deeper understanding and thorough knowledge on their application in the field of design.

EXTERNAL EXAMINER

**Prof Dr Katharina Borsi**

Dr Katharina Borsi is an Associate Professor in the Department of Architecture and Built Environment, University of Nottingham.

### 3 PROGRAMME SPECIFICATION

#### 3.1 Overview

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

#### 3.2 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, and accepting accountability for related decision making, including the use of supervision;
- to provide students with knowledge of theory, methods, and practice of research needed to conduct and complete 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;
- to prepare students for diverse research careers, including doctoral level studies or research-led practice.

#### 3.3 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).<sup>1</sup> The hourly breakdown is indicative only and varies depending on a student's need and ability.<sup>2</sup>

<sup>1</sup> Not included in the matrix are the 120 study credits at FHEQ Level 6 given for prior learning, see **3.5 Prior Learning** section for details.

<sup>2</sup> 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

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

### 3.4 Learning Outcomes (Level FHEQ 7)

Graduates from the programme are expected to have demonstrated that they fulfil the following attributes:

#### 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: An awareness of and ability to manage the implications of ethical issues.

A3 Methodology: A comprehensive understanding of techniques and methodologies applicable to their

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student to achieve the learning outcomes (including all forms of learning, such as formal contact, independent learning, and assessment activities).

own research and advanced scholarship (theory and practice-led design research).

## **B Cognitive and Intellectual Skills (Generic)**

- B1 Analysis: The 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: The 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 the ability to develop critiques of them and, where appropriate, to propose new hypotheses.
- B4 Application: The capacity for self-direction and originality in tackling and solving problems.

## **C Practical and Professional Skills (Subject Specific)**

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

## **D Key and Transferable Skills (Generic)**

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

### **3.5 Criteria for Admission**

The minimum entry requirement for the programme is a four-year degree in architecture, urban design or related discipline (BArch/Diploma equivalent).

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%
<b>TOTAL</b>		<b>120</b>	<b>0.0%</b>

### 3.6 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	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

### 3.7 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	14 August 2019
	Week 12	<b>Studio 1 Report / Academic Writing 1</b>	
Christmas Break	Week 3	Seminar 1 Essay (draft)	
Spring Term 2 (11 Weeks)	Week 1	<b>Seminar 1 Essay</b>	
	Week 6	Academic Writing 2	
	Week 11	<b>Studio 2 Report / Academic Writing 2</b>	
	Week 11	Dissertation Proposal (abstract, outline)	
Easter Break	Week 3	Seminar 2 Essay (draft)	
Summer Term 3 (9 Weeks)	Week 1	<b>Seminar 2 Essay</b>	
	Week 6	Academic Writing 3	
	Week 6	Dissertation Proposal (draft)	
Summer Break	Week 2	<b>Dissertation Proposal / Academic Writing 3</b>	

Year 2

Term	Week	Submission	Resubmission
<b>Autumn Term 4</b> (12 Weeks)	Week 12	Dissertation Progress Review	Following academic year
	<b>Spring Term 5</b> (16 Weeks (11+5))	Week 4	
	Week 10	Dissertation Progress Review	
	Week 15	Final Presentation	
	Week 16	<b>Dissertation</b>	

## 4 COURSE AND MODULE SPECIFICATION

The programme modules are structured to prepare students to complete a substantial and independent research project. The general focus in Term 1 is on architectural case studies, design and research methods, in Term 2 on multi-scalar reasoning and precedent studies, and in Term 3 and the Dissertation on individual investigations and live projects by which architectural projects and the city are defined.

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

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

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

#### 4.1 STUDIO 1: Parts, Units and Groups: Analysis of Architectural Precedents

Each cohort of Projective Cities examines a common theme as the starting point for individual research agendas. The current theme is the Architecture of Collective Living. The ambition is to investigate, by comparative analysis, the different organizational, formal, programmatic, and material particularities that define the Architecture of Collective Living in series of historic and contemporary case studies. The different political, economic, social, and cultural dimensions are reflected in a number of parameters that emerge by a series of conflictual aims and ambitions. Different social groups and their interests, different conceptions of social, familial and gender relations, management and decision-making protocols, procurement models, public and private development strategies define the diagrammatic and formal relations of how we live together. All these points define a network of diagrammatic relations that emerge in a series of conflicts and their interrelated scales through which housing and the city are conceptualised: the scale of architecture; its specificity and typological analysis; the urban scale; its configuration, limits, and centralities but also the political and socio-economic realities that organise it; the national scale and the establishment of a citizenry, and the regional scale and its economic and geopolitical realities. The Architecture of Collective Living therefore opens up a discussion of how the urban can be understood through specific architecture and its design, and how its effect as an urban armature is not only of spatial importance, but equally organised by larger political and social discourses. The spatial organization of the Architecture of Collective Living is reflected on a series of informal and formal relations between subjects, between spaces, between structural and non-structural elements, between objects, and protocols of use and occupation. Any form of collective living is characterised by this multiscale network of power relations that is specific and particular to each social group and collective that lives together. A series of asymmetries and conflicts emerge that require a resolution framework or at least protocols of conduct. What architecture does is to set up some of these parameters, mainly the definition of units, the relations between parts and the way groups of spaces and people are organised.

Architectural typologies of collective living are shaped by these distinct social diagrams but could vary spatially and formally. Typically, collective living organises part to whole relations that set levels of interaction between individuals: rooms, dwelling units, horizontal and vertical circulations, spaces of collective activities and programmes, complexes, and larger groupings. Distinct types - courtyards, towers, linear blocks - and composite and hybrid types organize the ways and the spaces these different interactions could occur.

Collective living and its politically, historically, socially, economically, and culturally specific characteristics have the capacity to challenge the fundamental diagram of modernity: domesticity. The domestic is a spatial and social diagram that sets very specific hierarchies and relations -gender, age, and programmatic. Today, the single-family dwelling is challenged by the realities of contemporary urban environments. New subjectivities have emerged: many live outside family structures; a younger generation shares housing and working spaces; an increasingly precarious and migrant working force requires short term, serviced accommodation; the elderly population has become more present and active in cities across the world

The reality of the real estate market, and the available design tools and building methods and standards are not necessarily reflecting the above transformations. Often, the challenges of new forms of collective living are tackled as a financial problem, or an issue of density and lifestyle. However, historically, collective living and forms of living together have had the capacity of opening up social and spatial imagination. Today, there is an array of incredibly interesting experimentation in collective living protocols and architectural configurations, such as new forms of cooperatives that have proposed new types of collective living units such as the 'cluster apartment'. Moreover, public administrations and private stakeholders are seeking new ideas that would allow for an imaginative transformation of how people live in cities, in urban and rural areas across the world.

Thus, one of the challenges arising from the Architecture of Collective Living is how architecture can respond to changing political, cultural, economic, and urban contexts and how to propose new effective design ideas and models. What is the agency of architecture? How do we develop a pedagogical model that allows for a more effective relation between academic institutions and practice?

## A. Studio Structure

In Studio 1: Parts, Units and Groups: students will be given a series of historical and contemporary case studies. Then, they will have to define a preliminary research interest that would allow them to select other relevant examples of collective living. A number of related analytical studies and comparative analyses of architectural precedents frame individual student's preliminary research interests, i.e. the way they would approach the design and research questions of collective living.

### 1. Field of Interest and Enquiry

The studio starts with students determining an area of interest that must be related, even if laterally, to the larger discussion of the Architecture of Collective Living. Students are therefore asked to first:

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

The archival material and its study should help to better define the field of interest and research enquiry. Identify a number of documents or objects from an archive or collection and consider: What is the significance of the chosen material to your research? How does the material relate to or raise a design research problem? How is the material selected, curated and accessed in the archive and in your presentation? Provide a bibliography relevant to the material.

A number of archives that could be consulted are listed below (but find your own archive that holds material specific to your research interest):

AA Archives, 32, Bedford Square, London WC1B 3ES

London Metropolitan Archives, 40 Northampton Rd, London EC1R 0HB

RIBA Drawings and Archives Collections, Victoria & Albert Museum, Cromwell Road, London SW7 2RL

Royal College of Art Archive, Kensington Gore, London SW7 2EU

Sir John Soane Museum (Research Library), 13 Lincoln's Inn Fields, London WC2A 3BP

The Warburg Institute Archive, Woburn Square, London WC1H 0AB

Victoria & Albert Museum: Archive of Art & Design, Blythe House, 23 Blythe Road, London W14 0QX

Online resources to find archives include:

AIM 25 (archives in London and the M25 area): <http://www.aim25.ac.uk/>

The National Archives: <http://www.nationalarchives.gov.uk/>

The Archives Hub, UK: <http://archiveshub.ac.uk/>

### 2. Architecture's Formative Diagrams

The chosen case studies are to be described and analysed through drawings. The analysis of building types and their formative diagrams requires the study of common shared traits by recognising organisational and structural repetitions or exceptions that define their typicality both in a formal sense and their socio-cultural meaning. The commonalities and transformations evident in a particular group of building types are compared as a series of descriptive and analytical diagrams that convey a building type's collective form, structure, organisation, and construction (often only clearly recognisable through their

development over time). In architecture, typology is closely connected to the functions of the diagram, and this is explored in the following:

For the abstraction of *formative diagrams*, students will first redraw the projects. Consideration should be given to the typical unit, e.g. a single room for an individual, a modular unit, a flat or a house, and their interior definition by furniture, relations between individuals that share a number of spaces, dwelling regimes and protocols of sharing, but also the relevance of outdoor spaces, shared and common spaces, and spaces other than the typical units. The drawings should clearly convey the following characteristics and details (as applicable):

#### Description of Architecture

- Project descriptions (name, location, year, architect, project brief)
- Location plan, plan(s), section(s), and elevation(s)

#### Analysis of Architecture

- Figure-ground plan/section
- Orientation
- Massing [+ axonometric]
- Structural organisation [+ axonometric]
- Programme
- Circulation-to-use (hierarchy and procession)
- Part-to-whole [+ axonometric]
- Repetitive-to-unique (modularity) [+ axonometric]
- Geometrical order
- Parti

[Note: For drawing conventions and examples see Sam Jacoby, *Drawing Architecture and the Urban* (Chichester: Wiley, 2016).]

### **3. Comparative Analysis**

Following the abstraction of the *formative diagrams*, matrices comparing the precedents can be drawn to define shared traits and structures that characterised the studied group of building types. This analysis should include (as applicable):

- Disposition: single-room building, multi-room building, and building complex; square, radial, and triangular.
- Distribution: linear, parallel, axial, radial, centralised, and clustered; rooms, corridor (single and double loaded), passages, and enfilade (single and double).
- Hierarchy and Layering (Comparison of hierarchy and relational shifts evident in different layers).
- Modularity or Difference (Comparison of repetitive parts in relation to the structure of the whole or comparison of formal, structural, and organisational differences).
- Growth and Limits (Comparison of growth patterns and their limit in relation to specific formative elements, repetitive or modular elements, programme, and structure).

### **4. Conclusion 1: Historical and Structural Analysis**

Although precedents are often understood as historical, the studio considers the inevitable transformation of current typological models within its context and in relation to the contemporary city. The previously derived comparative matrices are meant to assist in drawing these analytical and in parts speculative conclusions in order to raise and answer a number of questions:

- What are their idea diagrams?  
(What are the commonalities and inter-dependencies between relative formal, structural, cultural, and performative types within a group?)

- What are their transformative matrices?  
(What generates or limits the emergence of a particular type and what is the historical transformation of this type in response to its possible redundancy and expiry?)
- What are potential typological transformations?  
(How can historical or existing types be defined as having a sustained relevance?)

The analysed case studies, representing certain moments in the transformation of building types, should be contextualised by framing them within a comparative history. This history, a very brief survey made up of diagrams, photographs, drawings, and text, maps out the emergence and development of the chosen building type and should be part of the conclusions. Questions to be considered, for example, are the definition of generic room sizes, and how the social diagram of housing and collective living changes (e.g. from forms of pre-modern, multigenerational dwellings, or early models of non-familial housing types, to typical flats and nuclear family housing examples). At the same time, although being a general history, ideas of what kind of urban question this potentially raises should be outlined. This analysis requires:

- A list of exemplary and typical precedents that represents the chosen building type and significant transformations.
- A written and illustrated description and review of these precedents, outlining their commonalities and differences, while providing a coherent argument and criteria for the inclusion or exclusion of specific precedents.
- A historical timeline that charts the case studies and their typological transformations.

Through the comparative history and matrices, an argument and assessment of the historical transformations of building types can be attempted, providing the grounds for a preliminary projection of an anticipated or necessary (future) typological transformation.

Altogether, the aim is to understand typology less as a classification of building types, or for that matter as contained by building types itself, but to seek typological diagrams that transcend classificatory restraints.

### **5. Conclusion 2: Design Exercise**

Based on the studied type, the identified formative diagrams, and typological transformations, a short design exercise is to be proposed by each student. The brief for the exercise is to specify:

- A specific collective
- An specific city or neighborhood (density, built form)
- An area schedule (programme in m<sup>2</sup>)
- A typological and limiting constraint
- A particular protocol of living (eg. kind/type of sharing programmes)
- A particular development models
- Materials/construction method

[Note: Examples of design briefs are found in OM Ungers's 'Wochenaufgaben']

### **B. Computational Workshops**

Complementary to Studio 1, computational workshops introduce the skills necessary to fulfil the drawing, modelling, analytical, and design explorations and requirements.

Term 1 will focus on the development of the skill set needed in terms of 3D modelling and design communication through drawings and diagrams. Complementary presentations will also illustrate the significant benefits of using information driven computational methods as part of an integrated design

process. Furthermore, the acquired skills will serve as an introduction to the advanced computational processes that will be investigated through the following studios.

Students are also encouraged to attend courses offered by the AA Media Studies.

### C. Reading

Eisenman, Peter, *Ten Canonical Buildings* (New York: Rizzoli, 2008).

Evans, Robin, *Translation from Drawing to Building and Other Essays* (London: Architectural Association, 1997).

Jacoby, Sam, *Drawing Architecture and the Urban* (Chichester: Wiley, 2016).

Kuhnert, Nikolaus et al, eds, *ARCH+*, 179 (2006).

Oswald Mathias Ungers, *Architekturlehre: Berliner Vorlesungen*, pp. 1964–65.

Steadman, Philip, *Building Types and Built Forms* (London: Matador, 2014).

#### Recommended Reading:

Daston, Lorraine J., and Peter Galison, *Objectivity* (New York: Zone Books, 2007).

Durand, Jean Nicolas Louis, *Précis of the Lectures on Architecture*, trans. by David Britt (Los Angeles: Getty Trust Publications, 2000).

Garcia, Mark, ed., *The Diagram of Architecture* (London: John Wiley & Sons, 2010).

Moneo, Rafael, *Theoretical Anxiety and Design Strategies: In the Works of Eight Contemporary Architects* (Cambridge, MA: The MIT Press, 2005).

Roger, H. Clark, and Michael Pause, *Precedents in Architecture: Analytical Diagrams, Formative Ideas and Partis* (London: John Wiley & Sons, 2005).

Rosenberg, Daniel, and Anthony Grafton, *Cartographies of Time: A History of Timeline* (New York: Princeton Architectural Press, 2010).

Tufte, Edward. *Envisioning Information* (Cheshire: Graphics Press, 1990).

Tufte, Edward. *The Visual Display of Quantitative Information* (Cheshire: Graphics Press, 1983).

Yee, Rendow, *Architectural Drawing: A Visual Compendium of Types and Methods* (London: John Wiley & Sons, 2003).

### D. Course Specification

**Tutors:** Sam Jacoby, Platon Issaias, Hamed Khosravi and Spyros Efthymiou

**Submissions:** Studio Report  
(illustrations, drawings, and writing)

**Credits:** 16

#### **Aims and Learning Outcomes:**

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

On completion of this design studio and workshops, students are expected to:

- B1 Be able 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 Be able 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.
- B4 Demonstrate self-direction and originality in tackling and solving problems.
- C2 Be able to develop new technical skills to a high level.
- D1 Have the capacity for independent learning required for continuing professional development,

using a full range of learning resources. When applicable, they must have the ability to work effectively within a group as leader or member and the skills to manage conflict effectively.

**Assessment Criteria:**

The Studio Report assessment is based on:

- The ability to critically analyse, interpret, compare, and generalise case studies.
- The depth of understanding disciplinary knowledge and design research techniques in architecture.
- Competence in architectural modes of representations and productions.
- Originality and rigour in developing a design brief and proposal.
- The ability to clearly communicate concepts and work.

## 4.2 SEMINAR 1: Architectural Theories, Design and Research Methods

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

All seminars are structured as follows:

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

### A. Session Descriptions

#### 1. Archival Research

This seminar is an introduction to archival work in a research context. (Platon Issaias)

Azoulay, Ariella, 'Archive', *Political Concepts: A Critical Lexicon* 1 (2011) [Available online at: <http://www.politicalconcepts.org/issue1/archive/>]

Featherstone, Mike, 'Archive', *Theory, Culture & Society*, 23:2-3 (2006), pp. 591-6.

#### Recommended Reading:

Buchloh, Benjamin H. D., 'Gerhard Richter's "Atlas": The Anomic Archive', *October*, 88 (Spring 1999), pp. 117–45.

Derrida, Jacques, *Archive Fever: A Freudian Impression*, trans. by Eric Prenowitz (Chicago: The University of Chicago Press, 1996).

Enwezor, Okwui, 'Photography Between History and the Monument', in *Archive Fever: Uses of the Document in Contemporary Art* (New York: International Center of Photography, 2008).

L'Éplatténier, Barbara E., 'An Argument for Archival Research Methods: Thinking Beyond Methodology', *College English*, 72.1 (September 2009), pp. 67–79.

#### 2 . What is (Design) Research?

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

Archer, Bruce, 'The Nature of Research', *Co-design, Interdisciplinary Journal of Design* (January 1995), pp. 6–13.

Fraser, Murray, ed., *Design Research in Architecture* (Farnham: Ashgate, 2013).

#### Recommended Reading:

Daston, Lorraine J., and Peter Galison, *Objectivity* (New York: Zone Books, 2007).

#### 2. History v Theory of Architecture

The concept of history and historicism in architecture was first introduced by Le Roy in *The Ruins of the Most*

*Beautiful Monuments of Greece* (1758) in order to separate it from the practice of architecture, which he considered its theory. This critical distinction derived from the need to clarify the disciplinary knowledge of architecture and is closely connected to the French seventeenth- and eighteenth-century normative discourse in architecture and the age of Enlightenment with its quest for rationality. (Sam Jacoby)

Le Roy, Julien-David, 'Essay on the History of Architecture' and 'Essay on the Theory of Architecture', in *The Ruins of the Most Beautiful Monuments of Greece*, trans. by David Britt (Los Angeles: Getty Publications, 2004), pp. 209–35 and 367–86

Recommended Reading:

Colquhoun, Alan, 'Three Kinds of Historicism', in *Modernity and the Classical Tradition: Architectural Essays 1980–1987* (Cambridge, MA: MIT Press, 1989), pp. 3–19.

### 3. Origins of Type Discourse in Architecture

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

Quatremère de Quincy, Antoine Chrysôthome, 'Architecture', 'Character', 'Imitation', and 'Type', in *The True, the Fictive and the Real: The Historical Dictionary of Architecture of Quatremère De Quincy*, trans. by Younés Samir (London: Andreas Papadakis Publishers, 2000), pp. 74-86, 103-11, 175-78, and 254-57.

Recommended Reading:

Forty, Adrian, 'Type', in *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames & Hudson, 2000), pp. 304-11.

Moneo, Rafael, 'On Typology', *Oppositions*, 13 (1978), pp. 23-45.

### 4. Genre, Design Method, and the Typological Diagram

In architecture, an early typological reasoning can be traced back to Le Roy, however, the first typological design method only emerged with Durand, despite him not dealing with types but genres. Durand devised a didactic method of disposition by translation his demand for utility and functionalism into a procedural differentiation of building elements, which he systematically combined into the progressive disposition and taxonomy of building parts and the geometric transformation of a pre-established parti. (Sam Jacoby)

Durand, Jean Nicolas Louis, 'Volume One: Introduction', 'Part II: Composition in General', and 'Graphic Portion of the Lectures on Architecture: Summary of the Oral Portion of the Lectures', in *Précis of the Lectures on Architecture*, trans. by David Britt (Los Angeles: Getty Publications, 2000), pp. 77-88, 119-127 (and plates 1-20 to 'Part II: Composition in General'), and 187-201 (and plates 1-25 of 'Graphic Portion')

Recommended Reading:

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.

Colquhoun, Alan, 'Displacement of Concepts in Le Corbusier', in *Essays in Architectural Criticism: Modern Architecture and Historical Change* (Cambridge, MA: MIT Press, 1989), pp. 51–66.

Eisenman, Peter, *The Formal Basis of Modern Architecture* (Zurich: Lars Müller Publisher, 2006).

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

Oechslin, Werner, 'Premises for the Resumption of the Discussion of Typology', *Assemblage*, 1.

### 5. Collective Forms: The Diagrams of Housing

This seminar is a discussion of collective forms of housing and the relationship between formal and social

diagrams. (Sam Jacoby)

Bray, David, *Social Space and Governance in Urban China: The Danwei System from Origins to Reform* (Stanford: Stanford University Press, 2005).

Donzelot, Jacques, *The Policing of Families* (Baltimore: Johns Hopkins University Press, 1997)

Recommended Reading:

Evans, Robin, 'Rookeries and Model Dwellings: English Housing Reform and the Moralities of Private Space', in *Translation from Drawing to Building and Other Essays* (London: Architectural Association, 1997), pp. 93–117.

Foucault, Michel, 'The Confession of the Flesh' (1977 interview), in *Power/Knowledge Selected Interviews and Other Writings* (ed Colin Gordon), 1980: pp. 194–228.

Deleuze, Gilles, 'The Rise of the Social', in Jacques Donzelot, *The Policing of Families* (Baltimore: Johns Hopkins University Press, 1997), pp. ix–xvii.

Maki, Fumihiko, 'Some Thoughts on Collective Form', in *Structure in Art and in Science*, ed. by Gyorgy Kepes (New York: George Braziller, 1965), pp. 116–127.

## 6. Forms and Diagrams of Collectivity: Programmes and Equipments

The lecture presents a selection of key texts, books, and projects that discuss key devices of architectural experimentation and their classifications in current and past architectural literature: collective programmes and equipments and their history of typal, formal and stylistic evolution. Moreover, the lecture draws attention on contemporary projects that re-claim this history as part of social struggles, referring to the work of ADS7 at the Royal College of Art. How do these efforts relate with the discussion about programme, hybrid uses, public buildings, the style of (contemporary) architecture that exist with the discipline? As part of the seminar, students will have to select and present one example of collective equipment. (Platon Issaias)

Guattari, Félix, *Lines of Flight: For Another World of Possibilities* (London: Bloomsbury, 2015).

Moussavi, Farshid, *The Function of Style* (Barcelona: Actar, 2015).

Moussavi, Farshid, *The Function of Form* (Barcelona: Actar, 2009).

Recommended Reading:

Araguez, Jose, ed. *The Building* (Zurich: Lars Muller, 2016).

Santos, Boaventura de Sousa, *Another Production is Possible: Beyond the Capitalist Canon* (London: Verso, 2006).

## 7. Forms of Abstraction: Money / Property / Territory

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

Agamben, Giorgio, *What is an Apparatus? And Other Essays*, trans. by David Kishik and Stefan Pedatella (Stanford, CA: Stanford University Press, 2009).

Elden, Stuart, *The Birth of the Territory* (Chicago: University of Chicago Press, 2013).

Foucault, Michel, *The Birth of Biopolitics: Lectures at the College de France, 1978-79* (Picador: London, 2010).

Graeber, David, *Debt: The First 5,000 Years* (New York, NY: Melville Publishing House, 2011).

Recommended Reading:

Lazzarato, Maurizio, *The Making of the Indebted Man*, translated by Joshua David Jordan (Los Angeles, CA: Semiotext(e), 2012).

Lazzarato, Maurizio, *Governing by Debt*, Translated by Joshua David Jordan (Los Angeles, CA: Semiotext(e), 2015).

*Real Estates: Life without Debt*, ed. Fulcrum (Jack Self, Shuni Bose), (London: Bedford Press, 2014).

Simmel, Georg, *The Philosophy of Money*, trans. and ed, by David Frisby (London: Routledge, 2011).

**8. Politics of Urban Form**

Since the beginning of the Renaissance we can trace a paradigm shift in the idea of urban form; the image of the good city, which was once bound firmly to its military strength and fortification, was replaced by the abstract notion of 'production'. The idea of a good urban form was therefore developed in the same line; 'circulation' and 'distribution' became the driving force of urban development. What changed was not only the form of the city, but also its subjects. The seminar discusses the rather long history through case studies from Cerdà *Urbanización* to Hilberseimer's *Hochhausstadt*. (Hamed Khosravi)

Ludwig Hilberseimer, *Metropolisarchitecture*. New York: Columbia University Press, 2012.

Ross Exo Adams, 'Natura Urbans, Natura Urbanata: Ecological Urbanization, Circulation and the Immunization of Nature', in *Environment and Planning D: Society and Space*, 32(1), pp. 12–29.

Maria Shéhérazade Giudici, 'Specific Spaces: Government and the Emergence of *architecture d'accompagnement*, 1584–1765', in Pier Vittorio Aureli (ed), *The City as a Project*, Berlin: Ruby Press, 2013, pp. 140–169.

Albert Pope, *Ladders* (2<sup>nd</sup> ed.). New York: Princeton Architectural Press, 2015.

**9. Inhabitable Walls: On Architecture, Power, and Territory**

For early nomadic societies, the spiritual dimension was of great importance. In the struggle to survive in harsh conditions, each aspect of life was a rite, watched over by a spirit or god, and the house was the spatial manifestation of those rites, safeguarding and regulating every action. Daily existence was carefully choreographed within the 'sacred enclosure', a sequence of inhabitable walls that protected life and allowed it to proliferate. The seminar investigates the specific historical typologies which emerged as a result of the performance of nomadic subjects over a territory. The architecture of these typologies embeds the power relations as well as spatial apparatuses to tame the territory. (Hamed Khosravi)

Pier Vittorio Aureli and Maria Shéhérazade Giudici (eds.), *Rituals and Walls. The Architecture of Sacred Space*. London: AA Publications, 2016.

Richard Bradley, 'A life Less Ordinary: Ritualization of the Domestic Sphere in Later Prehistoric Europe', in *Cambridge Archaeological Journal* 13, no. 1 (2003), pp. 5–23.

Lord Raglan, *The Temple and the House*. London: Routledge and Kegan Paul, 1964.

Jerry D. Moore, *The Prehistory of Home*. Berkeley and Los Angeles: University of California Press, 2012.

**10. Architecture of Logistics**

Architecture has been always one of the pillars of the global economy; where capital is accumulated and circulated, where various forms of labour meet. Logistics is the founding principle of today's economy. Whereas the former economy was based on industrial production, logistics is meta-production: second-level production, the production of production, the infrastructure that makes any other production possible. The architecture of logistics, ranging from shipping vessels, dockyards, oil rigs, harbours, warehouses, to fulfilment centres, is then a direct modulation of these standardized procedures, making the space a highly generic environment able to cope with (economic, environmental, political) instability and change. Often considered as an "architecture without humans," such architecture is in fact the breeding ground for new forms of resistance and re-organization. (Hamed Khosravi)

Jesse LeCavalier, *The Rule of Logistics: Walmart and the Architecture of Fulfilment*. Minneapolis: University of Minnesota Press, 2016.

Francesco Marullo, 'Logistics Takes Command: Architecture, Warfare, Abstraction,' in *Log* 35, pp. 103–120.

Alberto Toscano, 'Logistics and Opposition,' in *Mute* (3)2. Available online: <http://www.metamute.org/editorial/articles/logistics-and-opposition> (Accessed, 20 August 2018)

Alberto Toscano, 'Landscapes of Capital,' in *e-flux* conversations (15 March 2015). Available online: <https://conversations.e-flux.com/t/landscapes-of-capital-alberto-toscano-on-allan-sekula/1060> (Accessed, 20 August 2018)

## B. Course Specification

<b>Tutors:</b>	Sam Jacoby, Platon Issaias, and Hamed Khosravi
<b>Delivery:</b>	Lectures and student presentations
<b>Submissions:</b>	Essay of 4,000 words
<b>Credits:</b>	16

### Aims and Learning Outcomes:

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

On completion of this seminar students are expected to:

- B1 Be able 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 Be able 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.
- B4 Demonstrate self-direction and originality in tackling and solving problems.
- D1 Have the capacity for independent learning required for continuing professional development, using full range of learning resources. When applicable, they should demonstrate the ability to work effectively within a group as leader or member and the skills to manage conflict effectively.

### Assessment Criteria:

The Essay assessment is based on:

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

### 4.3 ACADEMIC WRITING 1

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

#### A. Session Descriptions

##### **Week 1: Evidence**

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

##### **Week 3: Format / Structure**

This seminar examines how the format and structure of written material can inform the intellectual argument of the writing.

##### **Week 6: Submission 1 (Marked)**

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

##### **Week 6: Research Methodologies**

This seminar examines how varied and multivalent modes of research can be employed to inform a scholarly project.

##### **Week 6-10: Submission 2**

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

##### **Week 9: Formulating an Argument**

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

#### B. Course Specification

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

##### **Aims and Learning Outcomes:**

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

On completion of this workshop students are expected to demonstrate:

- C2 The ability to develop new technical skills to a high level.
- D1 The capacity for independent learning required for continuing professional development, using full range of learning resources.

##### **Assessment Criteria:**

- Clarity, intelligence, and rigour in summarising texts and case studies.
- Compliance with academic referencing standards.

## 4.4 STUDIO 2: Scales: From the Room to the City

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

### A. Studio 2 Structure

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

Studio 2 is organised by three main parts:

#### 1: Urban Plan Analysis

The studio begins with the selection and analysis of an existing or proposed urban plan for a contemporary city or a region in which the building types chosen in Studio 1 play a significant and formative role. The aim is for the students to initiate an active engagement with a selected case study, to contact local authorities, collective architects, planners and researchers, formulating a 'live project'. As in Studio 1, relevant archival material should be identified and archives visited to study, analyse, represent the found material. Following this, the first analysis is that of common urban design and planning criteria, which should include the following common elements of an urban plan (as applicable):

##### Description of Urban Plan

- Master plan
- Land use (zoning, coverage, massing, and density)

##### Analysis of Urban Plan

- Context and strategic analysis
  - Planning goals and policies
  - Economic development
  - Landform (and landscape)
  - Implementation and phasing
- Spatial and programmatic analysis
  - Figure-ground plan
  - Circulation and transportation
  - Services, facilities, and infrastructures
  - Natural resources, open space, recreation, and landscape
  - Hierarchy and organisation (structure, route, connection, and view)
  - Part-to-whole and repetitive-to-unique

- Geometry, grids, and symmetry

## 2: Typological Conflict and Transformation

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

The identified conflicts and transformation are diagrammed and develop the preceding analysis. To begin with, the urban plan is compared to other plans and/or its architecture, considering or developing:

- Architecture's relationships to the urban plan; scalar comparison
- Distribution: linear, parallel, axial, radial, centralised, and clustered
- Hierarchy and layering
- Modularity, difference, and flexibility
- Comparative matrix
- Timelines

Subsequently the transformation of the urban plan and its relation to formative types is studied by studying:

- Growth and limits
- Idea and strategy diagrams
- Transformation diagrams

This should be concluded in a set of speculative transformative matrices for the architectural building type and urban plan.

To conclude the analysis and speculations, a first attempt should be made to define:

1. How do the relationships between type and urban plan raise a larger disciplinary question, a discursive research problem that not only relates to the specific city and plan studied but to a general discussion and the contemporary city?
2. What is a clearly defined urban research question dealing with a design problem that emerges from the analysis?
3. What is a related yet distinct typological and architectural design research question?

While this is a first attempt to formulate questions important for the Dissertation Proposal, it is also a conclusion to Studio 2, potentially questioning some earlier conclusions from Studio 1.

## 3: Design Exercise

A short design brief, written by each student, will be explored over two weeks. The brief for the exercise is to specify:

- A typological transformation
- A specific area, location, neighborhood of a selected city
- A specific collective, group (the subject(s) should be defined)
- A number of urban constraints (structural, physical, material, and programmatic)

## B. Computational Workshops

During Term 2, students will further develop advanced 3D modelling techniques while also becoming familiar

with basic notions of parametric modelling and associative design multiscalar tools. In addition, students will also get the chance to explore digital fabrication and rapid prototyping techniques so they are able to develop physical models thus illustrating and interrogating their explorations. The examined processes during this studio will allow space for data-driven generative and analytical explorations that will take place in Studio 3.

### C. Reading

Allen, Stan, *Points and Lines: Diagrams and Projects for the City* (New York, NY: Princeton Architectural Press, 1999).

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

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

#### Recommended Reading:

Arendt, Hannah, *The Human Condition* (Chicago: University of Chicago Press, 1958).

Carmona, Matthew, et al, *Public Places, Urban Spaces: The Dimension of Urban Design*, 2nd edn (London: Routledge, 2010).

Gehl, Jan, *Life Between Buildings: Using Public Space* (London: Island Press, 2011).

Habermas, Jürgen, *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society* (Cambridge: Polity Press, 1992).

Kayden, Jerold S., et al, *Privately Owned Public Space: The New York City Experience* (New York: John Wiley & Sons, 2000).

Sennett, Richard, *The Fall of Public Man* (New York: Knopf, 1977).

Sudjic, Deyan, *The 100 Mile City* (London: Flamingo, 1993).

### D. Course Specification

**Tutors:** Sam Jacoby, Platon Issaias, and Spyros Efthymiou

**Submissions:** Studio Report  
(illustrations, drawings, and writing)

**Credits:** 16

#### Aims and Learning Outcomes:

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

On completion of this design studio students are expected to demonstrate:

- B1 The 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 The 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.
- B4 Self-direction and originality in tackling and solving problems.
- C2 The ability to develop new technical skills to a high level.
- D1 The capacity for independent learning required for continuing professional development, using full range of learning resources. When applicable, the ability to work effectively within a group as leader or member and the skills to manage conflict effectively.

#### Assessment Criteria:

The assessment of the Studio Report is based on:

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

## 4.5 SEMINAR 2: Projects of the City (Surveys and case studies)

The phenomenon of the city has been continuously theorised through a number of critical writings and projects that reformulate, and object to, its established history. At the same time, modern urban planning only emerged with scientific urbanism in the late-nineteenth century and was formalised by the Modern Movement. The course positions the modernist theories of a new contemporary city, which developed with an increased fascination with the city, in the wider context. The course proposes that the city has increasingly become a critical field of theory driven by practitioners in an attempt to reconnect architecture with the challenges and questions raised by the contemporary city and prolific urbanisation. Seminar 2 is divided into two distinctive parts. The first, explores the development of disciplinary knowledge about architecture and urbanism from the 19<sup>th</sup> century until today. The second part presents scholarly research in series of important contemporary case studies. This would allow students to formulate their individual research propositions for Thesis – Studio in Term 3.

### A. Session Descriptions

#### 1 + 2. Survey I and II. Nineteenth-Century Concepts of City Planning

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

Cerdà, Ildefons, 'The Urban Ways or Street' and 'Layouts for the Networks of Ways', in *Cerda: The Five Bases of the General Theory of Urbanization*, ed. by Arturo Soria y Puig and trans. by Bernard Miller (Milan: Electa, 1999), pp. 101-37.

Choay, Françoise, *The Modern City: Planning in the 19<sup>th</sup> Century*. Translated by Marguerite Hugo and George R. Collins, with a Preface by G[eorge] R. C[ollins] (New York: George Braziller, 1969).

Howard, Ebenezer, *Garden Cities of To-morrow* (1898).

Sitte, Camillo, 'The Meagre and Unimaginative Character of Modern City Plans', 'Modern Systems', and 'Artistic Limitations of Modern City Planning', in *City Planning According to Artistic Principles*, trans. by George Collins and Christiane Collins (New York: Dover Publications, 1986), pp. 221-50.

#### Projects:

Hausmann's Renovations of Paris (1852-70) by Georges-Eugène Haussmann

Snow, John, Broad Street (London) Cholera Map (1854)

Extension Plan of Barcelona: Eixample (from 1859) by Ildefons Cerdà

The Vienna Ring (1898) by Camillo Sitte

Booth, Charles, Poverty Map of London (1898-99)

Letchworth Garden City (from 1903) by Barry Parker and Raymond Unwin

#### Recommended Reading:

Aibar, Eduardo, and Wiebe Bijker, 'Constructing a City: The Cerdà Plan for the Extension of Barcelona', *Science, Technology, & Human Values*, 22.1 (1997), pp. 3-30.

Choay, Françoise, *The Rule and the Model: On the Theory of Architecture and Urbanism* (Cambridge, MA: MIT Press, 1997).

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

Hall, Peter, 'The City of Dreadful Night', in Peter Hall, *Cities of Tomorrow*, 3rd edn (Oxford: Blackwell,

2002), pp. 14–47.

Johnson, Steven, *The Ghost Map* (New York: Riverhead, 2006).

Mumford, Eric, *The CIAM Discourse on Urbanism, 1928-1960* (Cambridge, MA: MIT Press, 2000)

Summerson, John, 'Classical into Modern', in *The Classical Language of Architecture* (Cambridge, MA: MIT Press, 1966), 40-46.

### 3. Survey III. Urban Design: The Emergence of a New Discipline

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

Lynch, Kevin, 'The City Image and Its Elements', in *The Image of the City* (Cambridge, MA: MIT Press, 1960), pp. 46-90.

Jacobs, Jane, 'Introduction', in *The Death and Life of Great American Cities* (1961; repr. New York: Random House, 1993), pp. 5-34.

#### Recommended Reading and Projects:

Alexander, Christopher, *A Pattern Language: Towns, Buildings, Construction* (New York: Oxford University Press, 1977).

Alexander, Christopher, *The Timeless Way of Building* (New York: Oxford University Press, 1978). [*Explain a typical design project based on Alexander's design patterns*].

Broadbent, Geoffrey, *Emerging Concepts in Urban Space Design* (London: Taylor & Francis, 1995)

Mumford, Eric, *Defining Urban Design: CIAM Architects and the Formation of a Discipline, 1937-69* (New Haven: Yale University Press, 2009).

Shane, David Graham, *Recombinant Urbanism; Conceptual Modelling in Architecture, Urban Design and City Theory* (2005).

### 4. Survey IV. Post-war Architecture: Colonial Struggles, Post-colonial Nation Building and the Welfare State

Architectural 'modernism' and ideas and projects of modernization have often been presented in architectural historiography through a colonial lens that implied a rather global canon. However, recent scholarship influenced by post-colonial studies and radical cultural studies has critically approached many important examples, built projects, exhibitions and publications. The lecture presents key projects of nation building and cases of alternative models of urban design and architecture, mainly housing, that challenge the idea of a 'universal modernity'. (Platon Issaias)

Avermaete, Tom, Karakayali, Serkat, Von Osten, Marion, *Colonial Modern: Aesthetics of the Past Rebellions for the Future* (London, Black Dog and Haus der Kulturen der Welt, Berlin, 2010).

Goldhagen, Sarah Williams, Legault, Rejean, *Anxious Modernisms: Experimentation in Postwar Architectural Culture* (Cambridge, MA: MIT Press, 2000).

### 5. Survey V. Architectural Urbanism

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

Rossi, Aldo, *The Architecture of the City*, trans. by Diane Ghirardo and Joan Ockman, with introduction by Peter Eisenman, Oppositions Books (Cambridge, MA: The MIT Press, 1982).

Jacoby, Sam, 'Architectural Urbanism: Proposals for the Arab World', in *Reconceptualising Boundaries: Urban Design in the Arab World*, ed. by Robert Saliba (Ashgate: forthcoming).

#### Recommended Reading:

Durand, Jean Nicolas Louis, 'Volume One: Introduction', 'Part II: Composition in General', and 'Graphic Portion of the Lectures on Architecture: Summary of the Oral Portion of the Lectures', in *Précis of the Lectures on Architecture*, trans. by David Britt (Los Angeles: Getty Publications, 2000), pp. 77-88, 119-127 (and plates 1-20 to 'Part II: Composition in General'), and 187-201 (and plates 1-25 of 'Graphic Portion')

Barth, Larry, 'The Complication of Type', in *Typological Formations: Renewable Building Types and the City* (London: AA Publications, 2007), pp. 158-64.

### 6. Case Study I Athens, a project of crisis

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

Aureli, Pier Vittorio, Giudici, Maria, Issaias, Platon, 'From Dom-ino to Polykatoikia', *Domus* 962, October 2012, pp.74-87.

Issaias, Platon, 'The Absence of Plan as a Project: On the Planning Development of Modern Athens: 1830-2010', in *The City as a Project*, ed. Aureli, Pier Vittorio, (Berlin: Ruby Press, 2013) pp. 292-333.

#### Recommended Reading:

Aureli, Pier Vittorio, 'The Dom-ino Problem: Questioning the Architecture of Domestic Space', in *Log* n. 30, Winter 2014.

Issaias, Platon, 'On Conflict, Generic and the Informal: The Greek Case', available online at The City as a Project website: <http://thecityasaproject.org/2016/01/on-conflict-generic-and-the-informal-the-greek-case/>

Issaias, Platon, 'War Within Four Walls: Familiar Horror and Domestic Architecture in Athens', available online at The City as a Project website: <http://thecityasaproject.org/2015/12/war-within-four-walls-familiar-horror-and-domestic-architecture-in-athens>

Castoriadis, Cornelius, 'The rationality of Capitalism', In *Figures of the Thinkable*, trans. by Helen Arnold. (Stanford: Stanford University Press, 2007).

Marx, Karl, 'Economic and Philosophical Manuscripts', In *Early Writings*, translated by Rodney Livingstone and Gregor Benton, (London: Penguin Classics in association with New Left Review, 1975) pp. 279-400.

Rice, Charles, *The Emergence of the Interior: Architecture, Modernity, Domesticity* (London: Routledge, 2006).

### 7. Case Study II. Tehran: Life within Walls

Life in Tehran proliferates and thrives in its interiors. When public space is policed and controlled, domestic interiors become art galleries, clubs, cultural centres, workshops, and offices. Interiors cease to be the exclusive domain of individual life and family matters; homes become the spaces in which new forms of collective life are experimented with and nurtured, and the battleground for social conflicts and political constituencies. Through its extensive apparatus of drawings, the seminar presents an archaeological inquiry into the politics and the ecologies of the interior spaces of the Iranian metropolis, from its foundation as the Iranian capital until today. (Hamed Khosravi)

Khosravi, Hamed (ed.), *Tehran. Life Within Walls* (Berlin: Hatje Cantz, 2017)

### 8. Case Study III. Territory, Settlement, Home: A Project for Rural

The countryside is the new frontline of urbanisation in China. The rural territory, new rural settlement and family home become key instruments of the state apparatus in the process of appropriation, redistribution and production. Eventually through the fine grain of daily routine and social behaviour, desired subjects are being constructed. Through design projects, the thesis is to disclose mechanisms of planning strategies underpinned by the growth centre doctrine, the urban spatial template for consolidating rural settlements and the modern apartment and family house as transformative tools to bring urban lifestyle to the countryside. (Jingru Cyan Cheng)

### 9. Case Study IV. Barcelona

The lecture will describe the relationship between the development processes of La Borda, the first housing cooperative built in Barcelona and its architectural development. In the case of La Borda, the housing project was challenged by sustainability in the broadest way possible: political, social, economic and environmental. (Cristina Gamboa, La Col)

## B. Course Specification

<b>Tutors:</b>	Sam Jacoby, Platon Issaias, Hamed Khosravi and guest lecturers
<b>Delivery:</b>	Lectures and student presentations
<b>Submissions:</b>	Essay of 4,000 words
<b>Credits:</b>	16

### Aims and Learning Outcomes:

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

On completion of the seminar course students are expected to:

- B1 Have the 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 Have the 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.
- B4 Demonstrate self-direction and originality in tackling and solving problems.
- D1 Have the capacity for independent learning required for continuing professional development, using the full range of learning resources. When applicable, the ability to work effectively within a group as leader or member and the skills to manage conflict effectively.

### Assessment Criteria:

The essay assessment is based on:

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

## 4.6 ACADEMIC WRITING 2

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

### A. Session Descriptions

#### **Week 1: Bibliographic and Graphic References**

This seminar outlines good academic practice for assembling large collections of bibliographic and graphic references.

#### **Week 3: Comparative Analysis**

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

#### **Week 6: Submission (Marked)**

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

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

#### **Week 9: Introduction to the Thesis**

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

### B. Course Specification

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

#### **Aims and Learning Outcomes:**

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

On completion of this workshop students are expected to have:

- C2 The ability to develop new technical skills to a high level.
- D1 Be able to demonstrate independent learning required for continuing professional development, using a full range of learning resources.

#### **Assessment Criteria:**

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

## 4.7 THESIS-STUDIO: Representations, Investigations, Diagrams

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

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

### A. Studio Structure

#### 1. Object of Research

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

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

The Dissertation Proposal is to formulate a coherent research thesis and enquiry that structure the intellectual and disciplinary research project, the research problem, and also create a rigorous framework for design and research speculations at an architectural and urban scale: the research questions. This requires a problem definition, methodological clarity and coherence, the demarcation of a site and context (physical, historical, theoretical, and speculative), and the writing of a preliminary design and research brief (draft to be submitted end of Term 2). It further has to formulate speculative and operative idea(s) of the city through written and visual manifestoes that outline the object of research. The Dissertation Proposal will be judged on the student's ability to:

1. Posit a clear and rigorous research problem that is original and contributes new disciplinary knowledge.
2. Define a specific typological design-research question that is both analytical and projective, while having relevance to the condition of the contemporary city.
3. Articulate an urban design-research question that is complementary to, but also distinct from, the typological question and challenges the scale of architecture.

The Dissertation Proposal should demonstrate that the proposed enquiry is within the student's grasp,

capabilities, and time schedule. In addition, students are expected to clarify how their research project relates to and makes use of theoretical and design research by stating how they intend to synthesise their designed and written research in the Dissertation, to which equal weighting is given in the Thesis-Studio.

To begin developing the Dissertation Proposal, start by formulating:

- a series of observations that are based on evidence (textual, material, visual, etc. sources);
- and a series of hypothesis or statements how the observations raise or relate to certain disputes that are linked to the area of interest that has been identified.

## 2. Design Proposal: Idea of the City

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

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

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

Design briefs typically include: descriptions of the project background and context, a problem description with definition of constraints and needs, including guidelines on approach and methodology and planning criteria, and a statement of the project or research objectives with a list of deliverables and time schedules.

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

## B. Seminar Descriptions:

The seminar course is an integral part of the Thesis-Studio and explores research methodologies as well as ideas of the city from a historical, theoretical, and epistemological perspective, but also through the representations available to and defined by different media. The seminar discusses how diverse (ideological, technique-based, or representational) readings of the city in exemplary projects, ideas, representations, and writings, produce specific ideas that are either graphic-, design-, and process-oriented, or are expressed through alternative forms of representation (painting, writing, film, etc).

### 1: Research Methodologies and Writing a Research Proposal

This seminar provides an overview of research methodologies and methods, especially in architecture, to prepare students to define their own methodology for the dissertation. (Sam Jacoby)

Borden, Iain, and Katerina Ruedi, *The Dissertation: An Architecture Student's Handbook*, 5<sup>th</sup> edn (Oxford: Butterworth-Heinemann, 2006).

Groat, Linda, and David Wang, *Architectural Research Methods* (Hoboken: Wiley, 2013).

Lucas, Ray, *Research Methods for Architecture* (London: Laurence King Publishing, 2016).

Yin, Robert K., *Case Study Research: Design and Method* (Los Angeles: Sage, 2014).

### 2. Architecture Assembled: Exquisite Corpse

The tools of assemblage, originally developed by Dada, were also at the centre of the production of architectural images. The montage was not only the tool through which the new architecture was reacting to the old city as a polemical device. The idea of assembling ready-made objects was also at the core of an idea of architecture made of prefabricated elements, making architecture an industry and no longer an art as it was taught in the beaux-arts academies. The seminar discusses the evolution of the concept and technique of assemblage in architecture through examples from Renaissance, to Post-digital architecture. (Hamed Khosravi)

Maud Lavin and Matthew Teitelbaum, *Montage and Modern Life 1919–1942*. Cambridge: MIT Press, 1992.

Massimo Scolari, *Oblique Drawing: A History of Anti-Perspective*. Cambridge: MIT Press, 2012.

Simon de Dreuille, 'Les Nuits sans Kim Wilde,' in *San Rocco 2*, pp. 6–11.

### 3. Oblique Drawing

The lecture will present a close reading of Massimo Scolari's book *Oblique Drawing* on the history of anti-perspectival visual representation and parallel projection. Following Scolari but also expanding to include the history of 20th century architectural avant-garde, the lecture will explore the way knowledge, and especially technologies of representation, obtain meaning from the social and political contexts in which they are embedded and developed from. Apart from a history of optics and scientific or artistic development, what is presented here is a quick overview of ideological, cultural and cosmological perceptions and beliefs, caught always within diagrams of power relations and struggle. (Platon Issaias)

Scolari, Massimo, *Oblique Drawing: A History of Anti-perspective*, trans. by James S, Ackerman (Cambridge, MA: MIT Press, 2012).

Ackerman, James, 'The Origins of Architectural Drawing in the Middle Ages and Renaissance', in *Origins, Limitations, Conventions* (Cambridge, MA: MIT Press, 2002) pp. 28-65.

Recommended Reading:

Carmo, Mario. *The Alphabet and the Algorithm* (Cambridge, MA: MIT Press, 2011).

Belting, Hans. *Florence and Baghdad: Renaissance Art and Arab Science*, trans. by Deborah Lucas Schneider (Cambridge, MA: The Belknap Press of Harvard University Press, 2011).

### 4. OM Ungers: Dialectical Principles of Design

An important contributor to the debate on architecture's relationship to the city after Modernism was the prolific German architect and educator Oswald Mathias Ungers (1926–2007). Coinciding with his appointment at the Technische Universität Berlin, he became interested in questions of typological organisation and morphological transformation, positing that they are related by dialectical principles. This concern remained important to Ungers throughout his long architectural career. This seminar will trace some of the shifts in Ungers's typological reasoning by reviewing a selection of his key works. (Sam Jacoby)

Ungers, Oswald Mathias, 'Five Lessons from Schinkel's Work', *Cornell Journal of Architecture*, 1 (1981), pp. 118–19.

Ungers, Oswald Mathias, 'Planning Criteria', *Lotus International*, 11 (1976), p. 13.

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

#### Recommended Reading:

Sam Jacoby, 'Oswald Mathias Ungers, Dialectical Principles of Design', *The Journal of Architecture* (2018 - forthcoming)

Jasper Cepl, Sam Jacoby and Valerio Massaro, 'Grünzug Süd: An Urban Design Manifesto', *San Rocco*, 14 (2018), 133–143

### **5. The Genesis of a Hopeful Monster: Architecture and the City, 1966–2016**

The seminar presents a selection of key texts, books, and projects that construct an alternative history of the last 50 years of architecture theory, practice and education. It consists of a "constructed genealogy" of how the problem of architecture and its relation to the city has been formalized by different scholars and practitioners. (Platon Issaias)

Ungers, Oswald Mathias, Koolhaas Rem (with Peter Reimann, Hans Kollhoff, and Arthur Oveska), *The City in the City, Berlin: A Green Archipelago, A Manifesto (1977)*. A critical edition by Florian Hertweck and Sébastien Marot (Zürich: Lars Müller Publishers, 2013).

#### Recommended Reading:

Aureli, Pier Vittorio, *The Possibility of an Absolute Architecture* (Cambridge, MA: MIT Press, 2011). (fifth chapter, *The City within a City*)

Branzi, Andrea, *Non-stop City: Archizoom Associati / Andrea Branzi* (Orleans: HYX, 2006).

Branzi, Andrea, ARCHIZOOM ASSOCIATI, 'The Fluid Metropolis', In *Luoghi* (London: Thames and Hudson, 1992).

Dogma, *11 Projects* (London: AA Publications, 2013).

Koolhaas, Rem, *Delirious New York: A Retroactive Manifesto for Manhattan* (New York, NY: Monacelli Press, 1994).

Koolhaas, Rem, 'Generic City', in *S, M, L, XL* (New York, NY: The Monacelli Press, 1996).

Koolhaas, Rem, Foster, Hal, *Junkspace with Running Room* (London: Notting Hill Editions, 2013).

Lang, Peter, Menking, William, *Superstudio: Life without Objects* (Rome: Skira, 2013).

Rossi, Aldo, *The Architecture of the City* (Cambridge, MA: MIT Press, 1984).

Rowe, Colin, Koetter, Fred, *Collage City* (Cambridge, MA: MIT Press, 1984).

Tschumi, Bernard, *The Manhattan Transcripts 1976 – 1981* (London: Academy Editions, 1994).

Bédard, Jean-François, ed., *Cities of Artificial Excavation: The Work of Peter Eisenman, 1978 – 1988* (Montreal: CCA, NY: Rizzoli, 1994).

### **6. Architecture Narrated: Writing, Drawing, and Making**

The seminar investigates the role of writing and scripting in architectural design. It evaluates narration techniques not only in form of representation and description of the projects but also as a research and design tool. The seminar goes through examples from writers, artists and architects. It particularly reviews few famous projects by OMA, "Exodus", "The story of the pool", "The City of the Captive Globe", and "The Egg of Columbus Centre".

Rem Koolhaas and Bruce Mau, *S,M,L,XL*. New York: Monacelli Press, 1996.

### **7. The Architecture of the Gaza Strip**

Details tbc (Christina Varvia, Forensic Architecture)

### **8. From the Kitchen to the Territory: Domestic Architecture in Iran**

The seminar and the wider research frames housing as an element within the apparatus of governance in Iran. The research asks what happens to the architecture that is produced in such framework when the project of governance undergoes a change. The investigation begins with the largest state-initiated housing project in Iran, the project of Mehr (2006-2013). Today, following the recent political changes in Iran, the project of Mehr has been discussed as a social and urban problem. The problems associated with this project are framed as echoes of an earlier project from a recent past —the project of Shahraks (1960s-70s). In doing so, the seminar investigates housing during 2 moments of political change in Iran. Following this research, and by deploying design as a methodology, the research aims to rethink the project of Mehr using a feminist framework. (Samaneh Moafi)

### **C. Computational Workshops**

Building on the previously developed concepts of using computational methods to enhance design processes, term 3 will emphasize on utilising advanced associative modelling and simulations to study urban and typological models on multiple scales. Through a series of presentations and skill development workshops, students will be able to include spatial and environmental analytical and generative processes in their dissertation proposals.

### **D. Required Content of Dissertation Proposal**

The first drafts of the Dissertation Proposal should be 1,500-2,000 words.

#### **1. Working Title**

Describes the main area of investigation as specific and concise as possible.

#### **2. Research Topic**

Briefly outline the area and topic as well as key terms of the proposed research.

#### **3. Research Contexts**

Explain how you arrived at your specific position, how it drives your research, and why there is a need for it, while contextualising it in comparison to existing knowledge, understanding, and practices. Frame your research topic and enquiry through the different contexts that define it:

##### Historical context

Identify the various histories relevant to your research (e.g. a history of ideas and concepts, a social history, a specific history of technology, medium, or design, an urban history, a part of architectural or art history, etc.).

##### Contemporary context

Define the contemporary work related to your field of investigation and how you might differ from it. This must:

- demonstrate knowledge of existing work in the area in which you are working (make reference to and review relevant literature or case studies and sources);
- indicate on which existing work your research will build on and to which existing areas, debates, methodologies, or work you will be contributing to (what potential impact does your research have and on whom?);
- explain how the proposed research is an independent and original contribution to existing knowledge, understanding, and/or practices (why is it worthwhile to undertake this research considering existing knowledge?).

##### Theoretical context

All research projects have a theoretical context (which in some instances might overlap with the contemporary context), although its importance varies (e.g. project-based versus thesis-based research). Within a long list of possibilities, the purpose of this might be to define critical concept and terms, theoretical fields that are shared with your research, or a basis to evaluate your work. You must:

- briefly explain what these theories are and why they are important to your research;
- clarify how you evaluate your own work and that of others, and the sources (theories and/or methodological exemplars) you will use to inform your evaluation.

In this section avoid being descriptive (it should never be a chronological account of events in the past leading up to your proposed research), instead develop an analytical and critical line of reasoning that uses evidence provided by sources such as literature, legal documents, graphic work, case studies, design practices, data, etc. (where useful, always include visual evidence – with captions and references to its source) to support the observations, arguments, and conclusions you make to frame your research enquiry. An important aim of this section is to show that the research has relevance to a specific audience that needs to be defined here, i.e., it is not a simple stating of personal interests or intentions. The main aim is, however, to explain how your work will be reflective, which is a standard that applies to both written and project-based thesis work: How your research critically reflects on theory and/or practice and how this reflection drives the research development.

This section usually includes some review of existing literature and projects related to the research. A literature review can start with the summary of the main arguments found in the source. But essentially it uses these sources as evidence for your arguments and research framing.

- Summarise literature and projects you have already consulted and intend to use. Order chronologically, thematically, or methodologically. (This will usually not appear in your research proposal but is a preliminary exercise.)
- Then evaluate and synthesise their differences and relevance to your proposal.
- Identify open questions and gaps in existing research and indicate how your research addresses them.
- Use sources as evidence to your arguments.

The research context should lead to the definition of a set of questions/problems/disputes. It should also set up a clear hierarchy of concerns and define the related terms central to the thesis.

#### 4. Research Question and Aims and Objectives

This section is about what kinds of questions are raised by the preceding discussion of research contexts (it might be integrated with the previous section). Think about the main concerns of the research as questions you are asking yourself and to which you intend to find answers (but research is only rarely about finding solutions to a problem; rather, possible answers should have the capacity to reframe the original research question/problem in more precise and productive terms). This should be stated as a research question/hypothesis or series of related questions/hypotheses, which should be as narrow as possible. This should relate the defined problems to an urban and architectural design research question = a multi-scalar design problem.

Formulate a:

- **Disciplinary question:** Posit a clear and rigorous research problem that is original and contributes to disciplinary knowledge.
- **Urban question:** Articulate an urban design-research question that is complementary to but also distinct from the typological question and challenges the scale of architecture.
- **Typological question:** Define a specific typological design-research question that is both analytical and projective, while having relevance to the context of the contemporary city.

Based on these research questions, state the aims and objectives that you will pursue and which will

guide your research (aims are the most significant questions or problems you address, while objectives are all the smaller steps you will take to meet the aim). There are typically only very few aims (1-2) but a number of objectives.

## 5. Methodology

There is an important distinction between research 'methodology' and 'methods'. Methodology is concerned with the theoretical framing of the methods (techniques) used in a field of study: qualitative, quantitative, or mixed methods or techniques. Methodology provides a theoretical underpinning for understanding which methods can be used in a particular project. You must demonstrate that you have intentionally chosen methodologies and methods from those available by:

- describing what they are;
- and briefly explaining the rationale why they are appropriate (rather than others) and how this helps the discovery and recording of research information.

This section is not just a simple listing of what you will do (e.g. I will use x library and y archive and then review the literature before designing z) and needs to provide some reasoning. In certain cases, it will also be important to think about what kind of material you will include in the final thesis and how this is presented.

- This can make reference and use to the methodologies and methods given by the programme

## 6. Design

First, a design brief needs to be formulated that includes a discussion of its engagement with the research questions above. Second, this is developed in preliminary design proposals that consider the design problem at various scales.

- This rehearses the studies and conclusions on typologies, typological transformations, and overview of the context and specific details of the existing urban plan
- The detailed design brief should include: areas, programmes, context description etc, as well as an urban and architectural argument.
- The diagrammatic development of first proposals must be included.
- At least one model must be included.

## 7. Preliminary Conclusions

How does the research carried out so far in the Dissertation Proposal clarify or raise new questions/problems for the Dissertation?

## 8. Ethical Issues

If there are any ethical considerations that need to be taken into account when planning your research project, then you should briefly outline how you will deal with them.

## 9. Bibliography

Provide an adequate bibliography of books, journal articles, case studies, films, websites or any other resources, that are important for your research. Differentiate between primary and secondary literature. Use a consistent and recognised standard of citation, e.g. MHRA. The purpose of the bibliography is not to include any source you can think of, but to provide a tight list that demonstrates your knowledge of the existing discourse and understanding which sources are relevant to your research. The bibliography should be divided into primary and secondary literature and projects that have been or will be studied.

## 10. Resources

If necessary, briefly state here what additional resources to the ones provided by the AA will be needed for the research to be conducted successfully and any cost implications (and how these will be met?).

## 11. Research Plan/Timetable

Indicate how the project will be developed, providing information on when and how long you will spend

on important research activities, and when/what you plan to achieve for certain milestones (e.g. literature review, design work, draft of chapters, write-up phase, submission).

## **Appendix**

### **Thesis Structure**

Summary of proposed chapters.

## **E. Course Specification**

**Tutors:** Sam Jacoby, Platon Issaias, Hamed Khosravi, Spyros Efthymiou and guests

**Delivery:** Lectures and student presentations for seminars

**Submissions:** Dissertation Proposal consisting of integrated:

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

**Credits:** 20

### **Aims and Learning Outcomes:**

Familiarisation with the *idea of the City* and the relationships of spatial and social diagrams. The development of a clear research inquiry and definition of the theoretical or physical context. Formulation of a Dissertation Proposal.

On completion of this Thesis-Studio students are expected to:

- A1 Have a systematic 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.
- A3 Have a comprehensive understanding of techniques and methodologies applicable to their own research and advanced scholarship (theory and practice-led design research).
- B1 Have the 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 Have the 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 Have 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 the ability to develop critiques of them and, where appropriate, to propose new hypotheses.
- B4 Demonstrate self-direction and originality in tackling and solving problems.
- C2 Have the ability to develop new technical skills to a high level.
- D1 Have the capacity for independent learning required for continuing professional development, using a full range of learning resources.
- D2 Have the ability to critically reflect on own and others' learning in order to improve their practice.
- D3 Have the ability to competently and autonomously plan and undertake research.
- D4 Have the ability to communicate research and conclusions clearly to specialist and non-specialist audiences.

### **Assessment Criteria:**

The Dissertation Proposal assessment is based on:

- The depth of understanding disciplinary knowledge and design research questions.
- The rigour and originality in developing design brief and proposals, as well as theoretical arguments

- and providing supportive evidence.
- The ability to demonstrate clear methodology and structure in the planning and execution of a research inquiry.
- The ability to clearly and appropriately formulate research questions, hypotheses and arguments.
- The ability to synthesise written and design research.
- The ability to clearly and persuasively present and debate arguments.

## 4.8 ACADEMIC WRITING 3

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

### A. Session Descriptions

#### **Week 1: The Abstract**

This seminar examines the role of the Abstract in defining and then formulating and producing the thesis.

#### **Week 2: Writing Practice – Long-Form Writing**

This seminar examines the production of a thesis.

#### **Week 3: Thesis Structure**

This workshop discusses the initial structural layouts of the individual student theses.

#### **Week 6: Submission 1 (Marked)**

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

#### **Week 7: Formatting — The Thesis**

This seminar examines in detail how the graphic materials and layout can be used to assist the writing of an academic thesis.

#### **Week 8: Revising the Abstract**

This workshop discusses the initial formulation of the theses abstracts and their potential revision.

#### **Week 10: Submission 2 (Marked)**

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

### B. Course Specifications

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

#### **Aims Learning Outcomes:**

To familiarise students with the techniques of writing an academic abstract for a research thesis.

On completion of this workshop students are expected to:

- B2 Have the 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.
- C2 Have the ability to develop new technical skills to a high level.
- D1 Have the capacity for independent learning required for continuing professional development, using a full range of learning resources.

#### **Assessment Criteria:**

- Structure and precision of abstracts.
- Compliance with academic referencing standards.

## 4.9 DISSERTATION

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

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

### A. The Projective Cities Framework

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

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

### B. Research and Design

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

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

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

#### 1. Review of Dissertation Proposal (2 Weeks)

The research problem and research questions defined by the Dissertation Proposal should be reviewed at the beginning of Year 2. In preparation of this, students over the summer break between Year 1 and 2 are asked to produce about 10,000 words, equivalent to 2-3 essays, based on the proposed research object and

content.

The Dissertation Proposal needs to be analysed, interpreted, developed, and synthesised in order to update the design and research brief. This brief defines the dissertation framework and research agenda. Strategic design decisions and research arguments will be made within and judged against this framework. Thus it should clearly restate hypotheses and objectives of the research project.

## **2. Emphasis Design-Research (14 Weeks)**

Once the Dissertation Proposal has been revisited and the dissertation agenda clarified by the design and research brief, the main work on the Dissertation starts.

The Dissertation is to demonstrate an evident process of analysing, interpreting, and generating meaningful types and urban plans. This should be done by studying relevant types, urban plans, and typological transformations or conflicts, and by researching a specific context defined by an idea of the city. Deriving from the design and research brief, the Dissertation is thus to consider questions of typal reasoning, typological design, and architectural urbanism as discussed and prepared for in Year 1:

- The effects and/or conflicts of typal transformation.
- The generative potential of typological differentiation, evolution, and invention.
- The organisational and/or structural levels/elements of architecture.
- The effects and/or conflicts of architecture at different scales; in particular, the relation of architecture to the scale and formation of the city.
- The specificity of context and design.
- The idea of the city.

The above needs to be developed into a comprehensive and detailed design proposal and at the beginning of Term 5, a Final Design Review will take place. Students are expected to have completed all their primary design research at this point.

## **3. Emphasis Theoretical-Research (12 Weeks)**

All Dissertations should address how typal reasoning and typological design contribute to the conceptualisation and realisation of the contemporary city—and ultimately to disciplinary discourses and knowledge. The Dissertation serves as a projective proposition and its speculations should be re-assessed in terms of its potentials and limits at the end of the research project.

Following the Final Design Review, the research so far completed needs to be evaluated, analysed, and developed, including speculations on the possible enactment, regulation, and administration of the proposal/research at the various scales from the building to the city. This is another opportunity to clarify the relations between theoretical or design research.

Design proposals should not be understood as conventional final master plans but as evidence to support the arguments of the larger thesis and design research exploration. The results of the primary design-research should be considered as typological guidelines, opening up a discursive debate on the role of design and urban plans to the discipline and knowledge of architecture and urbanism. Typological guidelines define a framework of spatial and material organisation, policy-making, and implementation, rather than a literal design or proposal.

Finally, the research conclusions should reiterate how the research problem and the research questions at an urban and typological scale have been defined and developed throughout all research and what their projective outcome and potential are for architecture, urban design, and planning. Therefore, the dissertation should include a written section that critically reflects on the typological aspects, arguments, transformations, and discourses, as well as the agency of designing and drawing to clearly summarise the value of typological analysis to the research. This should be discussed at different architectural and urban scales and relate

directly to the design work. The conclusion should also provide a clarification of the contribution to knowledge that the dissertation makes in terms of theory, typological discourse, and design research practice.

### C. Written Content of Dissertation

Although students are asked to rethink conventional formatting, the following contents should be included (please also refer to contents section for the Dissertation Proposal):

- **Abstract:** Summary of the dissertation aims and key findings (ca. 600 words).
- **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).
- **Preface:** Polemic statement, images, and context.
- **Introduction:** The issues, problems and questions which led you to the chosen topic with reference to the relevant literature and projects; what the dissertation is setting out to do and what methodology is used to explore this; identify and characterise problems with which you will engage in the dissertation; the research questions and hypotheses; summary of conclusions; how the dissertation is structured and how the contents are organised and presented.
- **Main body:** Subdivided into chapters as needed.
- **Conclusions:** How can the research be contextualised at different scales and generalised? What are the findings in regards to typological and social diagrams? What is the original contribution of your designed-and-written Dissertation to the field and knowledge of architecture and urban design?
- **Bibliography:** published and unpublished sources consulted including internet sources.
- **Appendices** (if any): Complementary information, illustration or data.

### D. Course Specification

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

#### Aims and Learning Outcomes:

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

On completion of the Dissertation, students are expected to:

- A1 Show 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 Show an awareness of and ability to manage the implications of ethical issues.
- A3 Show an comprehensive understanding of techniques and methodologies applicable to their own research and advanced scholarship (theory and practice-led design research).
- B1 Have the 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 Have the 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 Show 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 Demonstrate of self-direction and originality in tackling and solving problems.
- C1 Have the capacity for decision-making in complex and unpredictable situations, exercising initiative and personal responsibility with an awareness of good practice.
- C2 Have the ability to develop new technical skills to a high level.
- D1 have the capacity for of independent learning required for continuing professional development, using a full range of learning resources.
- D2 Have the ability to critically reflect on own and others' learning in order to improve their practice.
- D3 Have the ability to competently and autonomously plan and undertake research.
- D4 Have the ability to communicate research and conclusions clearly to specialist and non-specialist audiences.

**Assessment Criteria:**

The Dissertation is assessed based on the following:

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

## 5 TEACHING AND LEARNING STRATEGIES

The required knowledge and understanding are acquired through the seminar courses, design studios, and academic writing courses. Intellectual and research skills are developed throughout the programme, in particular during 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, encourage students to make critical and analytical observations and formulate hypotheses.

Students are introduced to research methods and 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 for planning their own research and provides regular opportunities to present their work through visual, written, and oral means. Through the coursework, students independently and systematically develop their understanding of how to frame concepts, techniques, and ideas in creative and rigorous ways. 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.

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 the practical skills required for design research in complementary workshops.

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 Directors.

### **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 variations 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 to 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 by two programme staff members or is 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 consists of comprehensive design proposals at architectural and urban scales and integrated written research 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.

## **5.1 Support for Students and Learning**

The *AA Student Handbook* and *AA 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. 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/](http://www.cavendishimaging.com/)) for rapid prototyping
- Lee 3D ([www.lee3d.co.uk/](http://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](http://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.

### **Bursaries**

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. 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.

## **5.2 Personal Development Plan**

At the beginning of Term 3, when working on their Dissertation Proposal, students complete a Training Needs Analysis to assess their skills, achievements, and needs in research, learning, communication, and career planning. They also complete a Personal Development Plan, which is to help them in prioritising these needs in light of where they are and to set timeframes to realistically achieve these goals. Both are updated and re-discussed in Year 2 with programme staff to help students develop their skills and ability to reflect on their development as researchers and professionals, and to provide appropriate training where needed.

## 6 ASSESSMENT

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

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 are 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. Assessed work is submitted to the Graduate School Coordinator at agreed dates and times (refer to 2.9 Submission and Resubmission Map and Appendix 4).

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

In cases where there are no accepted mitigating circumstances and where coursework is submitted late, marks will be deducted. Any element of assessed work submitted up to seven days after the deadline will be marked and 10 marks (on a scale of 100) will be deducted for that element, for each calendar day of lateness incurred. Any piece of work submitted 7 or more days after the deadline will not be assessed and assigned a mark of 0, unless the student submits personal circumstances, and these are accepted.

The Master of Philosophy (MPhil) in Architecture and Urban Design is awarded 'with Distinction' when the overall final mark (i.e. the combined weighted average of course work and Dissertation) is 70% or higher. Exceptionally, an Examination Board can award distinction to a student with an average below 70% to a maximum of 2%, as long as the Dissertation 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. For further details refer to the current *Academic Regulations*.

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

### **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.<sup>3</sup> 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

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

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 3 for recommended referencing or use [www.citethemrightonline.com](http://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 *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.

## **APPENDICES**

### *Appendix 1: **READING LISTS***

#### **ESSENTIAL PROGRAMME READING**

(available from Projective Cities programme shelf, AA Library)

- Allen, Stan, *Points and Lines: Diagrams and Projects for the City* (New York, NY: Princeton Architectural Press, 1999).
- 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).
- Easterling, Keller, *Extrastatecraft: The Power of Infrastructure Space* (London; New York, NY: Verso, 2014).
- Eisenman, Peter, *Ten Canonical Buildings* (New York: Rizzoli, 2008).
- Eisenman, Peter, *The Formal Basis of Modern Architecture* (Zurich: Lars Müller Publisher, 2006).
- Elden, Stuart, *The Birth of the Territory*. Chicago: University of Chicago Press, 2013.
- 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, 1977-78*, trans. by Graham Burchell (Basingstoke: Palgrave Macmillan, 2007, 2009).
- Foucault, Michel. *The Birth of Biopolitics: Lectures at the College de France, 1978-79* (Picador: London, 2010).
- Forty, Adrian, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames & Hudson, 2000).
- Groat, Linda, and David Wang, *Architectural Research Methods* (Hoboken: Wiley, 2013).
- Guattari, Felix, *The Three Ecologies*, trans. By Paul Satton (London, New York: Continuum, 2008).
- Hall, Peter, *Cities of Tomorrow: An Intellectual History of Urban Planning and Design in the Twentieth Century* (Malden, MA: Blackwell, 2002).
- Harvey, David, *Social Justice and the City* (Athens, GA: The University of Georgia Press, 2009).
- Harvey, David, *Spaces of Global Capitalism: Towards a Theory of Uneven Geographical Development* (New York: Verso, 2006).
- 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).
- Lucan, Jacques, *Composition, Non-composition* (Oxford: Routledge, 2012).
- 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).
- Rice, Charles, *The Emergence of the Interior: Architecture, Modernity, Domesticity* (London: Routledge, 2006).
- Sonne, Wolfgang, *Representing the State: Capital City Planning in the Early Twentieth Century* (Munich: Prestel, 2003).
- Ungers, Oswald Mathias, Koolhaas Rem (with Peter Reimann, Hans Kollhoff, and Arthur Oveska), *The City in the City*, Berlin: A Green Archipelago, A Manifesto (1977), A critical edition by Florian Hertweck and Sébastien Marot (Zürich: Lars Müller Publishers, 2013).

#### **RECOMMENDED FURTHER READING**

- Agamben, Giorgio, *What is an Apparatus? And Other Essays* (Stanford, CA: Stanford University Press, 2009).

- 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, *The Project of Autonomy: Politics and Architecture Within and Against Capitalism* (New York, NY, Princeton, NY: Buell Center/Forum Project, Princeton Architectural Press, 2008).
- Aureli, Pier Vittorio, *The Possibility of an Absolute Architecture* (Cambridge, MA: MIT Press, 2011).
- Aureli, Pier Vittorio, ed., *The City as a Project* (Berlin: Ruby Press, 2013).
- Avermaete, Tom, Karakayali, Serkat, Von Osten, Marion, *Colonial Modern: Aesthetics of the Past Rebellions for the Future* (London, Black Dog and Haus der Kulturen der Welt, Berlin, 2010).
- Bédard, Jean-François, ed., *Cities of Artificial Excavation: The Work of Peter Eisenman, 1978 – 1988* (Montreal: CCA, NY: Rizzoli, 1994).
- 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).
- Carmo, 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).
- Deleuze, Gilles, Guattari, Félix, *A Thousand Plateaus* (London: Continuum, 2008).
- Dogma, *11 Projects* (London: AA Publications, 2013).
- Durand, Jean Nicolas Louis, *Précis of the Lectures on Architecture*, trans. by David Britt (Los Angeles: Getty Trust Publications, 2000).
- Easterling, Keller, *Enduring Innocence* (Cambridge, MA: MIT Press, 2005).
- Eisenman, Peter, *Diagram Diaries* (New York: Universe Publishing, 1999).
- 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).
- Graeber, David, *Debt: The First 5,000 Years* (New York, NY: Melville Publishing House, 2011).
- Guattari, Félix, *Lines of Flight: For Another World of Possibilities* (London: Bloomsbury, 2015).
- 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).
- Harvey, David, *The Limits to Capital* (NY: Verso, 2007).
- Harvey, David, 'The Art of Rent: Globalization, Monopoly and the Commodification of Knowledge'. *Spaces of Capital: Towards a Critical Geography* (Edinburgh: Edinburgh University Press, 2001).
- Hays, K. Michael, *Modernism and the Posthumanist Subject* (Cambridge, MA: MIT Press 1992).
- Jacobs, Jane, *The Death and Life of Great American Cities* (1961; reprinted New York: Random House, 1993).
- 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).
- Lazzarato, Maurizio, *Signs and Machines: Capitalism and the Production of Subjectivity* (Los Angeles, CA: Semiotext(e), 2014).
- Lazzarato Maurizio, *Governing by Debt* (Los Angeles, CA: Semiotext(e), 2014).
- Lazzarato, Maurizio, *The Making of the Indebted Man: An Essay on the Neoliberal Condition* (Los Angeles, CA: Semiotext(e), 2012).
- 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).
- Lynch, Kevin, *The Image of the City* (Cambridge, MA: MIT Press, 1960).

- 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.
- Mumford, Eric, *The CIAM Discourse on Urbanism, 1928-1960* (Cambridge, MA: MIT Press, 2000).
- Moussavi, Farshid, *The Function of Style* (Barcelona: Actar, 2015).
- Pai, Hyungmin, *The Portfolio and the Diagram: Architecture, Discourse and Modernity in America* (Cambridge, MA: MIT Press, 2006).
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- 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).
- Scollari, Massimo, *Oblique Drawing: A History of Anti-Perspective*, trans. by James S Ackerman (Cambridge, MA: MIT Press, 2012).
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- 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).
- Tschumi, Bernard, *The Manhattan Transcripts 1976 – 1981* (London: Academy Editions, 1994).
- 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). Charles Waldheim, ed., *The Landscape Urbanism Reader* (New York: Princeton Architectural Press, 2006).
- Wallenstein, Sven Olov, *Biopolitics and the Emergence of Modern Architecture* (New York: Princeton Architectural Press, 2009).

## 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), pp. 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).
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- 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).
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- Moneo, Rafael, *Theoretical Anxiety and Design Strategies: In the Works of Eight Contemporary Architects*

- (Cambridge, MA: The MIT Press, 2005).
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- 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).

## 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, 2018/19** [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. January 2019]

### 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). This is required only in the dissertation or if required by a sponsor.
- **Introduction:** Overview of issues and questions which led to the chosen 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:** Subdivided according to thematic, procedural or methodological criteria. It is 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 the 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** (e.g. dark grey cloth with black text or equivalent style).  
**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. Alternatively, this can be 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: 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](http://www.citethemrightonline.com). An MHRA guide on referencing can be downloaded at [www.style.mhra.org.uk](http://www.style.mhra.org.uk).

The following text and examples of the MHRA referencing style are taken from the Cardiff University's Information Services<sup>4</sup>:

*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'.<sup>1</sup> Li and Crane point out that the main objective of citing references is to give sufficient information to allow sources to be located.<sup>2</sup> 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'.<sup>3</sup> General overviews of the process of citing references are given by Bosworth and Craig and in Walliman.<sup>4</sup>

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.

#### Directly Quoting from Your Sources

You should aim to paraphrase information provided by an author in your own words rather than quote

<sup>4</sup> <[www.cardiff.ac.uk/insrv/resources/guides/but028.pdf](http://www.cardiff.ac.uk/insrv/resources/guides/but028.pdf)> [accessed 29.08.2014]

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'.<sup>1</sup>

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.**<sup>2</sup>

**This theme is taken further by Macleod.**<sup>3</sup>

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**'.<sup>4</sup> If you are omitting lines of verse, write [...] on a separate line.

### Referencing Sources for the First Time

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

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

#### **Book**

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

#### **Journal article**

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

#### **Chapter in an edited book**

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

(p.473).

#### Newspaper article

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

#### PhD Thesis

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

#### Electronic journal article

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

#### Web page

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

#### Images, figures and tables

Fig. 1. List of housing performance indicators for multi-family residential buildings.<sup>1</sup>

#### 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*, 5<sup>th</sup> 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 4: ACADEMIC CALENDAR 2018-19****YEAR 1 SCHEDULE**INTRODUCTION WEEK (new students only)

17 to 21 September 2018

TERM 1**Monday 24 September to Friday 14 December 2018 (12 weeks)**

End Term Review = Friday 7 December

Studio Submission = Wednesday 12 December (by 1pm)

Seminar/Academic Writing Submission = Wednesday 9 January 2018 (by 1pm)

TERM 2**Monday 7 January to Friday 22 March 2019 (11 Weeks)**

End Term Review = Friday 15 March

Studio Submission = Wednesday 20 March (by 1pm)

Seminar/Academic Writing Submission = Wednesday 25 April (by 1pm)

TERM 3**Monday 23 April to Friday 21 June 2019 (9 Weeks)**

End Term Review = Friday 14 June

Dissertation Proposal Submission = Wednesday 3 July (by 1pm)

*Resubmission Date for Year 1: Wednesday 14 August 2018***YEAR 2 SCHEDULE**TERM 4**Monday 24 September to Friday 14 December 2018 (12 weeks)**

Progress Review = Monday 10 December

TERM 5**Monday 7 January to Friday 22 March 2019 (11 Weeks)  
and 23 April to 24 May 2018 (5 Weeks)**

Final Design Review = February 1 February

Progress Review = Friday 15 March

Final Presentation = Friday 17 May

Dissertation Submission = Friday 24 May (by 1pm)

[External Examination = Friday 28 June (tbc)]

AA Exhibition Opening = Friday 21 June

**AA ACADEMIC TERMS****AA Term 1:** Monday 24 September to Friday 14 December 2017 (12 weeks)

[School closed: Saturday 15 December to Tuesday 1 January inclusive]

**AA Term 2:** Monday 7 January to Friday 22 March 2018 (11 Weeks)

[School closed: Thursday 4 April to Monday 22 April inclusive; Good Friday: 19 April, Easter Monday: 22 April]

**AA Term 3:** Monday 23 April to Friday 21 June 2018 (9 Weeks)

[School closed: Saturday 17 to Monday -26 August inclusive; Bank Holidays: Mondays 6 May, 27 May and 26 August]