MArch Student Handbook. 2016-2017
Welcome.

We are an exceptionally dynamic, diverse and international school with a lively and engaged student body and a large graduate school. We are situated in the centre of the UK, in its greenest city, with easy access to all other key cities. We have consistently been rated at the highest level for the quality of our research and teaching. Live projects, working with real clients in the community, are an important aspect of what we do. It is for this reason that we enjoy a reputation for being perhaps the most socially and politically engaged school of architecture in the UK.

Architectural design has a huge influence on the way we live. In an increasingly uncertain world, we face climate change, globalised consumerism and social fragmentation. Designers need to think more deeply, critically and creatively about their activities than ever before.

Our students have won numerous awards and their work has attracted positive attention in the media and achieved great acclaim in the design community. A number of graduates are now working in top UK Architecture practices. Others are pursuing successful international careers in the built environment and creative industries.

The School’s teaching is based on excellence in staff research and practice. All members of academic staff are research active, which enables the School to remain at the cutting edge of both theory and practice and consequently keep its educational programmes current and relevant.

We are one of the leading architectural research centres, ranked 4th in the UK by the Research Excellence Framework (REF) 2014. We are renowned for important research in sustainability, design education, interaction design, critical practice, user experience and design thinking.

The reputation of the School is further established through the exemplary work of our design practitioners, who produce internationally acclaimed work. Teaching, research and practice of the very highest quality are combined in a distinguished and inspiring School.

Professor Fionn Stevenson
Head of School
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- Sheffield University Nightline
- ELTC
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# Useful Websites for Students

# Health and Safety

- Emergency
- Theft
- First aiders
- Working hours for students
- Emergency evacuation
- Accidents and injuries
- Alcohol and smoking
- Electrical appliances
- Safety in studios
- Risk assessment
- Safety in the Material Workshops
**School of Architecture Contacts**

For a full list of staff please visit the People pages of the School’s website.

www.sheffield.ac.uk/architecture/people

The following is a list of key MArch staff. Telephone numbers from external lines should be preceded by 0114 22-

Leo Care  
Director of MArch Programmes  
Ext. 20304  
l.care@sheffield.ac.uk

Jo Lintonbon  
Co-Director of MArch Programmes  
Ext. 20347  
j.lintonbon@sheffield.ac.uk

**Key Professional Services Staff**

Sam Guest  
Receptionist  
Ext. 20305  
s.guest@sheffield.ac.uk

Becky Gray  
Learning and Teaching Manager  
Room 13.04  
Ext. 20309  
r.gray@sheffield.ac.uk

Andrea Chambers  
Finance Administrator  
Room 13.04  
Ext. 20607  
a.chambers@sheffield.ac.uk

Allanah Millsom  
MArch and Postgraduate Support Officer  
Room 13.04  
Ext. 20306  
a.millsom@sheffield.ac.uk

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**Beginning of Year Procedure**

1. Make sure you have registered. Returning students should have registered online over the summer, but new students need to register at the beginning of term. If you missed the formal registration for new graduates you should consult the Registration Helpline tel: 0114 222 1288, email: student.registration@sheffield.ac.uk

2. Ensure that your Professional Experience and Development Record (PEDR) sheets are up-to-date and that they have been recorded by your Professional Studies Advisor (PSA).

3. The MArch studio is located on floor 16. Spaces will be allocated to studios to share through the week and other areas will be available for students to use on a hot desking basis. There is a studio code of conduct in place. You are asked to respect this agreement in order to maintain a studio that is productive, pleasant and sustainable.

4. General Y5 & Y6 notices will shared by email and through MArch forums. Please make sure that you check your email on a regular basis and attend the forums.

5. Timetables for the course and individual modules are available through the Google Calendar system via MUSE. Please check this regularly.
Facilities

Tariq Zaman
Facilities Manager
Health and Safety Co-ordinator
Room 15.04
Ext. 20328
t.zaman@sheffield.ac.uk

Floor 10 - Graduate School

Floor 13 - Architecture Reception/Landscape Reception/Professor Offices
Floor 14 - Academic Offices
Floor 15 - PGT Studios/Reprographics Unit/Media Unit
Floor 16 - MArch Studios/Seminar Room/Exhibition Space
Floor 17 - First and Second Year Studio/Seminar Rooms/Drawing Studio
Floor 18 - Year 3 Studio/IT Lab/IT Support
Floor 19 - Research Labs/IT Lab

Reception: Floor 13
Opening times: 09:00-17:00.
Telephone: 0114 222 0399
Email: ssoa@sheffield.ac.uk

Media Unit: Room 15.07
Ralph Mackinder
Media Unit Manager
Room 15.04
Ext. 20329
r.mackinder@sheffield.ac.uk

A unique teaching, demonstration and technology development space. The Media Unit brings together the latest research, technology and expertise in Digital Media, Photography, Environment Simulation and emerging technologies including Virtual Reality.

Subject specific technologies including Artificial Sky, Heliodon and a fully equipped photographic studio are available with support from Ralph Mackinder, the school’s Media Unit Manager. We specialise in 360 degree capture, video production and architectural photography. We also provide an equipment loans service to students and staff.

We support and facilitate digital review, digital media content creation and related skills teaching across the School.

The Media Unit is both a physical space and a service. The Photography studio and teaching space is open access to all Architecture students between 8-30am and 4pm Monday-Friday. While staff are available to support during these hours, you can also contact us directly at anytime using our email inbox mediaunit-ssoa@sheffield.ac.uk with questions, feedback and other enquiries.

http://themediaunit.group.shef.ac.uk/

Reprographics Unit
Roy Childs
Reprographic Unit Manager
Room 15.10
Ext. 20352
r.childs@sheffield.ac.uk

The print unit offers a wide range of printing, scanning and binding facilities up to A0 in size. We also offer 3D printing of models from digital files. The facilities are accessible for all staff and students in the Schools of Architecture and Landscape.

Opening times: 08:00-16:00
Closed for lunch: 12:30-13:30
http://ssoa-print.blogspot.co.uk/
Materials Workshop: George Porter Building

Laura Mason
Workshop Manager
George Porter Building A03
Ext. 20337
laura.mason@sheffield.ac.uk

Stuart Moran
Workshop Technician
George Porter Building A03
stuart.moran@sheffield.ac.uk

The Materials Workshop is located a short walk from the Arts Tower in the George Porter Building.

The facility houses a light handtools workshop/fabrication area, a machine workshop, a digital workshop (laser cutting and CNC) and a materials shop. New for 2016 is also a studio space for class bookings.

The newly enlarged George Porter workshop offers a comprehensive range of equipment including 3x laser cutters, CNC router, bandsaw, mitre saw, industrial sanders, pillar drill, vacuum former, heat sheet bender, and a huge range of battery powered and hand tools. Staff are on site to offer advice and assistance. A well-stocked shop sells modelling materials. Light toolkits and battery drills may be loaned for use outside of the workshop.

During opening hours, the area is open access to all staff and students, providing that they have first completed our area specific online health and safety induction. If you wish to use the machine workshop you must first complete a 90 minute practical session that can be booked via the workshop website.

Health and safety regulations must be strictly followed in the area, failure to comply will result in access being withdrawn.

Access is not provided outside of the opening hours below.

Term time:
08:30-16:30
Closed for lunch: 12:30-13:30

Rest of the year:
09:00-16:00
Closed for lunch: 12:30-13:30

Telephone: 0114 222 0337
http://ssoa-matwork.blogspot.co.uk/

IT Rooms: 18.10 and 19.01

Martin Bradshaw
IT Manager
Room 18.09
Ext. 20331
m.d.bradshaw@sheffield.ac.uk

The computer labs are for use by Architecture Undergraduate, Postgraduate and MArch students. All PCs in this room have recently been upgraded and host a suite of Professional BIM, CAD and design software. As with other computer rooms, any tampering with software or the hardware is strictly forbidden, as is unplugging computers and scanners. Please do not bring in food and drink.

Opening times: 08:00-16:00
Closed for lunch: 12:30-13:30
Telephone: 0114 222 0331
http://ssoa-it.group.shef.ac.uk/
Student Records.

The University has a computerised record for every student that contains personal and academic details such as their home and term time address, date of birth, degree programme, the modules they are taking and more. You can access this record, and can make amendments to your personal details. It is important that you keep this record up to date. You can access your personal record by:

1. Logging on to MUSE and selecting the 'My Services' link
2. Selecting the 'View all services' link to view the A to Z list
3. Scrolling down to M and select 'My record'

Personal Tutors.

If you encounter personal difficulties you should in the first instance talk to your Studio Tutor. However, we recognise that this may not always be appropriate and so the following members of staff are available as personal tutors:

Leo Care (Y6 students), Jo Lintonbon (Y5 Students)

Exchange Students: Russell Light
email: r.d.light@sheffield.ac.uk

What to do if you have a problem

If there are problems with a particular lecture course or project, the most effective help usually comes from the person who teaches the course. If you are unable or unwilling to see him or her, or if you have more general problems, you should see your tutor, course director or the tutors for international students or mature students listed above.

The Head of School, Professor Fionn Stevenson, is always available when there are problems that affect your studies, difficulties that you cannot discuss with another member of staff, or personal matters that must be kept entirely confidential. Charlotte Ward in the School Office will arrange an appointment.

The University’s General Regulations for PG Programmes.

The University’s general regulations which relate to all taught postgraduate degrees can be found at www.sheffield.ac.uk/calendar/
Design Studio Code of Conduct

I want to be part of a studio that is:

**Productive:** A place where people can create, make, envision and develop
Not a place that stifles or inhibits productive activities

**Pleasant:** A vibrant, attractive and friendly place to be
Not a place that is dirty, untidy and dishevelled

**Sustainable:** A place where people’s impact on each other and their surroundings is positive
Not a place where people have a negative impact on each other and their surroundings

**Principles**

**Supportive:** An inclusive place where everyone helps each other
Not a place that is exclusive and alienating

**Discursive:** A place where people can share thoughts, ideas and experiences
Not a place where alternative views and approaches are suppressed

**Transparent:** Where everyone understands the systems and organisation
Not a place for opacity and exclusion

**Sociable:** A place where people can develop meaningful relationships
Not a place where human connections are denied

**Ethical:** A place that respects other people and their human rights
Not a place where people are devalued and taken for granted

**Respectful:** A place where people and their belongings are valued and appreciated
Not a place where people, space, furniture, work and belongings are disregarded

**Safe:** A place where everyone feels secure
Not a place where people are unnecessarily put in harms way

**Collaborative:** A place where people work together and group endeavour is valued
Not a place where personal gain is prioritised

**Pioneering:** A place where new approaches and alternative ways of thinking and working are explored
Not a place for reinforcing stereotypes and dogma

**Resourceful:** A place where resources are handled thoughtfully and waste is minimised
Not a place where resources are squandered and potential overlooked
Details About your Course.

The MArch courses at the University of Sheffield are amongst the most innovative and influential in the country. They will prepare you to be enterprising, employable and to use your skills to the benefit of people’s lives.

MArch in Architecture

At the heart of the MArch course are the design studios and live projects. Lecture modules support the design studio while offering you the opportunity to enhance your learning through written work and critical reflection. Further opportunities to explore specialist lines of enquiry are offered by the year 5 option module.

For the first six weeks all year 5 and year 6 students participate in ‘live projects’. All projects have a relationship with a client external to the University and the vast majority of these clients are drawn from the public or volunteer sector.

For the remaining weeks of Semester 1 and all of Semester 2, year 5 and year 6 join design studios dedicated to particular specialist themes. You will choose which studio you wish to join during the first four weeks. Whilst we will endeavour to place students in the studio of their first choice, if a studio is heavily oversubscribed we may have to place you in another studio. You should therefore consider your second and third choices carefully. You are expected to experience a variety of ways of working, therefore you will not be permitted to choose the same studio for year 6 as for year 5.

To gain the MArch in Architecture, and with it exemption from Part 2 of the RIBA Examination, you must pass all parts of year 5 and year 6 over 4 semesters.

Year 5 Modules
- ARC550 Design 1, 15 credits
- ARC551 Design 2, 30 credits
- ARC552 Live Project 1, 15 credits
- ARC553 Theory and Research, 10 credits
- ARC554 Environment and Technology 1, 10 credits
- ARC555 Management and Practice 1, 10 credits
- ARC556 Dissertation 1, 15 credits

• plus one additional 15 credit option module chosen from a specified list.

In order to commence year 6 students should pass all modules in year 5. Resubmissions for failed work are allowed in August. See the University regulations for further details.

Year 6 Modules
- ARC560 Design 3, 15 credits
- ARC561 Design 4, 30 credits
- ARC562 Live Project 2, 15 credits
- ARC583 Design Manifesto, 15 credits
- ARC584 Environment and Technology 2, 15 credits
- ARC585 Management and Practice 2, 15 credits
- ARC566 Dissertation 2, 15 credits

MArch in Architecture and Town and Regional Planning

This dual course leads has recognition from both the RTPI and RIBA. Students follow a route which is largely a combination of elements of the MArch and the MA in Town and Regional Planning courses. The final year is extended by three months, with students completing their work in September.
MArch in Architecture and Landscape Architecture

This new and innovative course launched in Autumn 2014 to provide an integrated learning opportunity in the fields of both Architecture and Landscape Architecture. It forms a follow on course to our unique dual degree and aims to offer a fully accredited route to qualifications as both an architect and landscape architect.

The course balances creative design through studio led teaching with reflective and technical written explorations. Teaching is delivered in both departments and offers a unique environment in which our students are able to determine their own critical path.

The course is heavily embedded into the MArch course and students follow the Live Project programme and design studios as well as technology, management, practice and law modules. Specialist teaching is offered by the department of landscape for key modules and offers a chance to engage with urban design as well landscape management, planting design and practice law.

Year 6 students undertake a specialist studio delivered by both architecture and landscape architecture tutors. This enables you to make sophisticated architectural and landscape architectural propositions that explore core urban design issues that respond to ecological, cultural, social and technical contexts.

The course validation is currently under consideration by the RIBA, ARB and LI.

Year 5 Modules
- ARC550 F7 Design 1, 15 credits
- ARC551 F7 Design 2, 30 credits
- ARC553 F7 Theory and Research, 10 credits
- ARC554 F7 Environment and Technology 1, 10 credits
- ARC555 F7 Management and Practice 1, 10 credits
- LSC6017 F7 Professional Practice, Law and Contracts, 10 credits
- LSC6046 F7 Design Research Study, 15 Credits
- LSC5010 F7 Urban Landscape Planning, 20 credits

In order to commence year 6, students should pass all modules in year 5. Resubmissions for failed work are allowed in August. See the University regulations for further details.

Year 6 Modules
- ARC560 F7 Design 3, 15 credits
- ARC562 F7 Live Project 2, 15 credits
- ARC583 F7 Design Report, 15 credits
- ARC584 F7 Environment and Technology 2, 15 credits
- ARC585 F7 Management and Practice 2, 15 credits
- LSC6015 F7 Special Project, 45 credits
MArch in Architecture: Collaborative Practice

This course has developed over a number of years in collaboration with some of the best architecture practices in the country. It reaffirms our position at the forefront of architectural education and the future of practice. Its unique model prepares students to be pioneering, empowered and evolve their education within a professional context. Central to the programme is a year of practice-based reflective design as well as our innovative 'live projects' programme, offering between them excellent opportunities for students to develop graduate-level architectural research practice (ARP).

At the heart of the course are the design studios and live projects, taken by all year 5 and 6 students. These will be a mix of practice-based learning (year 5) and studio based thesis projects (year 6). Other modules support the design studio while offering students the opportunity to enhance their learning through written work and critical reflection.

To gain the MArch in Architecture: Collaborative Practice, and with it exemption from Part 2 of the RIBA Examination, you must pass all parts of Year 5 and 6 over 4 semesters.

Year 5 Modules

ARC590 Reflective Design Practice, 45 credits
ARC552 Live Project 1, 15 credits
ARC553 Theory and Research, 10 credits
ARC594 Environment and Technology in Practice 1, 10 credits
ARC555 Management and Practice 1, 10 credits
ARC596 Dissertation Proposal: Collaborative Practice, 15 credits
ARC597 Reflections on Architectural Practice, 15 credits

In order to commence year 6 students should pass all modules in year 5. Resubmissions for failed work are allowed in August. See the University regulations for further details.

Year 6 Modules

ARC560 Design 3, 15 credits
ARC561 Design 4, 30 credits
ARC562 Live Project 2, 15 credits
ARC583 Design Report, 15 credits
ARC584 Environment and Technology 2, 15 credits
ARC585 Management and Practice 2, 15 credits
ARC696 Dissertation: Collaborative Practice, 15 credits

MArch Y5 & Y6 Design Modules:

For the first six weeks all students participate in 'live projects'. Both year 5 and 6 are offered a range of live projects. All projects have a relationship with a client external to the university and the vast majority of these clients are drawn from the public or volunteer sector. Collaborative Practice students will take the role of 'external consultants', though it will be for each group to manage this working relationship effectively.

For the remaining weeks of semester 1 and all of semester 2, year 5 will work on an individual Reflective Design Project, using live practice work undertaken during the year as the basis.
AN ORGANICALLY DEVELOPING CITADEL

Site Overview

18. The University of Sheffield
Core Modules.

For full details for any module including aims of the module and learning outcomes refer to the individual Module Handbooks, available on MOLE.

Year 5 modules

ARC550/551 Design 1 and 2
Co-ordinated by Jo Lintonbon

The development of advanced architectural design skills in the MArch is based on a ‘design studio’ system. Design studios are diverse and specialist studios that explore current challenges and opportunities in architecture. Students are encouraged to develop a critical approach to the production of architecture in contemporary society, learning from the past and visioning the future. The design studios offer students the freedom to experiment with ambitious and innovative spatial proposals and develop their own lines of enquiry while being supported by tutors who offer excellent specialist research and practice experience. Specific projects and programmes vary on an annual basis, but are chosen to develop students’ research by design skills, integrating technological, social, environmental and cultural issues.

In Y5 the emphasis is upon the development of research by design skills where design becomes a tool to rigorously investigate lines of enquiry. Students will be encouraged to explore areas of research through spatial designs to create rich and creative studio projects where research and design are synthesised.

The course is delivered through studio teaching, with regular individual and group tutorials, workshops, project reviews and portfolio reviews. Specific tutorials and workshops on technology are given to ensure that a range of technical issues are fully integrated into project designs. Cross reviews between studios are used to ensure that students are exposed to a wide range of approaches and criticism.

A range of diverse project types and architectural approaches is offered through the variety of studios offered by different tutors.

Assessment is by review and portfolio examination.

ARC552 Live Project 1
Co-ordinated by Carolyn Butterworth

This module comprises the ‘live project’ aspect of the studio programme. Projects vary on an annual basis, but are chosen to develop student’s skills in design, briefing, client liaison and project management. Project content ranges from strategic to detailed design and sometimes involves construction. The projects in this module are almost entirely group based, with students working in teams of around 12 people.

Students will work directly with a real client with no tutor acting as intermediary. Each group will have a ‘mentor’ who will offer support through regular meetings, but will not steer the group or make decisions for them.

The assessment of the live projects takes into consideration all aspects of the process; group working, brief development, communication with the client, management and design production. Assessment is undertaken on the basis of submitted material, public presentations, reflective reviews, client and mentor responses.

Method of assessment: 40% of mark attached to a group presentation to students, mentors and clients. 60% of mark attached to a group reflective review.
ARC553 Theory and Research
Co-ordinated by Carolyn Butterworth

The module has two components:

1) Theory, Research and Design Methods: consisting of an introduction to research methods. Specifically designed to meet the needs of students in a department of architecture where a very wide range of research methods may be found. It also relates the ideas and methods of research to those of design and offers support to students in developing their dissertation and design thesis.

2) Theory Forum: a mini-conference that introduces different thematic approaches and topics in the histories and theories of architecture and urban design, the history of ideas, and the related disciplines of art, cultural studies and landscape studies and initiates their application in critical debate. Each year the subject of the Theory Forum changes – this year it will focus on the theory and design of public space.

Assessment:
- a written academic essay reflecting critically upon presentations in the Theory Forum

ARC554 Environment and Technology
Co-ordinated by Aidan Hoggard

A creative investigation of construction, environmental and technology issues and their integration with architectural design. The skills of environmental simulation and analysis and their integration into a design project are introduced. All design work is integrated into the studio design projects.

The course is delivered through:

A lecture series of the principles and skills of building environmental simulation and analysis, and how these may be integrated into a design process.

Complex Material Assembly assignment during the second semester designed to help you to develop your studio design and technology work. Introductory briefing sessions and a resource of examples from previous years.

A number of specialist technology tutorials to support your studio technology work.

Assessment:
- Complex Material Assembly: A creative exploration of the materiality and 3 dimensional assemblies emerging in your studio project.
- Detailed Integrated Technology: The final project drawings, demonstrating the integration of technological proposals into the project.

ARC555 Management and Practice
Co-ordinated by Simon Baker

This module introduces students to aspects of briefing and team-working within an architectural project, together with an overview of factors related to the running of an architectural practice.

This module aims to help students understand the briefing process and its management in a changing world addressing the requirements of all teams involved in the design process. It also aims to get students to reflect on the nature of architectural practice based on a critical self-appraisal of their own experience.

Built around intensive lectures and seminars series, the module will develop students understanding of multi professional collaborative working to help them in dealing with both clients and users, understanding the implications of multidisciplinary teamworking and the various types of practice. The focus of the module is on understanding, managing and improving the
briefing process.

The module will be delivered through intensive workshop/seminar/lecture sessions.

- lectures- are to be given by both internal lecturers and external visitors to introduce specific issues concerning briefing and practice

- workshops- are to be facilitated to further explore practical issues introduced during lectures.

- group work assignment- candidates will work as a team to put in practice the issues they learnt about working in a collaborative way and will give a seminar about their group work.

- individual assignment- candidates will produce an essay about their individual input in the group work.

The module assignment will be based around the ‘live project’ that the students have undertaken in the first semester, thereby contextualising potentially abstract ideas in a real context.

Assessment will be in the form of an individual essay submission.

ARC556 Dissertation 1
Co-ordinated by Jian Kang

The MArch dissertation is a critical written study on an architectural subject chosen by the student. It is seen as an opportunity to investigate an aspect of architecture in which the student is interested and would like to explore in more depth. The dissertation may involve original research and contribute to the subject area through reasoning and critical analysis.

The dissertation is a critical written study on an architectural subject chosen by the student and supervised by a tutor. It includes commented illustrations, appropriate references and a full bibliography.

The dissertation is undertaken with expert advice from the staff. Students work under the guidance of individual tutors starting in the first semester of the 5th year. Students are allocated to individual staff tutors, according to their areas of specialist knowledge and expertise. They provide specialised guidance on all aspects of the work on the dissertation.

Topics for the dissertation as well as its introduction, structure and bibliography will be developed in ARC553 and under the guidance of individual tutors.

Individual tutorials are scheduled during both semesters of the 5th year. Also scheduled are whole year seminars and shared literature reviews on related topics.

Assessment of the module is based on a preliminary submission setting out research question, context and proposed methodology, and including bibliography, literature review and dissertation plan.
MArch Architecture and Landscape Modules

LSC6017 Professional Practice, Law and Contracts
Co-ordinated by Mel Burton

The module covers three core areas relating to landscape architecture practice; Professional Practice, Environmental Law and Planning, and Landscape Contracts. These will touch on issues such as ethics, professional appointment and relationships, the Landscape Institute and Pathway to Chartership, relevant landscape and environmental law and contract law, contract documentation, forms of contract and procedures.

The achievement against the learning outcome will be assessed through two pieces of writing:

- a structured reflection following a recognised methodology to focus on your development as a 'professional' landscape architect and to develop your skills as a 'reflective practitioner'.

- production of contract documentation, for the construction and management a green space design project, that follows a standard methodology (based on JCLI contracts) introduced in the lecture series.

LSC6046 Design Research Study
Co-ordinated by Laurence Pattacini

This module provides an opportunity to engage in autonomous study and research of a chosen area, informed by appropriate theoretical framework. The research can touch upon science, policy and theory as well as precedent studies.

The study will consist of a well-illustrated essay based on a structured and critical review of research and practice in a selected area. This might take the form of a literature review identifying key areas in the topic chosen and summarising key findings to inform the decision and design making process. Alternatively the review maybe more orientated towards practice and comprise a well structured critical study of precedents; for example linking a series of projects or the work of a particular designer or design practice.

The required output for this module is a structured written text following academic norms and expectations. The expected length is between 3000-5000 words but it must also include high quality original visual materials to complement the text and illustrate the critical analyses of concepts and/or precedents.

LSC5010 Urban Landscape Planning
Co-ordinated by Dr Anna Jorgensen

This module aims to give students experience of urban landscape planning at different scales, ranging from strategic planning to physical masterplanning; and prepares them for the Planning-Design strand of the Special Project, undertaken in semester 2. Students are required to work in the challenging physical context of Parkwood Springs, and are encourage to develop a strong theoretical and conceptual basis for their approach, based on key texts introduced during the module.

For full LSC module descriptions please visit www.sheffield.ac.uk/landscape/resources and click on Module Descriptions Postgraduate.
MArch in Architecture: Collaborative Practice Modules

**ARC590 Reflective Design Practice**  
Co-ordinated by Satwinder Samra

During Year 5, emphasis is placed upon the development of research by reflective design where practice based learning becomes a tool to rigorously investigate lines of enquiry. The aim is for students to research, analyse, and reflect on their current practice project and develop alternative outline proposals. Specific programmes and projects will vary on an annual and individual basis. The projects are chosen in liaison with the student’s Practice Mentor and Course Leader to develop research by design skills.

There is an emphasis on students being able to participate in a meaningful dialogue with design methodologies used in contemporary practice.

The unit is assessed through project work which will combine analysis and evaluation of data as well as production of alternative outline proposals appropriate to the individual project. The project output will include practice based presentations as well as A3 portfolio.

**ARC594 Environment and Technology in Practice 1**  
Co-ordinated by Aidan Hoggard

This module is a creative investigation of architectural technology within architectural practice. The module is delivered entirely through distance learning to students based within architectural practice covering the following:

- The global context of climate change and the role of architectural practice in terms of mitigation and adaptation.
- The principles and skills of building environmental simulation, analysis and design and their integration into practice based design.
- The principles and application in practice of advanced architectural construction and materiality.
- A critical understanding of the application of integrated technology in architectural practice.

**Assessment:**

- **Complex Material Assembly:** A creative exploration of the materiality and 3 dimensional assemblies emerging in your studio project.
- **Detailed Integrated Technology:** The final project drawings, demonstrating the integration of technological proposals into the project.

**ARC596 Dissertation Proposal**  
Co-ordinated by Jian Kang/Satwinder Samra

This module develops a critical written study. It is an opportunity for students to investigate an aspect of architecture in which they are interested and would like to explore in more depth. There is an option to relate the subject to a current or future topic that could have relevance to the practice. In this case the student will become a 'researcher-in-residence'.

The dissertation may involve original research and contribute to the subject area through reasoning and critical analysis. Topics usually fall within one of the following subject areas: architectural theory, architectural history, technology/environment, structures, management and practice, CAD/digital realm, landscape and urban design.
ARC597 Reflections on Architectural Practice
Co-ordinated by Satwinder Samra

This module involves student reflections on their experience in practice and comparing it to their experience of design within a School of Architecture. The module will be broad ranging, looking at the influence of factors including: briefing, design philosophy, design development, budgets, sustainability and regulatory requirements.

Assessment will reflect student’s individual experiences and situations through a personal Reflective Journal. The work will also relate to the Professional Experience and Development Record (PEDR) as required by the RIBA.

Year 6 modules

ARC560/561 Design 3 and 4
Co-ordinated by Leo Care

The development of advanced architectural design skills in the MArch is based on a ‘design studio’ system. Design studios are diverse and specialist studios that explore current challenges and opportunities in architecture. Students are encouraged to develop a critical approach to the production of architecture in contemporary society, learning from the past and visioning the future. The design studios offer students the freedom to experiment with ambitious and innovative spatial proposals and develop their own lines of enquiry while being supported by tutors who offer excellent specialist research and practice experience. Specific projects and programmes vary on an annual basis, but are chosen to develop students’ research by design skills, integrating technological, social, environmental and cultural issues.

In Y6 the emphasis is upon the development of an individual thesis project. Building on the development of research by design skills gained in Y5, students are expected to develop a complex architectural spatial design through rigorous research. Students are encouraged to integrate knowledge from other modules, such as their dissertation, Y5 option module and live projects. There is also an opportunity for students to submit joint thesis projects.

The course is delivered through studio teaching, with regular individual and group tutorials, workshops, project reviews and portfolio reviews. Specific tutorials and workshops on technology are given to ensure that a range of technical issues are fully integrated into project designs. Cross reviews between studios are used to ensure that students are exposed to a wide range of approaches and criticism.
A range of diverse project types and architectural approaches is offered through the variety of studios offered by different tutors. To ensure students gain an awareness of differing approaches to design, they may not follow the same studio in fifth and sixth year. An individual learning contract with each student reinforces the need to cover a full range of skills.

Assessment is by review and portfolio examination.

**ARC562 Live Project 2**  
*Co-ordinated by Carolyn Butterworth*

This module comprises the ‘live project’ aspect of the studio programme. Projects vary on an annual basis, but are chosen to develop student’s skills in design, briefing, client liaison and project management. Project content ranges from strategic to detailed design and sometimes involves construction. The projects in this module are almost entirely group based, with students working in teams of 9 –12 people. Students will work directly with a real client with no tutor acting as intermediary. Each group will have a 'mentor' who will offer support through regular meetings, but will not steer the group or make decisions for them.

The assessment of the live projects takes into consideration all aspects of the process; group working, brief development, communication with the client, management and design production. Assessment is undertaken on the basis of submitted material, public presentations, reflective reviews, client and mentor responses.

Method of assessment: 40% of mark attached to a group presentation to students, mentors and clients 60% of mark attached to a group reflective review.

**ARC583 Design Manifesto**  
*Co-ordinated by Carolyn Butterworth*

The Design Manifesto is written in association with the Y6 thesis design project. The teaching of this module will be delivered via introductory seminar and individual and group tutorials with studio tutors and specialists.

Each student will be encouraged to develop the Manifesto critically and creatively in a way that is relevant to the issues that are most pertinent to their project and the design approach they have taken.

Assessment is in the form of a Design Manifesto that emphasises the visual communication of the methods, themes and processes informing the student’s design thesis project. The Manifesto acts as a critical reflection and stance towards the ongoing development of academic enquiry via the thesis design project.

As a minimum, the report should set out the research question, theoretical framework, programme development and site analysis of their thesis project. It should include a bibliography citing the sources used.

**ARC584 Environment and Technology 2**  
*Co-ordinated by Aidan Hoggard*

An investigation of construction, environmental design and technology issues and their integration with architectural design. The module includes the preparation for and completion of an integrated technology report on a major 6th year design project and the integration of advanced level technology into the major 6th year final submission.

The course is delivered through:

A lecture series of case studies by experts on specific technologies and a series of advanced level construction lectures.
Two assignments during the second semester designed to help you to develop your studio design and technology work. Introductory briefing sessions and a resource of examples from previous years.

A number of specialist technology tutorials to support your studio technology work.

Assessment:

Complex Material Assembly: A creative exploration of the materiality and 3 dimensional assemblies emerging in your studio project.

Technology report: A summary of the technological and environmental considerations and proposals that have been employed in your project and ongoing material and construction studies.

Detailed Integrated Technology: The final project drawings, demonstrating the integration of technological proposals into the project.

ARC585 Management and Practice 2
Co-ordinated by Simon Baker

This course develops students understanding of procurement processes in the construction industry and introduces costing and cost control mechanisms.

The module aims to introduce students to the new, collaborative forms of procurement emerging within the construction industry. The aim is to allow students to apply this understanding to their own design work.

The module will be delivered through intensive workshop/seminar/lecture sessions.

• Lectures- are to be given by both internal lecturers and external visitors.
• Workshops- are to be facilitated to further explore practical issues introduced during lectures.

The assignment will be based around the student’s own major design project in order that they can critically appraise their own work in relation to professional and management issues.

The module is designed through comparative analysis in seminars and workshop format, focusing on examples of existing and emerging procurement methods. It also includes an intensive seminar series which covers: cost management; the legal, professional and statutory frameworks for design.

The assessment will be in the form of a report related to the student’s thesis design project. The assessment will describe the scheme in relation to the following issues:

• Procurement and delivery of the project.
• Cost control mechanisms which may be applied to the project.
• The legal, professional and statutory frameworks as applied to the project, including health and safety and inclusive design issues.

ARC566 Dissertation 2
Co-ordinated by Jian Kang

This module continues from ARC556 Dissertation 1 carried out in Y5.

In the majority of cases the submission and assessment will be through the form of a dissertation, but it may take other approved forms depending on the nature of the specialist work being undertaken.

In all cases, submissions are expected to demonstrate a comprehensive, rigorous and coherent treatment of your chosen subject, and to demonstrate analysis in terms of information uncovered and/or the exercise of critical reasoning. Whatever the methodology
and presentation format adopted, these should be appropriate to the subject being explored, and should positively contribute to its analysis and communication.

Assessment of this module is based on the following submission:

A dissertation incorporating illustrations, appropriate references and a full bibliography. It must be typewritten and bound.

**MArch Architecture and Landscape Modules**

**LSC6015 Special Project**

Coordinated by Cathy Dee/Howard Evans

The Special Project aims to test your readiness to enter the landscape profession. It requires you to complete an independent project from start to finish to a professional standard. You will select a project covering different strands of landscape architecture, including planning, design, and integration with architecture ARC 560 & 561.

Working on your own initiative, with tutors acting as advisors and consultants, you are required to identify a site or study area, collect and evaluate relevant background information, carry out appropriate surveys, develop plans, strategies and/or designs at an appropriate level of detail and communicate your findings and proposals through appropriate outputs, including a collated portfolio and verbal examination.

The unit is assessed through project work which will combine analysis and evaluation of data as well as visual material communication proposals appropriate to the individual project. The project output will be the preparation of material for public exhibition and at the end of the project candidates will be required to present their work to a panel of internal examiners with and external moderator from landscape practice. You will be required to respond to questions, participate in discussion of their work and defend it against any criticisms that may be made.

For full LSC module descriptions please visit [www.sheffield.ac.uk/landscape/resources](http://www.sheffield.ac.uk/landscape/resources) and click on Module Descriptions Postgraduate.

**MArch in Architecture: Collaborative Practice Module Descriptions**

**ARC696 Dissertation: Collaborative Practice**

Co-ordinated by Jian Kang/Satwinder Samra

This module develops and consolidates the critical written study instigated in Year 5 (Dissertation Proposal: Collaborative Practice).

The module assimilates and concludes the initial work towards a critical reflection and conclusion through the production of the written dissertation or research document.
Additional Modules.

Year 5 option modules

The MArch Architecture offers an additional 15 credit option module which you can choose from the following list. We cannot guarantee your first choice as there are limitations on capacity on some modules. Further detailed information will be made available in Week 1 introductions with choices made at the start of the autumn semester in year 5.

Most of these modules are core to one of our taught masters courses and are also open to students on these courses to take as option modules.

For more detail about these modules please contact the individual module tutors.

ARC 571 Reflections on architectural education
(Sem 1&2)
Daniel Jary

ARC 6780 Building Environmental Simulation and Analysis
(Sem 1)
Aidan Hoggard

ARC 6811 Parametric Architectural Geometry
(Sem 1)
Dr Tsung-Hsien Wang

ARC 6812 Building Information Modelling, Management and Analysis
(Sem 1)
Dr Tsung-Hsien Wang

ARC 6813 Challenges of Interactive Built Environments
(Sem 2)
Dr Chengzhi Peng

ARC 6814 Critical Applications of BIM
(Sem 2)
Dr Mark Meagher

ARC 6821 Materials for Low Impact Buildings: Theory
(Sem 1)
Prof. Fionn Stevenson

ARC 6840 Renewable Energy
(Sem 2)
Dr Sofie Pelsmakers

ARC 6852 Urban (Hi-)Stories
(Sem 1)
Dr Florian Kossak

ARC 6874 Conservation and Regeneration Principles and Approaches
(Sem 2)
Dr Jo Lintonbon

ARC 6983 Participation in Architecture and Urban Design
(Sem 1)
Leo Care

ARC 6977 Spatial Practice & Development
(Sem 2)
Dr Beatrice De Carli

ARC 6984 History and Theory of Urban Design
(Sem 1)
Dr Florian Kossak

ARC 6985 Reflections on Urban Design Practice
(Sem 2)
Dr Cristina Cerulli
Live Projects 2016.

01 St Thomas’ Gym

Client: The Brendan Ingle Foundation
Location: Wincobank, Sheffield
Mentor: Satwinder Samra

The Brendan Ingle foundation support and help to run St Thomas’s gym. The gym was set up by Brendan Ingle in 1964 and has a worldwide reputation for nurturing talent such as Herol ‘Bomber’ Graham, Prince Naseem Hamed and Kell Brook. Training includes focus on poise, balance and movement and is based on Ingle’s unique training regime, which uses specific lines mapped out onto the gym floor.

A rough, worn wooden floor; rattled and splintered with dust collecting in nearby corners, but still showing lines and circles; dictating how footwork taught in the gym should be maintained and mastered.

Initial client aspirations include improving the attractiveness and function of the boxing gym area, creating an extra floor on the existing building, explore existing and future needs of the boxing gym, develop how external space can be utilised in relation to immediate and local vicinity. Ideally a new ‘movement space’ should be evolved which can accommodate exercise/dance classes, physiotherapy rehabilitation classes and after-school activities.

This Live Project builds upon and develops relationships fostered in the Wincobank area of Sheffield through previous Live Projects: Vision for Wincobank in 2012 and Wincobank Heritage Learning Centre in 2013. There is also potential for input from Shamir Masri BBC Look North who would could film and publicise the process and outcomes as developed by the group.

Keywords: well-being, community, re-appropriation
Type of Project: Building

02 St Peter’s Churches

Client: Diocese of Chester
Location: Congleton & Chester
Mentor: Jo Lintonbon

You will be working with the Diocese of Chester, looking at the feasibility of reconfiguring and/or extending two of their Churches: St Peter’s Church in Congleton and St Peter’s Church in Chester. You will be asked to liaise with each Church – their Warden or Curate – its parishioners and the wider community, to help the Diocese to explore opportunities to adapt and better use the space in each building.

The client’s aspiration for St Peter’s, Chester, is to reorder the interior to improve its function as a place of worship and as a welcoming and accessible flexible community space for arts and creative groups and city centre tourists. For St Peter’s, Congleton, the client is considering options to extend the church or to build a separate church hall and are keen to consult with the worshipping community, the town council, Congleton Partnership Board and other community organisations.

Both Churches are Grade 1 listed and therefore of exceptional architectural and historic interest. You will need to work with the client to help develop sensitive and creative proposals that respond to the heritage significance of each historic building.

Keywords: heritage, community, feasibility
Type of Project: Buildings

The University of Sheffield
03 Vestry Hall

Client: Israac  
Location: Sheffield  
Mentor: Leo Care

ISRAAC Somali Community and Cultural Association was established in 1981 by a group of Somali seamen, at that time working in the steel industry, and their families. The aim was to assist the Somali community in gaining access to a wide range of services in local society. Israac occupy a listed Vestry Hall which was built in 1857 in Gothic Revival style. Its formal frontage belies the somewhat disjointed series of spaces inside, which have been developed through piecemeal interventions. At the heart of the building is a beautifully proportioned hall space, which is virtually invisible from the surrounding supermarket car park.

Having been supported by the local Authority for 35 years, Israac are currently going through the process of gaining a long-term lease for the building. A number of Somali families that are key stakeholders have each raised significant funds to secure the building, showing the support and value of the organisation. In order to create a sustainable plan for the future of the building, Israac has commissioned a business plan and architectural services. However, the group would like to explore a range of opportunities to transform their building through interventions at a variety of scales and across a range of time frames. Israac also would like the Live Project to engage the wider Sheffield population. It is hoped that this approach will offer new opportunities for revenue capture and a widening of Israac’s offer.

Keywords: community, connections, longevity  
Type of Project: Building

04 Future-Active Factory Re-Fit

Client: Made North, Sheffield Design Week  
Location: Sheffield  
Mentor: Renata Tyszczuk

This project will explore how makers, architects, and manufacturers can collaborate to future-fit their factories for a future energy landscape and a carbon-constrained future. Working with factory partners across the city of Sheffield, architecture students will engage with a number of different makers to ‘hack’ factory sites, plan strategies for reducing energy demand, and make prototypes that consider energy use, at the scale of a workshop, factory and the city.

The client, Made North, is interested in establishing a resource that could activate collaboration between the different design disciplines within the city. The Live Project will test how future-fit might work at a series of factory sites (Gripple Ltd; Mesters Works, Portland Works), leading up to the development of a public event for Sheffield Design Week with Made North at Persistence Works. Students will be working with a range of factory tenants, employees and employers throughout the project and also with other architecture and design students at Sheffield Hallam University on proposals that involve prototyping, making and designing. This Live Project is the third in a sequence related to the AHRC Stories of Change project on energy and industry, which has sought to reinvigorate the conversation around energy and manufacturing in the English Midlands and South Yorkshire. The Future-Fit project is an opportunity to build on and extend this work with community and manufacturing partners, a broad range of makers and with the public during Sheffield Design Week.

Partners: Gripple Ltd, Mesters Works,
05 Revealing the Castle

Client: Friends of Sheffield Castle
Location: Castlegate, Sheffield
Mentor: Carolyn Butterworth

The Friends of Sheffield Castle (FOSC) are a voluntary group who aim to protect, promote and reveal the archaeological site of Sheffield Castle for the benefit of the people of Sheffield and surrounding areas, and for future generations. Formed 3 years ago they have become a key stakeholder in the regeneration of the Castlegate area and have built a great deal of public and institutional support for their cause.

Sheffield Castle was first built in timber shortly after the Norman Conquest and then in stone in 1270. The castle and surrounding structures grew through the following centuries becoming one of the largest castle complexes in Europe. It held a pivotal role in the English Civil War, changing hands several times between the Royalists and the Parliamentarians. In 1647 the House of Commons ordered its total demolition. Remains of the Castle now lie beneath the site of the recently demolished Castle Market, some identified through past archaeological digs, some still uncharted. Other fragments of Sheffield Castle are to be found in other city buildings, such as The Bishop’s House in Meersbrook.

You will work closely with FOSC to develop a phased regeneration strategy for the Castle Site to include design proposals to:

- animate the site in the short term through meanwhile use and events
- engage the public in the archaeological dig and the history of the Castle
- develop the Castle site in connection with the wider regeneration of Castlegate.

Keywords: archaeology, regeneration, animation

Type of Project: Urban Townscape

06 Community Economies

Client: Brave New Alps
Location: Italy
Mentor: Cristina Cerulli

Through investigations across the UK and the development of proposals for a site in Northern Italy, we will explore diverse social and democratic ways of developing community economies. Working closely with client Brave New Alps, a cultural association and design collective based in Nomi, Trentino, students will actively take part in the work to establish a community-based research and resource centre through which to intervene locally and trans-locally, through ideas and processes of production in the making of commons and community economies.

In the UK, the first two weeks of the Live Project are dedicated to exploring the theoretical and practical framework of commons and community economies via visits to initiatives. Brave New Alps is in conversation with: East Street Arts in Leeds and Portland Works in Sheffield. In understanding economies as diverse (Gibson-Graham), such businesses and activities offer choices around how to live and work together, often practiced through sharing, gift, creativity, frugality, reuse, experimentation, salvaging, repair, entrepreneurship, and collaboration. These informal practices create and sustain bonds that provide support in challenging times, and are entwined with ethical choices about how to relate to one another, as well as decisions about consumption and ways of distributing resources.
We will have two intense and varied weeks (17 to 28 October 2016) in Rovereto, Italy, where the centre is being established. Our stay will overlap with the international gathering of the Ecole_IG (Intergenerational School) during which we will visit a selection of local bottom-up initiatives, fostering and building on community economies, and we will work with Brave New Alps and their professional network on developing speculative proposals of how the research-and-resource centre could function in the future.

Travel to Rovereto and accommodation are funded by the EU-funded Erasmus+ project ECOLE_IG and outcomes of the project will be disseminated through its associated networks and activities.

Keywords: commons, trans-local, economies

Type of Project: Network

07 Glodwick Pool

Client: The Ghazali Trust
Location: Oldham
Mentor: Lorenza Casini

We will be working with the Ghazali Trust, in Oldham (Greater Manchester), to help them develop their aspirations and requirements for new community-hub, in a recently purchased building.

The Ghazali Trust is a charitable organization founded in 2004, which uses sports, education, arts and community participation to help members of the community achieve their potential and gain confidence in their own abilities.

Earlier in the year the Trust have purchased a former swimming pool, Glodwick Pool, on the South East edge of Oldham town centre – an area that still bears the mark of the Industrial Revolution, now home to a multi-ethnic community as well as small industrial estates. The purchase of this 1-storey building means the Trust can now progress many important areas of their work and will also help them meet many of their essential needs - a youth zone, developing sports and arts in the community, a space for classes, events, as well as offices.

The Ghazali Trust are very much looking forward to our involvement in helping them plan and re-design this building. Some of the key facilities they are looking to create are:

- A multi purpose hall for sports/arts conferences
- Sports facilities such as a sauna/steam room and a cardio Gym
- A youth zone/club
- A training/educational room with IT suite.

As well as

- Exploring the possibility of a small extension for a community coffee shop

This project will give you the opportunity to meet and understand how a multi-cultural, charitable organisation works, to work within their aims as well as needs. Working on an existing building will also provide you experience and insight on a “retrofit” approach of existing buildings.

Keywords: vision, retro-fit, community

Type of Project: Building

08 Goldthorpe Railway Cuttings

Client: Barnsley Council & Big Local
Location: Goldthorpe
Mentor: Dan Jary

Goldthorpe is a former mining community in South Yorkshire, left devoid of a sense of purpose following the mine closures of the 1980s. The village carries the physical and psychological scars of its industrial past, and has struggled to find a new sense of purpose.
The railway cuttings which used to service the collieries cut through the heart of the village, but now serve only as a dumping ground.

The potential exists for the local community to take possession of the railway embankments, re-imagining them as a neighbourhood resource, and remaking connections across the dislocated fabric of the village. The project will seek to identify, visualise and evaluate possible new uses for the disused railway. National Rail, who owns the land, has agreed in principle to the handover of the embankments to the local community. A plan is now needed to take this forward.

Your clients for the project will be Goldthorpe and Bolton Big Local, a Lottery funded charity, working alongside Barnsley Metropolitan Borough Council. They will be asking you to work with the local community to develop and test ideas, to identify potential funding streams, and to develop a timeframe and action plan for implementation.

Keywords: feasibility, participation, action-plan

Type of Project: Infrastructure & Landscape

09 The Civic University

Client: R-Urban Wick & Partners
Location: London
Mentor: Corelia Baibarac

The Civic University is an experimental educational model that teaches participants and citizens to be at the forefront of decision-making in how the city is made, imagined, negotiated and managed. It can be defined as a platform for knowledge exchange and debate, comprising a network of ‘civic classrooms’ – physical spaces and also virtual (internet-based) environments to enable the dissemination of knowledge across distant locations.

Students are invited to develop such classrooms and a series of masterclasses to take place within them, exploring ecological and civic practices – e.g. urban farming, recycling, self-build, energy production. This alternative eco-civic curriculum will be developed by the students based on their direct engagement with four London sites and the local community groups operating within them, who form the client body (i.e. Loughborough Farm, The Old Tidemill Gardens, Roman Road Market and R-Urban Wick). The curriculum will be disseminated through a series of participatory and site specific events, and also in a digital format, accessible to a wider and diverse community.

Two key questions guide the curriculum:

1. How can existing eco-civic practices expand and multiply across sites?

2. How can new forms of learning emerging out of engagements with such practices be imagined, initiated and communicated?

The project connects to a wider research project, EcoDA, which investigates possibilities for codesigning urban resilience using open-source platforms (codesigningresilience.net). Students are encouraged to use existing digital technologies as tools for creating and disseminating the curriculum, which may be subsequently tested in the other EcoDA locations – Paris and Bucharest.

Keywords: co-design, resilience, open-source

Type of Project: Network
10 ReMaking Gainsborough

Client: West Lindsey District Council
Location: Gainsborough, Lincolnshire
Mentor: Howard Evans

Gainsborough is a vibrant market town on the edge of North East Lincolnshire. It has a rich history including being one of the capital cities of Anglo Saxon Mercia, later becoming England's largest inland port. It is also thought to be the place where King Canute tried in vein to turn the tide back. Despite its rich history the town is at risk of loosing its conservation area status as Historic England are concerned about the dereliction and removal of significant buildings within the town centre.

The Live Project seeks to work in partnership with West Lindsey Council to explore the redevelopment of the historic heart of the town. An ambitious team at WLC has been working with Latham Architects to develop an Historic Appraisal and Development Framework Document. They are now seeking to work with the Live Project Team to engage the local community in developing a community led Supplementary Planning Document that explores how the town centre can be made an open and vibrant place to live, work and shop. The project will explore how the town centre can be greened, flood resilience improved and town centre living encouraged through a heritage led strategy.

This Live Project will have bases in both Sheffield and Gainsborough, ensuring that students have every chance to embed themselves in the community to understand the key issues faced by the town and how we can work together to encourage positive change in our towns at a variety of scales.

Keywords: heritage, urban development, sustainability

Type of Project: Urban Townscape

11 Hemingfield and Cortonwood Stations

Client: Elsecar Heritage Railway
Location: Elsecar
Mentor: JP Walker

All aboard the Elsecar Heritage Railway, bound for Cortonwood!

Elsecar Heritage Railway is run by a group of volunteers committed to conserving and developing The Coalfield Line for the education and enjoyment of all. The line currently runs one mile from Elsecar to just beyond Hemingfield Colliery following the canal basin and the Trans-Pennine Trail through many different industrial heritage sites, including Elsecar Heritage Centre and the Newcomen Beam Engine, telling the story of the area and the people who live here. It has a selection of historic engines, carriages and machinery and the group is always looking for new ways to engage with a wide range of people.

Currently the line just stops where the rails run out so the next big project is to extend the line by a mile to nearby Cortonwood. This offers the opportunity to look at how to connect best connect with the route; highlighting points of historical and ecological interest, telling stories, building stations, as well as overcoming the physical challenges of roads to cross, rivers to ford, hills to climb.

This is an important junction in the history of the group and The Coalfield Line, and they would like you to join with them as they plan the next steps.

Key Words: connections, journey, industrial heritage

Type of Project: Infrastructure & Buildings
12 St Wilfrid’s Centre

Client: St Wilfrid’s Centre
Location: Sheffield
Mentor: Simon Baker

St Wilfrid’s is a day centre for vulnerable adults located close to the city centre in Sheffield. The centre is open five days each week and provides assistance to about 50 people each day. Services are delivered by a team of 15 staff who are supported by a team of volunteers. There are currently about 80 volunteers with an average of 15 visiting the centre each day.

The Centre is located in a former church and presbytery on the busy A61, Queens Road. Services provided include: meals and snacks; support and advice; training and skills development; social events. Next to the existing centre is a potential site for expansion and across the road is a sister residential project, Home at St Wilfrid’s.

The centre has been in existence for over 20 years and the use of the premises and the services provided has developed on an ad hoc basis. The arrival of a new director, makes now an appropriate time to review the use of the building, to ensure efficiency and maximum use of space as well as resolving concerns of accessibility. This process is the first step in the production of a long-term development plan.

The client’s initial aims are:
- To improve accessibility, usability and appearance
- To make their workshops a healthier and safer place to be
- To think about what might be

Keywords: well-being, accessibility, remodelling

Type of Project: Building

13 Greenhill Library

Client: Friends of Greenhill Library
Location: Sheffield
Mentor: Russell Light

Like many local libraries in the UK, Greenhill Library has recently faced the threat of closure, as councils struggle with ever tightening budgets. It is now run by an enthusiastic and committed voluntary group, FROGL (Friends of Greenhill Library) who are currently in the process of taking over formal responsibility for the library from Sheffield City Council.

Greenhill is one of the southern suburbs of Sheffield, largely developed since the 1920s from an earlier village nucleus. The library was completed in 1963, with the most advanced facilities of the time. Its butterfly roof makes an analogy with an open book and gives the elevated single storey building a civic presence. It occupies a prominent location in the community, next to the school and facing across a roundabout onto shops and other local facilities.

The Friends want to develop the building into a community hub in an area where there is no other community centre. Their vision for the building is to reinvigorate a library service that remains relevant to the local community: to extend the existing services but also to implement new services that better meet the needs of the community in the 21st century. Whilst not losing sight of the core function of the building, to provide a library service, the aim is to provide space for use by a wide range of local community groups.

Some initiatives, such as the successful regular farmer’s market have already been implemented, but there is scope for much more...

Keywords: community, hub, library

Type of Project: Building & Civic Centre
14 RUSS Self-build

Client: RUSS  
Location: Lewisham, London  
Mentor: Mark Parsons

The RUSS (Rural Urban Synthesis Society) is a community land trust developing an ambitious housing project at the Church Grove site, in Lewisham, London. The project is self-build and the group are working closely with Architype through a co-design process, with planning due to be submitted in November 2016. The Live Project team will help the group explore creative and innovative methods of self-build using a variety of technologies, which may be employed at construction or fit-out stages, including the potential of digital fabrication by clients/users themselves, and may also involve case-study and financial feasibility models.

The Live Project will allow an element of experimentation, research and testing that would not otherwise have been possible in the project’s timeline and budget, and the Live Project team will benefit from the detailed knowledge of sustainable, and self-build construction developed by Architype over the last 30 years, as well as having access to Sheffield-based Chopshop CNC to test and prototype any digital fabrication elements if required.

As the RUSS is a volunteer led organisation, and doesn’t have the resource to act as a client directly, Architype will be representing them as the main client contact, although the group will meet members of the RUSS at the initial briefing, and have contact with representatives at points throughout the project. The project will also be an opportunity to work with SSoA alumni at both Architype, RUSS and Chopshop!

Keywords: self-build, fabrication, community

Type of Project: Building Element

15 A Haven for Young People

Client: Sheffield Futures  
Location: Sheffield  
Mentor: Carolyn Butterworth

Sheffield Futures offers a range of services aimed at young people in the City to help them with every aspect of their lives. They support them in schools and youth clubs and through their drop-in centre on Division St. They work to protect vulnerable young people from risk and to support them to live positive and productive lives.

Sheffield Futures want to develop and extend the support for vulnerable young people as they transition to adolescence and adulthood. Sheffield Futures’ ambition is to create a thriving city centre hub including a library of self-help resources, calm spaces for informal group and youth support work, health based provision, and a ‘crisis café’ – together forming a ‘haven’ for young people. This ‘haven’ should be co-developed with young people themselves, responding to their needs directly to create a central hub that is a vibrant and engaging place to visit into the evening.

In this Live Project you will work with the Sheffield Futures team and a group of 16-25 year olds to build a detailed brief for the ‘haven’ and develop a design vision that can be implemented over the next 12 months. You will have the opportunity to work ‘in residence’ in Star House, site of the new project, understanding how the organisation works and developing ideas of how the existing building can be remodeled to suit the ambitions of the project.

Keywords: co-design, wellbeing, vision

Type of Project: Building
Studios 2016.

The following studios are scheduled to run this year:

**Designing with Knowledge**

**Tutor: Irena Bauman**

Architecture can make a positive difference to people’s lives and to the future of the environment. Architects can envisage possibilities of good places that don’t yet exist and design prototypes and build demonstrators that can inspire others to act. For architecture to make such claims, design decisions need to be informed by real knowledge: knowledge of place, knowledge of people that will use the buildings now and in the future, knowledge of building physics, of drivers of change and of the tools that can help us to model the future.

The studio will aim to create an ethos of substantiating design decisions with real knowledge. It will be set in 2045 (half way through your working lives) and focus on developing strategic framework for a large regeneration site on the north riverbank in Derby which suffers from increased flooding due to climate change. The generator of the identity for this new neighbourhood will be the Silk Mill- Museum of Making on the south riverbank which is currently being designed by multidisciplinary team led by Bauman Lyons Architects. The studio will design a future neighbourhood that caters for old and new forms of making and the new building typologies that will accommodate the process of production, the new economies and the new way of life associated with these.

To gain the diverse knowledge necessary to design within such complex context, the studio will tap into the skills of its students to create a collective pool of resources that can support individual design projects. The collective strategic work will be informed by the co-design methodologies developed at the Museum of Making, and the technical design will be informed by research carried out by practitioners at BLA into climate change adaptation strategies and digital construction systems.

Prototyping and making will be encouraged at all stages of design as will the integration of learning, practice and research.

**Arrival City: Offenbach is nearly alright**

**Tutor: John Sampson**

A great and final shift of global population is upon us. We will end the century as a wholly urban species. Seen by many in the West as a threat, this rural to urban migration will have profound implications on the lives and wellbeing of the migrants and the geopolitical landscape and perhaps most importantly, provide an opportunity to mitigate or even reverse the impact of global climate change. Cities, through their economies of scale, have the potential to reduce per capita costs and demands for resources.

As a studio we will explore the effect mass migration and urbanisation is having on our cities, focusing on the notion of the Arrival City. Operating as transitional spaces for those entering the city, Arrival Cities by their nature form repositories of social capital. In the words of Doug Sanders (author of Arrival City), these are the places where the next great economic and cultural boom will be born.

Arrival was the key theme of the 2016 German Pavilion at the Venice Biennial; Making Heimat - an Arrival Country. The exhibition identified Offenbach-am-Main as a prototype Arrival City and it is to Offenbach we will focus our attention this year.

Offenbach is a city in Hesse, Germany, located...
on the left bank of the river Main, and part of the Frankfurt Rhein-Main urban area. Historically seen as the poor neighbour to Frankfurt, the messy urban blocks that form the fabric of the city sit in stark contrast to the looming presence of the European Central Bank over the river. Full of life, ringed with shops and cafes below apartments housing a wide range of people, the urban blocks that make up the fabric of Offenbach support a rich mix of urban life that have enabled an Arrival City to take hold. This same urban fabric has the potential to foster a strong counterculture and a diverse economy of creative business that will become magnets of young people, energy and investment.

The studio will link up with Prof. Kai Vockler (Professor of Creativity in Urban Context) at HFG Offenbach University of Art and Design. We will investigate the notion of an Arrival City and explore how a culture of openness and resourcefulness could inform ecological forms of architecture and urbanism.

**Temporal Places**

**Tutor: Mark Emms**

The studio is concerned with dimensions of time, from the persistent to the momentary, and aims to explore the evolution, inhabitation and adaption of particular places through multiple time frames.

The studio will critically explore the enduring heritage of place, both cultural and material, considering long-term issues of identity, continuity and change. Simultaneously we will consider historic places as the setting for everyday life and specific events, exploring transience in activities and movement, and how the fabric of place accommodates and adapts to increasingly rapid societal change. The studio will view places through both a collective and individual lens, exploring not only how they evolve and fluctuate in time, but how the perception of places changes in response to people’s movement through them, thus reconciling personal narratives with civic contexts.

This year the studio will be situated in Stoke-on-Trent, focusing in particular on the town of Stoke, one of six towns upon which the polycentric city’s status was founded. Once a thriving industrial centre at the heart of the ceramics industry, with a cluster of potteries powered by the nearby coal mines and connected to the world by canal and then rail, Stoke is rich in heritage and industrial relics. Despite retaining key civic functions including its grand town hall, mainline railway station, minster and university, Stoke now has a struggling town centre as a result of successive pottery closures and, now severed by a road that takes people through rather than to, is ready for reinvention.

Located between Manchester and Birmingham with a population of around half a million, the wider city of Stoke-on-Trent still has a prosperous ceramics industry supplemented by new enterprise and innovation, reinforced by the region’s two universities, and an emerging arts scene supporting the city’s UK City of Culture bid for 2021.

Research of the past and engagement in the present will inform a hierarchy of values and approach to the material and cultural heritage of place, whilst observation, analysis, propositional testing and reflection will act as a vehicle to further understand the physical and social context and explore creative possibilities for architectural intervention and the (re-)inhabitation of place. Projects will build upon themes of time and movement, exploring ideas of permanence and temporariness and notions of static and dynamic, within varied time frames and at multiple scales. Proposals will seek to address contemporary issues whilst...
recognising significance of the past, exploring in detail the material interface and transition between old and new.

Throughout the duration of the studio we will record and represent time as an integral part of our iterative process.

**(re)-Activist Architecture**

**Tutor: Simon Baker**

The studio is focussed on reinvigorating places through the stimulation of local cultures and distinction derived through temporary propositions and event leading to long term legacy proposals and lasting change cementing local diversity and difference.

We use Situationist techniques of Derive, Constructed Situation and Detournment to engage with context, identifying unsolicited moments of behaviour which can be translated into architectural propositions. Derived through observation, artistic participation and history students develop a narrative describing a speculative proposition which is critical of the current status quo and offers an alternative amplification of evident cultural activity.

The studio studies cities of culture, visiting European capitals of Culture (Marseille) to understand their strategies of cultural relevance, reinvigoration and participation. We explore the nature of an ongoing participatory role which is neither top down or bottom up but a synthesis bringing together long term aspirations of city stakeholders, private investors and the immediate concerns of local residents and communities to establish vibrant, distinct, social and fun places to live and work to enhance the image of the city in the eyes of their inhabitants. Our intention is to define new forms of architecture through the amalgamation of unconventional partners to propose new symbiotic relationships of mutually beneficial situations questioning existing institutional separatist forms.

This year we will be working in Coventry, collaborating with Coventry City of Culture Trust as they make their bid to be UK City Of Culture 2021 (Bid process October – June 2017). We will design, build and operate a Kino-Cine-Bomber; a mobile cinema as an art intervention and as a contribution to an ongoing research project (disrUPt! Creativity, Protest and the City).

We will explore, Architecture by subtraction, the practice of renewing the urban landscape by removing redundant, disused, or over-engineered elements (Easterling, 2014). We will embrace negative space or deconstruction, rather than solely additive architecture or construction. We will trace a hidden river, culverted in post war redevelopment, thus identifying an engineering infrastructure no longer fit for purpose that could be "subtracted" from the urban landscape for cultural, economic and environmental benefit. The collective response to the hidden river will form the basis of a new framework and studio masterplan.

**Learning Culture**

**Tutor: Leo Care**

Without opportunities to learn, our lives slip into a cycle of mundane, repetitive and mechanistic existence. Learning is to experience, to feel and to progress; It is essential for the development of our mind, body and soul. But, where does learning take place and how do we learn? How do we value learning and how is knowledge collected and shared? How can communities, towns, landscapes and even buildings learn?

The studio will be exploring the notion of learning through the process of transduction, "the transformation of something from one
form, place, or concept to another”. The term has a myriad of interpretations across disciplines, and we will be investigating this initially through the lense of early years development and learning pedagogy, but then testing this theory in an architectural and urban context.

This year studio Learning culture will be based in Barnsley. Having recovered from the post-Alsopian hangover, the town is currently engaged in its own process of transformation. But what lessons have been learned from previous initiatives and how can these help in the future?

Throughout the year we will be working with Barnsley Council Place Directorate who are interested in developing a dialogue around the development of their new Town Plan. We will also be considering the smaller-scale grass roots development through links to the Dearne Valley Landscape Partnership. The studio will seek to explore a series of interrelated themes, including:

- Formal and informal learning networks – physical, communal, strategic and tacit
- Learning through landscapes – urban/rural fringe, heritage and bio-diversity, indoor/outdoor
- Reflective pedagogy – personal and collective learning experience reflections
- Collective and Collaborative learning - Co-production and community led development

**Studio in Residence**

**Tutor: Carolyn Butterworth**

“Between the experience of living a normal life at this moment on the planet and the public narratives being offered to give a sense to life, the empty space, the gap is enormous.”

John Berger

2016-17 will be Studio in Residence’s third year in Castlegate, Sheffield, and, the longer we stay, the more fascinating the area becomes as it changes before our eyes. The closer we look the more ‘gaps’, the layers of history, the unwritten stories, and the latent possibilities reveal themselves. We can’t tear ourselves away...

The studio will be ‘in residence’ in Castlegate - working actively with site and the people we meet there, keeping our eyes, ears and minds open to new creative possibilities. The studio specialises in working between art and architecture in a variety of ways – collaborating with artists and arts organisations, borrowing site-specific techniques from art practice and speculating on the regeneration potential of arts and culture. The skills you learn will both challenge and enliven your approach to design, your understanding of architecture, the role of the architect and future practice.

We are not starting from scratch – you will have the benefit of two previous intense years of design research in Castlegate; studios, live projects, festivals, exhibitions and events - giving you a springboard for the rapid development of design ideas. We will focus in particular on mining the outputs of this year’s Live Project with the Friends of Sheffield Castle for ideas that can be picked up and developed into complex and ambitious design proposals for the whole of Castlegate with connections to the rest of the city beyond.

Being ‘in-residence’ elicits a rich and nuanced understanding of site that then demands a spectrum of sophisticated design responses. The studio will work together to produce a set of proposals that are not only situated on site but also in time. Projects will range from ‘simple’ pop-ups, to temporary event structures, adaptable architectures and large permanent buildings.
We will explore the social, cultural and economic possibilities of arts-led regeneration, collaborating with Yorkshire Artspace, key stakeholders in the area. We will learn from historic and contemporary spatial practitioners who innovate across art and architecture including Alexander Brodsky, muf, Olafur Ellision, Joseph Beuys, Bernard Tschumi, Diller & Scofidio, Raumlabor and Assemble. Working within this interdisciplinary field, this year's studio projects will face the challenges of the future with optimism, playfulness and ingenuity.

**Intergenerational Architecture**

**Tutor: Satwinder Samra**

We will investigate how we can design and evolve an appropriate architectural response for our current and future intergenerational demographic. This will include exploring environments for play, education, living and healthcare.

As healthcare and well-being has improved so as the ability to live longer. Some have benefitted from healthy pension provision and rising house prices whilst others face a bleaker and more challenging existence facing reduced welfare provision and rising utility bills.

We shall explore the inevitable environments that exist for the young and the old and explore if these can be improved. We shall look at the provision at human, domestic and urban scales varying from the texture of electric blankets, the acoustics of leaning environments, the DIY adaptation of space, to the reliability and impact of bus timetables.

As we move towards depleting energy supplies and decreasing capital is there hidden ‘potential’ in places of decline. We will build upon ideas developed in the Pleasure and Austerity studio 2011 and 2012, Ageing and Architecture studio 2013 and Intergenerational Architecture studio with Leo Care 2014, Ronan Watts 2015, 2016.

The studio proposals will be located in and around settings that have an indirect or direct link with Intergenerational Architecture.

- We will use work as catalysts for inventive and theoretical investigations that are political, social, material and spatial in output.
- We will realise that architectural speculation and production can co-exist.
- We aim to develop multiple working methods that can expand the true spatial potential of your endeavors.
- We will question if architecture has to be frugal to be viable.
- We will view the technical through material and poetic engagement.
- We will consider if your collective studies can evolve into Future Practice(s)
- We will aim to enjoy the process of producing architecture of merit.

**LANDSCAPE + URBANISM / Alluvial Ecologies**

**Tutor: Howard Evans**

Our towns and rural communities are under pressure from a multitude of threats. Set in the low lying flood plane of the River Trent we will explore how our smaller towns can adapt to the shifting ground on which they are founded, both physically but also economically and socially.

The River Trent basin will witness a radical change in its landscape with an anticipated 60% of the land in East Yorkshire and North West Lincolnshire under threat of flooding. We will explore the landscape as an ‘agent of change, constructed from cumulative
change rather than a rigid reality’. This will lead to investigations as to how we might develop synergies between landscapes and how we live and work within the modern rural ecology. The studio will consider the changes within the demographics of the rural townscape and the impact that this has on the social needs of its inhabitants.

Located in and around Gainsborough, the studio will chart the transformation of the landscape and its impact on the communities along the River Trent delta. As a studio we will explore through a research led agenda, the changes wrought on an urban landscape by economic, social and ecological agendas. We will adopt strategies of mitigation over adaption, looking particularly at the impact of employment, commerce, and education on the sustainable growth of a rural community.

The resultant projects will create briefs that will be wide ranging but may have a focus on the development of operative communities and how they in turn develop support networks for health and wellbeing, learning, working and living.

**Histories of Place: Metro-Land**

**Tutor: Jo Lintonbon**

The studio borrows from John Betjeman’s critically acclaimed documentary film Metro-Land (1973) and will look at the effect of transport networks on the evolution of place. In December 2015 and June 2016 two new stations opened as part of the West Yorkshire ‘Metro’ network, creating stops at Apperley Bridge and Kirkstall Forge in the Aire Valley between Shipley and Leeds. We will initially investigate this new “Metro-Land” as a journey in homage to Betjeman, documenting the settings, events and typologies that contribute to the history, memory and context of the Aire Valley, including Kirkstall Abbey and its industrial workings, Esholt – the former on-location set for TV soap Emmerdale – and the leisure route of the Liverpool-Leeds Canal.

Each station makes possible new development opportunities that respond to the demands of commuting and leisure, and each will contribute to further densification within the valley. Planning applications have previously been submitted for developments at Shipley and Apperley Bridge, and at a larger scale, a 21st century urban village is proposed at Kirkstall Forge. Rather than delight in Betjeman’s ‘home of the gnome’, the studio will critically explore the concept of the contemporary railway ‘suburb’ and the social and economic drivers for this and other model communities through history. J M Richards’, The Castles on the Ground: An anatomy of suburbia (1946) negotiates the relationship between architecture and popular taste and we will debate how architecture is socially produced.

The studio will use methodologies associated with heritage practice, assessing values and significance attached to tangible and intangible aspects of place. This is a qualitative approach to spatial research, recording place in time, and you will be encouraged to adopt a critical position on material culture and the politics of production. Through a dialogue between past and present, you will explore, specific to your own research interests, how new architectures are realised in response to the particularities of setting, history and a ‘sense of place’.

Developing critical attitudes to technology as conceptual design drivers are encouraged, with project specific discourses around principles for low carbon settlements and scales of production. For students choosing to work with an existing building, the design discourse will be around the tectonics of new and old in renewal and intervention, examining approaches to authenticity in time and place.
The School of Architecture. MArch Student Handbook

**Collaborative Production**

**Tutor: Daniel Jary**

The prevailing economic model of speculation and market-driven change is broken. There is a need for greater recognition of interdependency, social capital and local value. Automation and robotisation are changing the nature of labour and production, and will change the way people engage with local governance, education and cultural exchange. How might an alternative model be realised, and what kind of built environment might it generate?

The studio will explore a future where a sharing economy becomes mainstream, promoting non-market production and social enterprise. Students will be encouraged to develop an architecture which supports the collaborative production of objects, processes and infrastructure; an architecture which utilises local resources and expertise and is responsive to local needs.

Sheffield is currently hoping to create the UK’s first Advanced Manufacturing Innovation District (AMID) linking the University’s Advanced Manufacturing Research Centre at Catcliffe to the city centre along the Don Valley corridor. The aim is to link new forms of advanced manufacturing to existing centres of production, housing, further and higher education and sport and recreation. The aspiration is to develop a spatial strategy which can support the creation of a vibrant, socially dynamic and productive city.

The project will begin with a detailed investigation of the AMID study area, alongside a critique of the existing local authority and University-led proposals. The analysis will seek to reveal the physical, cultural and social structure of the place, and the relationship between industry and community.

The notion of collaborative production will extend to the working methodology of the studio. Students will work collectively during the early stages of the project, sharing resources, ideas and approaches. Students will be encouraged to develop spatial propositions from the outset, generating and evaluating ideas about programmatic and architectural possibilities responsive to the existing physical and social structures.

Year 5 students will be encouraged to look at larger scale landscape and infrastructure interventions, building on existing road, rail, river and pedestrian networks, making connections at a local, regional and global level.

Year 6 students will be encouraged to develop a more detailed programmatic response to the issues raised, generating an architecture which supports engagement with new technology and manufacturing, linked to the provision of high quality housing and education, and creating opportunities for social interaction.
Student Attendance and Absence.

The semester dates are available to view at www.sheffield.ac.uk/about/dates/

You should be in attendance for the whole of each semester. During the semesters, we expect that our students would be spending a significant proportion of their time on independent study in addition to time spent with staff in the department.

Attendance

You should aim to attend all lectures, seminars and other learning activities for your course. Not attending could affect progression through your course and ultimately could affect whether you have completed enough credits to graduate. This is particularly important if you are studying a professionally accredited course where full attendance is required. Your department will inform you of its policy on attendance.

If you cannot attend a class you must let the module leader know in advance. In addition to this, you must provide the University with a completed Student Self-Certification Form available at: www.sheffield.ac.uk/ssid/forms/circs

If you persistently fail to appear at classes, your progress may be reported to the Head of Department for review by the Faculty Board. The Board has the power to suspend or exclude you from the University if they judge your non-attendance to be sufficiently serious, although you would have the right to appeal against the Board’s decision.

Please note you are also expected to be available during the visit of the external examiners in the June assessment period.

Within your department, attendance monitoring will be carried out by the taking of registers at seminars, by the submission of assessed coursework and by attendance at dissertation supervision meetings. This information will be collated and uploaded onto a central University database to monitor your attendance.

Students should be aware that appropriate action shall be undertaken in the event of unauthorised absence. It is therefore imperative that if you are absent from a class you discuss this with the programme coordinator, in advance if possible, or as soon as you return (for example after illness) so that your attendance record can be amended accordingly.

Illness

If you are ill for periods lasting up to 7 days, you should complete a Student Self-Certification Form. Blank forms are available from the Student Services Information Desk (SSiD) which is located in the Student Union Building. The form is also obtainable from the following website:

www.sheffield.ac.uk/ssid/forms/circs

For periods of illness lasting more than 7 days or any illness affecting assessments, you are required to fill out an Extenuating Circumstances Form which is available from the website above.
Religious holidays and examinations

If you are not able for religious reasons (e.g. Sabbath, Festival, Friday Prayers etc.) to take examinations on any day on which examinations may be set during the year (including Saturdays but not Sundays), you should complete a ‘Request for Religious Observance Form’ by October 30th each year. Please note that once examination timetables have been set it is difficult for alterations to be made. The ‘Request for Religious Observance Form’ can be found at www.sheffield.ac.uk/ssid/exams/observance

Ramadan: Muslim students fasting during Ramadan are expected to continue with normal work and study. If you wish to discuss an individual situation, please contact the Muslim chaplain, m.ismail@sheffield.ac.uk

Group work

For some modules you may be required to take part in assessed group work. So that all students can be assessed fairly for their contribution, you will be required to submit evidence of your participation in the group. Your department will inform you of what this consists of and the marking criteria that will be used.

Change of programme of study, withdrawals, leave of absence

Information on how to change your status including how to apply for a leave of absence, change course, and formally withdraw from the University is available from SSiD.

You will need to fill out a form available from SSiD: www.sheffield.ac.uk/ssid/forms

Before completing the form, you should discuss your proposed course of action with your Personal Tutor and you may also wish to consult the Careers Service and/or the Students’ Union Advice Centre as appropriate. You will need to complete the relevant sections of the form and take it to your department for approval. It should then be returned to SSiD in the Students’ Union.

Leave of absence

During your studies you may face challenges that you need time away from academic study to deal with. This is known as taking a Leave of Absence (LOA). It “freezes” your period of registration without academic or financial penalty.

If you think that taking a LOA might be a good thing to do, talk to your academic department. Please look at our information online as well as there are many issues to consider: funding, how you can use your period of absence to prepare yourself for your return to studying, when to return etc. www.sheffield.ac.uk/ssid/student/loa
Plagiarism, Collusion and Unfair Means.

The University expects its graduates to have acquired certain attributes (see The Sheffield Graduate). Many of these relate to good academic practice:

- A critical, analytical and creative thinker;
- An independent learner and researcher;
- Information literate and IT literate;
- A flexible team worker;
- An accomplished communicator;
- Competent in applying their knowledge and skills;
- Professional and adaptable.

Throughout your programme of studies at the University you will learn how to develop these skills and attributes. Your assessed work is the main way in which you demonstrate that you have acquired and can apply them. Using unfair means in the assessment process is dishonest and means that you cannot demonstrate that you have acquired these essential academic skills and attributes.

What constitutes unfair means?

The basic principle underlying the preparation of any piece of academic work is that the work submitted must be your own work. Plagiarism, submitting bought or commissioned work, double submission (or self-plagiarism), collusion and fabrication of results are not allowed because they violate this principle (see definitions opposite). Rules about these forms of cheating apply to all assessed and non-assessed work.

1. Plagiarism (either intentional or unintentional) is using the ideas or work of another person (including experts and fellow or former students) and submitting them as your own. It is considered dishonest and unprofessional. Plagiarism may take the form of cutting and pasting, taking or closely paraphrasing ideas, passages, sections, sentences, paragraphs, drawings, graphs and other graphical material from books, articles, internet sites or any other source and submitting them for assessment without appropriate acknowledgement.

2. Submitting bought or commissioned work (for example from internet sites, essay “banks” or “mills”) is an extremely serious form of plagiarism. This may take the form of buying or commissioning either the whole piece of work or part of it and implies a clear intention to deceive the examiners. The University also takes an extremely serious view of any student who sells, offers to sell or passes on their own assessed work to other students.

3. Double submission (or self-plagiarism) is resubmitting previously submitted work on one or more occasions (without proper acknowledgement). This may take the form of copying either the whole piece of work or part of it. Normally credit will already have been given for this work.

4. Collusion is where two or more students work together to produce a piece of work, all or part of which is then submitted by each of them as their own individual work. This includes passing on work in any format to another student. Collusion does not occur where students involved in group work are encouraged to work together to produce a single piece of work as part of the assessment process.
5. Fabrication is submitting work (for example, practical or laboratory work) any part of which is untrue, made up, falsified or fabricated in any way. This is regarded as fraudulent and dishonest.

6. Facilitating the use of unfair means is where any student assists a fellow student in using any of the forms of unfair means defined above, for example in submitting bought or commissioned work.

**How can I avoid the use of unfair means?**

To avoid using unfair means, any work submitted must be your own and must not include the work of any other person, unless it is properly acknowledged and referenced.

As part of your programme of studies you will learn how to reference sources appropriately in order to avoid plagiarism. This is an essential skill that you will need throughout your University career and beyond. You should follow any guidance on the preparation of assessed work given by the academic department setting the assignment.

You are required to declare that all work submitted is entirely your own work. Many departments will ask you to attach a declaration form to all pieces of submitted work (including work submitted online). Your department will inform you how to do this.

If you have any concerns about appropriate academic practices or if you are experiencing any personal difficulties which are affecting your work, you should consult your Personal Tutor, supervisor or another member of staff involved.

**What happens if I use unfair means?**

Any form of unfair means is treated as a serious academic offence and action may be taken under the Discipline Regulations. For a student registered on a professionally accredited programme of study, action may also be taken under the Fitness to Practise Regulations.

Where unfair means is found to have been used, the University may impose penalties ranging from awarding no grade for the piece of work or failure in a PhD examination through to expulsion from the University in extremely serious cases.

**Detection of unfair means**

The University subscribes to a national plagiarism detection service which helps academic staff identify the original source of material submitted by students. This means that academic staff have access to specialist software that searches a database of reference material gathered from professional publications, student essay websites and other work submitted by students. It is also a resource which can help tutors and supervisors to advise students on ways of improving their referencing techniques. Your work is likely to be submitted to this service.

For further information

[www.sheffield.ac.uk/ssid/procedures/grid_discipline](http://www.sheffield.ac.uk/ssid/procedures/grid_discipline)

[www.sheffield.ac.uk/ssd/sca/discipline](http://www.sheffield.ac.uk/ssd/sca/discipline)
Research Ethics and Integrity.

The School of Architecture strictly follows the University’s Research Ethics Policy.

All students and staff planning research that will involve data collection from people, for instance through public participation, interviews, asking opinions, taking measurements etc., must abide by the University’s Research Ethics and Integrity Policy. You should read the University’s guidance available on the research ethics and integrity website following this link: www.sheffield.ac.uk/ris/ethicsandintegrity

Golden Rules:

1. Before beginning any research that involves working with people in the real/virtual world to collect data you must obtain ethics approval of two types: Generic or Specific (see below).

2. If you begin collecting data from people without having ethics approval, it will lead to serious consequences for you and your course of study. Any research ethics application cannot be made retrospectively.

3. Existing data may be re-usable only if proper consent has been given in the original data collection exercise; however, any reuse of such data will require a new ethics approval.

Please follow the steps below carefully to fulfill the research ethics requirements:

Step 1. Ask yourself – Will my research project involve human participants, personal data and human tissue? If No – The University’s Research Ethics procedure does not apply to your project. If Yes, move on to Step 2.

Step 2. Consult the table on the following page and assess how your research sits within the SSoA Research Ethics Implementation Framework.

Step 3. If your research project is well covered by any of the Approved Generic Research Ethics listed in the table below, you need not submit a research ethics application. However, you must do the following:

- Adapt the Generic Project Information Sheet and Participant Consent Form to your own project;
- Seek approval of your adapted sheet & form from your supervisor and then apply the sheet & form when working in the field;
- If your project takes place outside the UK in a non-English speaking country, you may need to translate your project information sheet, consent form and any documents (e.g., questionnaire) into the local language accessible to the local participants.

Step 4. If your project is not covered by any of the Approved Generic Research Ethics, you must submit your own Specific Research Ethics Application, using the University’s online system: https://ethics.ris.shef.ac.uk
Step 5. (Optional) After obtaining either a generic or specific ethics approval, if you decide to change the study method or data collection as approved previously, you must inform your supervisor and email the School’s Research Ethics Leader and Research Ethics Administrator. A case of applying for Amendment Approval may be required. You should not continue with the data collection until the proposed Amendment is approved via the online system.

Step 6. In any case, you need to document how the project info sheet, consent form and any other documents have been applied in your data collection fieldwork as an Appendix in your course work submission, evidencing your actual implementation of the research ethics procedure.

Finally, if you are required to submit a research ethics application, you are strongly advised to discuss your ethics application with your supervisor first before submission.

If you have any questions/comments on the SSoA Research Ethics Implementation Framework, please contact the following staff members:

Research Ethics Leader: Dr Chengzhi Peng (c.peng@sheffield.ac.uk)

Research Ethics Administrator: Cheryl Armitage (c.armitage@sheffield.ac.uk)

www.sheffield.ac.uk/polopoly_fs/1.112642!/file/Full-Ethics-Policy.pdf
**SSoA Research Ethics Implementation Framework**

<table>
<thead>
<tr>
<th>Approved Generic Research Ethics</th>
<th>Specific Research Ethics Application</th>
</tr>
</thead>
<tbody>
<tr>
<td>(For projects of a low-risk nature)</td>
<td>(For project of a low- or high-risk nature)</td>
</tr>
<tr>
<td>High-risk projects include working with children or vulnerable adults and/or around sensitive topics (e.g., race, sexuality, mental and physical health and violence, etc.)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>UG Students</th>
<th>Specific Research Ethics Application</th>
</tr>
</thead>
<tbody>
<tr>
<td>UG Studio Based Design Research (K100: ARC125, 126; KK13: ARC137, ARC138; HK21: ARC175; ARC225, ARC226; KK13: ARC237, ARC238; HK21: ARC275; ARC 325, 326; KK13: ARC337, ARC338; HK21: ARC375; ARC322 Special Study (UK and International))</td>
<td>If your project is of a high-risk nature, you must submit your own specific research ethics application as Generic Approvals cannot cover high-risk projects. Your research ethics will be assessed by your project supervisor plus one other research ethics reviewer if it is of a high-risk nature.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MArch Students</th>
<th>Specific Research Ethics Application</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARC552 &amp; 562 &amp; 6991 Live Projects ARC556 &amp; 566 &amp; 596 &amp; 696 MArch Dissertation Project (UK and International) ARC550, 560, 551, 561 MArch Studio Based Design Research (UK and International)</td>
<td>If your project is of a high-risk nature, you must submit your own specific research ethics application using the online system. Your research ethics will be assessed by your project supervisor plus one other research ethics reviewer.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PGT Students</th>
<th>Specific Research Ethics Application</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARC6983 Participation in Architecture and Urban Design ARC6988 MAAD Thesis Design Project (UK and International) ARC6987 MAAD Design Project 2 ARC6982 Urban Design Project 3: Thesis (UK and International) ARC6841 MSc SAS Sustainable Design Project 1 ARC6842 MSc SAS Sustainable Design Project 2 ARC6990 MSc SAS Thesis Project (UK and International)</td>
<td>If your project is of a high-risk nature, you must submit your own specific research ethics application using the online system. Your research ethics will be assessed by your project supervisor plus one other research ethics reviewer. You should never start data collection involving human participants without obtaining research ethics approval first.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PhD Students &amp; Staff including Visiting Scholars</th>
<th>Specific Research Ethics Application</th>
</tr>
</thead>
<tbody>
<tr>
<td>There are no Generic Research Ethics Approval for projects undertaking by PhD Students and Staff including Visiting Scholars</td>
<td>If your project involves collecting personal data (either of low- or high-risk nature), you must submit your specific research ethics approval using the online system. Your research ethics application will be first assessed by your supervisor and then by three other research ethics reviewers.</td>
</tr>
</tbody>
</table>
Policy on Group Working.

This policy has been drawn up with a view to establishing a protocol for group working. Group working in all areas of the curriculum is a valuable teaching method and students are encouraged to take advantage of it when offered. We recognise that working in groups can be stressful and there is a need to ensure that there is fairness in sharing of work, recognising contribution, and in the effects this may have on individual performance. The policies set out here reflect this position and are as follows:

General protocol

At the start of any module that involves group work there must be agreement between all participating students and the Module Coordinator about a protocol for behaviour within the group work situation. The protocol should cover matters such as:

- Attendance at group meetings;
- Timekeeping;
- Meeting responsibilities to the group;
- Equity in workload;
- The importance of delivering work attributed to individuals on time and to a good standard

Steps to be taken in the event of failure to adhere to the protocol

The students may either spend time at the start of the module establishing their own protocol or may agree to accept the standard School protocol. Any protocol which is adopted for group work must recognise that there may be a need to take action where individuals are not contributing equitably to the work of the group or where other difficulties arise. Students should be encouraged to resolve such problems within the group as far as possible, but in the event that this proves impossible, the following procedure should be followed:

- The members of the group may, after discussion between themselves and attempts to address the problem within the group, contact the tutor responsible if they consider that another group member is not contributing fairly to the shared work or is causing significant difficulties for the group.

- Any tutor who receives such a complaint will immediately contact the student concerned and find out if there are any circumstances to explain the difficulties arising, with evidence to support this. If there are no acceptable extenuating circumstances, or if the student does not respond to the tutor’s request for explanation, the tutor will warn the individual (and keep a record of the warning) about their behaviour, remind them of their responsibilities to the group, make sure that the student understands the consequences of his/her actions and request a clear undertaking (in writing) to contribute fully and responsibly for the remainder of the project.

- After such a warning the tutor will keep in close touch with the group to monitor the situation.

- If, after the issuing of such a warning, the individual concerned has not responded to the warning and the problems continue, the tutor will formally advise the student concerned that they will be penalised and that, in their case, marks will be deducted from the overall mark awarded to the group. The tutor will have discretion to decide on the level of the penalty, but it should not normally exceed three categories on the 100-point categorical marking scale. If however it is absolutely clear that the student has made no contribution at all then a mark of 0 may be given for the group work component.

- This will be recorded by the tutor on the student’s personal file.
**Personal Development Planning.**

**What is it?**

Personal development planning (PDP) is the process of reflecting on your work and ideas in relation to your personal and academic development. It involves you reviewing your own work, abilities, experiences, qualities and skills – your strengths and your weaknesses. This self-review then guides a plan for further study, work and life decisions, allowing you to more effectively communicate ideas about your work, course and future career plans. It will help you get more out of your course by taking responsibility for your own direction.

**Opportunities for reflection**

There are many structured opportunities for reflection built into the course. Group tutorials, design reviews and portfolio reviews all provide an opportunity to discuss your work and critically evaluate other students’ work. Lectures and tutorials with staff and visiting practitioners allow you to think about your own work in relation to architectural practice. The whole school event and projects with other years allow you to discuss work and ideas with new people with different experiences. All of these opportunities support you in reviewing and planning your own direction, allowing you to think about your work in new ways.

**Recording reflections**

You can record your reflections during the year in many different ways, for example:

- **Sketch journal** - a versatile place to record ideas at any time.
- **Design reviews** - these will usually involve a review sheet, which allows you to write your own reflections next to other people’s feedback.
- After each studio project/after a series of lectures - you might make your own notes about what you got out of it, where your strengths and weaknesses were, and anything that you want to do or change as a result of what you’ve learned.
General Assessment.

Marking scale

In assessing work, members of staff will assign marks on a 100-point scale in line with the University policy on a unified marking scheme, where 100 is the highest grade awarded and 0 is the lowest grade awarded. For the MArch in Architecture a mark of 50 represents the lowest pass.

A pass mark of 50 recognises that a core competency of the course have been achieved and that the work meets the appropriate ARB and RIBA criteria for that particular module.

<table>
<thead>
<tr>
<th>Mark</th>
<th>Standard</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>50 – 100</td>
<td>Work of a pass standard</td>
<td>Students who obtain an overall module grade of between 50 and 100 will be awarded the credits associated with that module.</td>
</tr>
<tr>
<td>0 - 49</td>
<td>Work in respect of which the student fails</td>
<td>Students who obtain an overall module grade of between 0 and 49 will NOT be awarded the credits associated with that module.</td>
</tr>
</tbody>
</table>

Project based courses

Because of the cumulative nature of design, the final examination for all project work is in the final weeks of the second semester. The internal examiners will be looking at the portfolio as a whole, as well as associated materials. You will be given a provisional grade and feedback at the cross studio design reviews for Semester 1. You are encouraged to treat your portfolio submission as a body of work. In the presentation of your portfolio for assessment it is, therefore, important that the process by which you have arrived at the end result is clearly shown, and that the portfolio is self-explanatory.

Assessment of coursework

As coursework, unlike examinations, is not invigilated, the University lays down rules so that everyone is clear about what is acceptable practice. These rules are set out formally in the University Calendar. Among other things, they require you to abide by the rules laid down by the School of Architecture.
Distinctions and commendations

The MArch in Architecture can be awarded with Distinction. To be eligible for consideration for a distinction, a student must gain an overall weighted mean mark of 70% or more. In the calculation of the overall weighted mean, fifth and sixth year work is weighted at a ratio of 1 - 3. Examiners will be looking for an exceptional overall performance in the MArch.

Work for individual modules can also be commended. Normally this will require a grade of 75. The award of MArch may therefore be given with commendation in one or more of the following: Design, Design Report, Technology, Architectural Management, Dissertation.

Explanation of marking scale terms

Grades are intended for guidance to students about their general progress. Students will be given feedback grades as soon as possible after completing work. Grades cover a range of marks.

Marks are the fixed points for marking on the 100 point scale.

Qualities are for general guidance to staff and students. Staff should elaborate these where necessary for individual projects. Required aspects will be those specified in the objectives published for each project.
Marking Scale.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Mark</th>
<th>Qualities</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>90+</td>
<td>Exceptional work for this level of study. Intellectually stimulating; A high level of originality and innovation achieved</td>
</tr>
<tr>
<td>A</td>
<td>85</td>
<td>Excellent in most required aspects of work, all aspects of work given attention or acknowledgement, no significant omissions or flaws; well-worked out in detail. Critical intellectual agenda established; researched with rigour.</td>
</tr>
<tr>
<td>A</td>
<td>82</td>
<td>Excellent in most required aspects of work, all aspects of work given attention or acknowledgement, no significant omissions or flaws; well-worked out in detail. Critical intellectual agenda established; researched with rigour.</td>
</tr>
<tr>
<td>A</td>
<td>78</td>
<td>Excellent in most required aspects of work, all aspects of work given attention or acknowledgement, no significant omissions or flaws; well-worked out in detail. Critical intellectual agenda established; researched with rigour.</td>
</tr>
<tr>
<td>A</td>
<td>75</td>
<td>Excellent in most required aspects of work, all aspects of work given attention or acknowledgement, no significant omissions or flaws; well-worked out in detail. Critical intellectual agenda established; researched with rigour.</td>
</tr>
<tr>
<td>A</td>
<td>72</td>
<td>Excellent in most required aspects of work, all aspects of work given attention or acknowledgement, no significant omissions or flaws; well-worked out in detail. Critical intellectual agenda established; researched with rigour.</td>
</tr>
<tr>
<td>B</td>
<td>68</td>
<td>Very Good or Good in most required aspects of work, and at least competent in all required aspects of work; few or no significant omissions or flaws; well worked-out in detail. Intellectual agenda established; researched with rigour.</td>
</tr>
<tr>
<td>B</td>
<td>65</td>
<td>Good</td>
</tr>
<tr>
<td>B</td>
<td>62</td>
<td>Good</td>
</tr>
<tr>
<td>C</td>
<td>58</td>
<td>Satisfactory overall standard in most required aspects of work; generally competent. May show some uneven weaknesses and strengths, within work that shows signs of attention to detail. Intellectual agenda established and explored in parts.</td>
</tr>
<tr>
<td>C</td>
<td>55</td>
<td>Satisfactory overall standard in most required aspects of work; generally competent. May show some uneven weaknesses and strengths, within work that shows signs of attention to detail. Intellectual agenda established and explored in parts.</td>
</tr>
<tr>
<td>C</td>
<td>52</td>
<td>Satisfactory overall standard in most required aspects of work; generally competent. May show some uneven weaknesses and strengths, within work that shows signs of attention to detail. Intellectual agenda established and explored in parts.</td>
</tr>
<tr>
<td>C</td>
<td>50</td>
<td>Pass</td>
</tr>
<tr>
<td>D</td>
<td>45</td>
<td>Unsatisfactory work, serious omissions or flaws; little sign of understanding or little sign of application; inadequate attention to detail; intellectual agenda absent or undeveloped;</td>
</tr>
<tr>
<td>D</td>
<td>42</td>
<td>Unsatisfactory work, serious omissions or flaws; little sign of understanding or little sign of application; inadequate attention to detail; intellectual agenda absent or undeveloped;</td>
</tr>
<tr>
<td>D</td>
<td>40</td>
<td>Unsatisfactory work, serious omissions or flaws; little sign of understanding or little sign of application; inadequate attention to detail; intellectual agenda absent or undeveloped;</td>
</tr>
<tr>
<td>D</td>
<td>35</td>
<td>Unsatisfactory work, serious omissions or flaws; little sign of understanding or little sign of application; inadequate attention to detail; intellectual agenda absent or undeveloped;</td>
</tr>
<tr>
<td>D</td>
<td>30</td>
<td>Totally unsatisfactory work, showing serious misunderstanding of subject or assignment; inadequate submission in almost all aspects of work.</td>
</tr>
<tr>
<td>U</td>
<td>NC</td>
<td>No submission (Non completion)</td>
</tr>
</tbody>
</table>

Grades are intended for guidance to students about their general progress.

D minus (D- 45) indicates work that fails. Grade D at preliminary marking indicates work that is failing or in danger of failing.

Marks: These are the fixed points for marking on the 100 point scale

Qualities are for general guidance to staff and students. Staff should elaborate these where necessary for individual assignments. Required aspects will be those specified in the objectives published for each component, assignment, module or course.

See Feedback section of handbook.

A Mark of 50 (Pass) represents work that meets the RIBA criteria
Preparing Assessments.

Word count and penalties

The word count of an assessment is the number of words you use to complete that assessment. Unless you are specifically told otherwise, your word count should include footnotes, but exclude title, abstract, bibliography and appendices.

Module target word count

A target word count will be clearly stated in the relevant module outline. You are required to complete your work in less than 5% above or below this target word count.

Dissertation word count range

The assessment instructions for your dissertation will clearly state a word count range, and your word count must fall within this range.

You must include the word count at the end of your submitted work. Penalties for non-compliance will be applied as in the table below.

The word count for your dissertation module of your postgraduate degree can be found by using the programme regulations finder www.sheffield.ac.uk/programmeregulationsfinder

<table>
<thead>
<tr>
<th>Your word count</th>
<th>Penalty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Within the stated range</td>
<td>None</td>
</tr>
<tr>
<td>Any amount above or below the stated range</td>
<td>3 marks</td>
</tr>
<tr>
<td>Failure to state word count</td>
<td>3 marks</td>
</tr>
</tbody>
</table>

Anonymous marking

Anonymous marking is the University system whereby the work you submit for any assessment is marked without the marker knowing your identity.

The University of Sheffield uses anonymous marking, where appropriate, for all pieces of assessed work.

It is recognised that anonymous marking cannot take place under certain circumstances, for example, where the nature of the work involves contact between the student and the examiner as part of the assessment or when an examiner’s familiarity with the content of the work (usually a specific topic identified by an individual student or group) makes anonymity difficult.

Consequently, a policy of anonymous marking will be employed for the assessment of all pieces of work, with the exception of dissertations, presentations, projects and portfolios.

You should therefore ensure that you only put your registration number (as shown on your UCard) and not your name on the coursework itself. If you are submitting via electronic submission, you may be required to enter your name as part of the filename, but this will not be made available to the marker. For assessed essays that require you to physically submit your work, you will be given access to your own unique barcoded front sheets which will only show your registration number.

The University of Sheffield
Late submission

Late submission refers to any piece of work you submit for an assessment after the deadline (as stated in the module outline) has passed. Late submission will result in a deduction of 5% of the total mark awarded for each working day after the submission date. A working day includes working days within standard vacation times. For example, if a submission date falls on the last day before the start of the Easter vacation, penalties would start to be applied from the following working day and not from the first day following the vacation.

If you submit your work more than 5 days late, your work will not be marked and it will be given a module outcome of NC (not completed).

If you submit a piece of work late for a resit, the penalty will be applied first, then, this mark will be capped at 40 in line with the General Regulations on resits.

See the table below for examples.

For information on late submissions, please visit:

www.sheffield.ac.uk/ssid/exams/policies

<table>
<thead>
<tr>
<th>Number of days late</th>
<th>Penalty (Mark reduced by 5% for each working day work is late)</th>
<th>Calculation (Multiply the original mark by)</th>
<th>Mark awarded when reduced by 5% per late day*</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Example A Original = 60</td>
<td>Example B Original = 50</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>5%</td>
<td>0.95</td>
<td>57</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>47.5</td>
</tr>
<tr>
<td>2</td>
<td>10%</td>
<td>0.90</td>
<td>54</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>45</td>
</tr>
<tr>
<td>3</td>
<td>15%</td>
<td>0.85</td>
<td>51</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>42.5</td>
</tr>
<tr>
<td>4</td>
<td>20%</td>
<td>0.80</td>
<td>48</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>40</td>
</tr>
<tr>
<td>5</td>
<td>25%</td>
<td>0.75</td>
<td>45</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>37.5</td>
</tr>
<tr>
<td>6 or more</td>
<td>Grade of zero</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

* standard mathematical rounding rules should be applied and marks should be rounded up.
Submitting and Taking Assessments.

Electronic submission (Turnitin)
For online coursework submission, the School may use a facility called Turnitin. For information and support regarding Turnitin please visit:
www.sheffield.ac.uk/cics/turnitin

Physical submission
Occasionally you will be instructed to submit assessed work physically by taking it in person to the School reception. Note that the appropriate submission method for an assessment is always stated in the relevant module outline.

Examinations
Invigilated examinations are organised by the University’s Examinations Office and the regulations governing examinations can be found at www.sheffield.ac.uk/ssid/exams. The regulations give essential information on all aspects of examinations including your responsibilities with regard to the following:

- Checking the draft examination timetable for clashes
- Examinations on days of religious observance
- Special arrangements for students who are disadvantaged by normal examination conditions
- Illness before or during examinations
- Use of calculators in examinations
- Use of unfair means in any form of assessment

Students should also inform their department office if they are disadvantaged by normal examination conditions in order to ensure that suitable arrangements are made for class tests and any other departmentally invigilated assessment. If for any reason you miss an examination, inform the departmental office immediately, and if at all possible do this before the missed exam finishes. Alternative arrangements can then be considered. However, if no action is taken until after the end of the exam then you will normally be deemed to have failed. No special papers can be set or other allowance made in these situations unless there are significant extenuating circumstances. If you think such circumstances apply in your case you should speak to your Personal Tutor.

Computer generated work
With increasing amount of work being generated on computer, the School has agreed the following guidelines for the submission of such work.

- You must ensure that your work is backed up on a regular basis. Extensions on the grounds of lost data or crashed computer will only be granted in cases where the loss of data was unavoidable and where the reasons for this are independently verified. Please get into a routine of backing up your work on a daily basis to ensure that you always have recent copies of your work in a safe place.

- It is your responsibility to ensure that you leave enough time for the printing of computer generated work, and ensure that the relevant plotter/printer will output your work. Except when School plotters or printers break down, extensions on the grounds of printer queues being too long, the plotter did not take my file etc will not be granted.

- If you plan to submit some of your work on disk (i.e. to show an animation), it is your responsibility to ensure that the examiners can access the file and read it. You must
therefore make sure that your software is compatible with the departmental hardware and software, and also arrange for the necessary output devices (computer, screen/projector, mouse, keyboard etc) to be in the examination room. You should always trial run any display and leave clear operating instructions. Do not assume that your examiners will know how to use your operating system or software.

- You must always submit enough printed work for the examiners to be able to understand the essential elements of your scheme. Solely virtual submissions may not be sufficient (unless specifically stated). If in doubt as to what will be required, ask your Tutor.

**Other materials**

Students should retain all drawings, including work submitted for interim reviews and sketch books, as this material will be required for examination at the end of the year. A photographic record should be made of all models at the end of each project, in case these are damaged or lost during the year.

**Individual work**

All work submitted for marking must be totally the student’s individual work, unless a project is specifically a group activity. In a group project it is normally necessary for the tutor to be able to assess the contributions made by each individual member.

**Digital archive**

All work in the School is to be archived digitally. Students will be required to produce a copy digitally of their work in PDF format for the school archive. Students should bear this in mind when they hand-in formal submissions. This will include live projects, design projects, sixth year design, technology and management reports and dissertations. Selected fifth year work will also be required. Acrobat professional with a distiller or PDF writer will be available on university computers.

**Ownership of submitted work**

All work that is submitted to the University for assessment, remains the property of the University. Wherever possible, material is returned to students especially when this might be useful for purposes such as job interviews. The School is required, however, to retain a range of work from all years for professional accreditation and exhibition. You should not publish or exhibit your work without the permission from your course leader.

The School of Architecture reserves the right to record and publish student design work and dissertation work for the purposes of academic activity and for marketing of the School. The School will make reasonable efforts to accurately attribute student work that is published.
Feedback and Results.

Feedback refers to any guidance, criticism or advice given to you by a member of staff, whether it is for assessed work or any other participation that is required for you to complete your postgraduate degree course.

Feedback on assessment

Typically, you will receive feedback for assessed work in a standard format. After your work has been marked a coursework report form will be returned to you.

The coursework report form details the unconfirmed mark awarded for the coursework, together with informative narrative feedback on content, presentation and style. This is designed to help you to improve your performance in subsequent assignments. Should you wish to receive further feedback, you should request a personal tutorial with the lecturer who assessed the coursework.

The mark on the coursework report form is classed as “unconfirmed” as it has subsequently to be approved by both the department’s internal and external examination boards and then by the relevant Faculty board.

If you have been awarded a fail grade, you must see the lecturer concerned as soon as possible to discuss your work.

Feedback on studio work

Feedback takes a number of different forms throughout studio projects. You will receive verbal feedback during the course of tutorials, written feedback at interim and final reviews and verbal and written feedback at Portfolio reviews. Feedback is intended to assist you in your progression through your project work, not to substitute or predict marking.

At the end of the first semester, you will present at cross studio design reviews. This does not constitute a formal assessment, but is in order to give feedback to each student in the form of a provisional indicator, normally a letter grade. This will give an indication of your progress to date, but does not represent a final mark. It is also possible for you to add supplementary work to the portfolio in the course of the year, though architectural merit and quantity of work are not equitable, so additional work will not automatically mean that the project is improved.

You should take seriously any indication that your work is in danger of failing or borderline. You should also be aware that sometimes supportive feedback is given in order to motivate you or help you; you should not take this necessarily to mean that you will be awarded a good grade. As noted marks can sometimes go down from these provisional feedback grades, and students cannot appeal on the grounds of discrepancy between provisional feedback and final grade.

Reviews

Design reviews do not always form part of the assessment process but they are useful in other ways too:

- They open up your project work to broader feedback.
- They give you a chance to practice your presentation skills.
- They give you deadlines to work to, maintaining momentum and encouraging you to finish work through the year.
- They give you a chance to stand back and see how well your work communicates your intentions.
- It’s important that you participate in other students’ reviews, you will learn as much from these as from your own.
Resubmitted Work.

Please note that if you fail a module, then you can only be awarded a bare pass (50 on the 100 point scale) for the resubmitted work. However, if you fail just one component of a module, you will only be required to resubmit for that component. You can only be awarded a bare pass for that resubmission, but the overall mark for the module will be a weighted mean of that bare pass and the mark(s) for the passed component(s).

Resubmission procedures

If you need to resubmit work, then this is normally done over the summer vacation, with a hand-in date in the middle of August. You will be contacted with an outline of the submission requirements. If you have any doubts as to what is required, you should contact the module coordinator or component tutor. This is particularly the case with studio work, in which it is likely that you will need advice as to what to do. You should seek this advice before the end of the semester. Tutors may be prepared to give informal tutorials outside semester dates, but this is not an absolute entitlement, and any advice is given without prejudice.

Academic appeals procedure

In very exceptional cases, there is an established process for students to appeal against their results. Any appeal must be made within 15 working days of the publication of the exam results. The student must be able to show that either there has been a procedural error or that there is new evidence concerning mitigating circumstances that was not made available to the examiners and which could not have been produced at an earlier stage.

Guidance on appealing and filling out the academic appeals form can be found at: www.sheffield.ac.uk/ssid/procedures/grid_academic

If you are in need of advice, support and representation for your case, The Student Advice Centre can provide just that. For opening times and contact details, please visit: su.sheffield.ac.uk/student-advice-centre
Information for Disabled or Dyslexic Students.

If you have a disability, medical condition, or specific learning difficulty, we seek to ensure that your chances of academic success are not reduced because of it. We strongly encourage you to contact the Disability and Dyslexia Support Service (DDSS).

The DDSS is a confidential and friendly service which offers a range of support, including:

- Liaising with academic staff and central services about disabled students’ support needs.
- Helping students to apply for Disabled Students’ Allowances.
- Organising support workers, such as note takers, readers, library support, scribes, interpreters.
- Advising on specialist equipment and technology.
- Referring dyslexic students for study skills support, at the English Language Teaching Centre.
- Referring students who think that they might be dyslexic for diagnostic assessments with an Educational Psychologist.
- Putting students in contact with local and national external agencies who offer support and advice to disabled people on specific issues.
- Formalising alternative arrangements for examinations and assessments, such as extra time in examinations; reasonable adjustments to assessment tasks; or alternative assessment formats.

If you are likely to need alternative exam arrangements and do not yet have these in place, we can liaise with the exams team on your behalf. We do need time to organise this and you would normally need to contact the DDSS by 4 November. The earlier you contact DDSS the more likely it is that we can put arrangements in place for the January exams. See www.sheffield.ac.uk/ssid/disability for more information.

The School’s Dyslexia and Disability Support Tutor is Leo Care.

email: l.care@sheffield.ac.uk
Student Engagement and Representation.

There are many opportunities for you to get involved with the University, whether it’s having your say or representing your fellow students.

Being a student representative is rewarding work and can help you develop confidence, communication and leadership. It can also give you a greater understanding of how the University works as well as enabling you to play a role in the decision making of your department and/or faculty.

For further information on student representation see su.sheffield.ac.uk/make-a-change/represent-students

In the department

The School has a student-staff committee which is made up of student representatives and a number of academic staff. Getting involved means you will be able to take part in discussions and decision making about a range of issues including:

- student feedback on teaching
- changes to courses
- departmental/school services (e.g. hand-in arrangements, office opening times, study facilities, availability of personal tutors)
- communication with students

Ian Hicklin, is the Chair of the staff-student committee. For information on membership contact Leo Care, l.care@sheffield.ac.uk.

The student staff committee meets at least once a semester, and has student representation from each year of MArch and from the Dual MArch/TRP course. Each year group elects two members to sit on the committee. Since 2013 the MArch and MArch/TRP course reps have joined up with the taught masters course representatives to form the MArch/PGT student/staff committee.

In your faculty

All Faculties have a Learning and Teaching Committee which has a small number of places for student representatives. In addition to this, some Faculties have other committees on which students are represented. The Faculty Learning and Teaching Committee is made up of academic staff from all departments and discusses a range of issues relating to learning and teaching e.g. new University policies, changes to university regulations, new programme proposals, annual departmental reviews of Learning and Teaching. Being a student representative on a Faculty Committee is your chance to put forward the student view on issues relating to learning and teaching and this is always valued by committee members.

Faculties also have student committees which provide opportunities for students to put forward and discuss their views on issues at a faculty level.

Institution-wide opportunities

SALT (Student Ambassadors for Learning and Teaching)

The Student Ambassadors for Learning & Teaching (SALT) scheme is a University-wide network of students working on learning and teaching projects. The Ambassadors influence, improve and develop how students learn and how they are taught at the departmental, faculty and University level.

www.sheffield.ac.uk/als/students/salt

The University of Sheffield
Student panel members for Periodic Review

The University reviews the learning and teaching in each department every 5-6 years. This activity is called Periodic Review. The Review is carried out by a panel made up of academic members of staff from other universities, academic member of staff from the University of Sheffield and students. Students act as full panel members and are paid for the work that they do. For further details see: www.sheffield.ac.uk/lets/pp/qa/periodicreview/aims

The Sheffield Graduate

The Sheffield Graduate programme recognises your individual extra-curricular achievements in local, national and international activities. Those who gain the Sheffield Graduate Award are highly sought after by employers because of their breadth of skills, leadership abilities and commitment to personal development.

The award is open to postgraduate taught students. As postgraduate taught students only attend the university for a limited time, it is advisable to register your interest as soon as you can so you have time to complete your award.

To register your interest and for further information on the activities involved, please visit: www.sheffield.ac.uk/thesheffieldgraduateaward

Union links

Alongside this there are even more opportunities to represent yourself and your peers through the Students’ Union.

The two primary ways are either through running as a Student Union Councillor, who serves as a link between the Union and departments, offering another voice for students to use. The other way you can get involved through the Union is through running for a position of Student Union Officer – with 8 places available; these positions are voted for by your fellow students.

For more information you can visit: su.sheffield.ac.uk

SUAS

SUAS is one of the best architectural student societies in the country. Join it, participate in it, enjoy it. In particular, students are strongly encouraged to go to the excellent lecture series organised by SUAS. These evenings are seen by all of us as an integral part of the experience of an architectural education at Sheffield.

Your feedback on the course

You will be asked to complete a questionnaire about each module that you take as well as each year of your course as a whole. Your feedback and comments are very important to the department as they let us know what is going well in each module/course and if there are things that should be changed. In this way we can ensure that we continue to offer a high quality course. We will inform you of how the department plans to address any issues that are raised through these questionnaires.
Welfare and Careers.

University Health Service

The University Health Service (UHS) is a National Health Service GP practice, specifically for students and their families.

If you need medical help or treatment, you might be able to quickly access this from a pharmacy/chemist or you might need to talk to someone at UHS. You can check out the options here:

sheffielduniversityhealth.webgp.com/

To help you choose the right NHS service if you become ill or injured, you can refer to the ‘which service is best for me?’ guide (also available to download from the UHS home page). www.sheffield.ac.uk/polopoly_fs/1.402080!/file/WhichServiceisBestforMe.pdf

UHS is at 53 Gell Street, Sheffield S3 7QP (on the corner with Glossop Road). You can telephone 0114 222 2100 for an appointment or to speak to a medical professional if you are registered with UHS.

Doctors are not permitted to share information with family, friends or your department without your consent. They use a separate record system to the rest of the University which we cannot access.

Note that this is not a private clinic; it is part of the NHS. You cannot expect an instant appointment but a large number of appointments are kept for booking on the day for those who call or book online at the appropriate times and for emergencies.

More details can be found at:

www.sheffield.ac.uk/ssid/contacts/uhs

Counselling

The University Counselling Service provides a free, confidential service to enhance and develop the student’s ability to recognise and strengthen their inner resources. They are based at 36 Wilkinson Street S10 2GB.

Telephone: 0114 222 4134
Email: ucs@sheffield.ac.uk

They have online information and self-help material that can accessed before or instead of attending an appointment.

UCS provides a streamlined online registration process. This process takes less than 2 minutes and students will then be offered a 30 minute triage appointment with a qualified Counsellor/psychotherapist (usually within 10 working days).

Most students require no more than a 30 minute session and self-help material. Other options may include:

Student Self-Help Group.
Stress and Relaxation Workshops.
Workshops on a particular theme e.g. managing anxiety, depression, grief and loss etc.
Ongoing Therapy group.
Confidence building group or groups for depression.
One-to-one sessions.
Support package for more complex cases.

For further information, a list of useful contact telephone numbers, online information leaflets and self-help guides see

www.sheffield.ac.uk/ssid/counselling
Careers

The University Careers Service helps you with developing your employability, gaining work experience, making career choices, and finding jobs.

We do this through comprehensive information on all your career and study options, advice on the careers open to you after your studies, and expert help with making applications. We organise events where you can meet employers and we advertise hundreds of part-time jobs, internships and graduate jobs every month.

Help available provided by the Careers Service includes:

• A comprehensive website with a full range of careers information and advice. [www.sheffield.ac.uk/careers/postgraduates](http://www.sheffield.ac.uk/careers/postgraduates)

• Individual guidance interviews to discuss personal career plans.

• Career Connect - the latest graduate jobs, available online.

• Our Student Jobshop in the Students’ Union - help with finding part-time jobs, vacation work and placements.

• A specialist placements team, helping you to find relevant work experience, including year-long placements you can include as part of your degree.

• Careers with my degree’ – information and ideas for students in every academic department.

• Careers events, including recruitment fairs and opportunities to meet employers, advertised in our ‘What’s On Weekly’ email sent to all students. See [www.sheffield.ac.uk/careers/students/events](http://www.sheffield.ac.uk/careers/students/events)

For those wishing to explore opportunities in another country there’s also ‘myInternational Career’ via the Careers Service website. [www.careers.dept.shef.ac.uk/infotree/EmploymentOverseas.php](http://www.careers.dept.shef.ac.uk/infotree/EmploymentOverseas.php)

The Careers Service also runs The Sheffield Graduate Award, which recognises your achievements both within and outside the University. Highly regarded by employers, The Sheffield Graduate Award is a great way to prove that you are a distinctive Sheffield graduate.

Guidance on employment hours

The University has adopted a policy of advising full-time students that they should not undertake paid employment in excess of 16 hours per week, alongside their studies during term time.

References

Your Personal Tutor is the person who should be named as your academic referee. It is therefore in your interests to get to know him or her. The better your tutor knows you, the better equipped they will be to give you a meaningful reference when the time comes.

The following points are suggested as good manners and good practice when asking members of staff (or indeed, anyone) for references:

• Provide your personal tutor with your current CV.

• Keep your personal tutor well-informed about the jobs that you have applied for (provide a job description if possible).

• Ideally provide a copy of any application to your personal tutor.

• Keep your personal tutor up-to-date with your progress, especially where a job has been offered or accepted.

The University of Sheffield is home to students and staff from more than 125 countries. This diverse learning environment gives you the opportunity to make your study experience more international. This can be done in a number of ways.

In the classroom, you may be with students from different countries. You may, for example, be asked to work on group projects which include a mix of students from the UK and abroad or your class projects may include international comparisons, or you may have an international guest speaker. This can help you think about how your subject or discipline translates to the global context.

You could decide to learn another language or be a language buddy. You might decide to study or work abroad as part of your degree, where you will have the chance to learn new skills, including possibly studying in another language.

There are lots of ways outside the classroom to make your experience more global. You might decide to be a mentor, join social activities such as One World Café or join in the discussions at ‘Culture Compass’. The Students’ Union also provides many international opportunities such as student societies, volunteering, or World Week.

All of these opportunities will help you expand your horizons. Making yourself more culturally capable will also make you more employable across the globe.

Have a look at some of the opportunities on the Experience Sheffield website.

www.sheffield.ac.uk/experience

Academic Advice and Teaching Support.

Academic and transferable skills development

As well as learning about your subject, throughout your degree you will have opportunities to develop academic and transferable skills. These skills are likely to include how to: write academic essays or reports, do presentations, work in teams, plan and manage your time, find, evaluate and accurately cite reference material from diverse sources such as books, journals and the internet, and how to make the best use of IT. They are part of a broader set of skills and attributes that the University would like you to have achieved by the time you graduate. See the Sheffield Graduate below.

www.sheffield.ac.uk/sheffieldgraduate/

As well as being essential to help you do well in your degree and any further study, we know that employers value these skills, so by gaining them you should also be better prepared for employment.

Additional support

301: Student Skills and Development Centre offers a range of services for all students:

• Maths and Statistics Help
• Academic Skills workshops
• Study Skills Sessions
• Specialist Dyslexia / SpLD tutorial Service
• Languages for All programme
• Writing Advisory Service
301: Student Skills and Development Centre

Based at 301 Glossop Road, 301 provides a wide range of resources and training to help you develop your personal and academic skills.

www.sheffield.ac.uk/ssid/301

Among other things it provides:

TASH – The Academic Skills Hub. A web resource which contains pointers to a wide range of material and self-paced tuition material covering a wide range of skills:

• Everyday Skills
• Learning Skills
• Writing Skills
• Communication Skills

www.sheffield.ac.uk/ssid/301/tash

MASH – Maths and Statistics Help. Provides one-to-one support and guidance on mathematics and statistics. There are drop-in sessions for small problems, and bookable sessions when more time is needed.

www.sheffield.ac.uk/mash

Academic Skills Workshops

These are run in 301 and need to be booked but provide more individual help and training in a range of skills.

Writing Advisory Service (WAS)

The WAS offers one-to-one support for those struggling to improve the quality of their written English. The service is for native English speakers as well as for those for whom English is a second language.

www.sheffield.ac.uk/eltc/languagesupport/writingadvisory/index

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PhD Study.

Studying a masters degree could open the doors to further study and a PhD programme. At Sheffield you become part of a community of outstanding researchers. You’ll have access to top facilities and be supervised by world-leading experts in their fields.

Our research is world leading. We work closely with our partners to ensure that the work we do delivers economic and societal benefit to the UK and the wider world.

For more information please visit:

www.sheffield.ac.uk/postgraduate/research

You may wish to discuss PhD opportunities with your personal tutor or a member of academic staff in your department.
The Sheffield Graduate.

You can gain an impressive range of knowledge and skills through your studies and through the additional activities you undertake. We have identified this range of skills and knowledge for you so that you know what you should be aiming to achieve.

The Sheffield Graduate is:

• Knowledgeable in their subject area
• Competent in applying their knowledge and skills
• Information literate
• A skilled and ethical researcher
• A critical, analytical and creative thinker
• An entrepreneurial problem solver
• Someone who sees the big picture and understands the importance of context
• Experienced in working with clients, communicates and partners outside the University
• An active citizen who respects diversity and has the cultural agility to work in multinational settings
• A flexible team worker
• An independent learner
• An efficient planner and time manager
• An accomplished communicator
• Skilled in the use of IT
• Professional and adaptable
• A well rounded individual, reflective, self-aware and self-motivated

The Sheffield Graduate Development Programme

The Sheffield Graduate Development Programme aims to support you in acquiring these skills and attributes. It is a process which helps you to reflect upon your learning, performance and/or achievement both within your academic studies and through extra curricula activities, and to identify what else you need to do to achieve your goals.

Opportunities to develop your skills are provided through course work in, for example, completing assignments, presentations, field trips or group working and in activities such as volunteering, work experience, being a student representative or taking part in clubs or societies.

We strongly advise you to make time to reflect on your progress and identify what else you need to do to achieve your goals. It will make you better equipped to achieve your full potential in your studies whilst also enhancing your employability as you will be better prepared to demonstrate your achievements and skills to potential employers.

Further information is available on [www.sheffield.ac.uk/sheffieldgraduate/](http://www.sheffield.ac.uk/sheffieldgraduate/), including links to resources and further guidance on developing the Sheffield Graduate skills.

Guidance is available to support the process in your department through tutors, peers and support services such as the Careers Service, but the ultimate responsibility for deriving benefit from the process rests with you as a learner in the University.
The Sheffield Graduate Award

The Sheffield Graduate Award is open to all students and has been developed with the purpose of recognising and rewarding your extra curricula activities that help you to gain the Sheffield Skills. The Award is endorsed by a number of employers who recognise that students who have achieved the Award will stand out from the crowd.

By taking part in the Award, you can bring together all your different experiences, for example, volunteering, mentoring, organising clubs and societies, part time work, sporting activities and course representation, which will help employers take note of all your achievements that go beyond the academic. After successful completion of your Award portfolio in your final year, you will receive a certificate upon graduation, and a reference to the Award will be added to your transcript.

Further information and online registration for the Award can be found on:

www.sheffield.ac.uk/thesheffieldgraduateaward
MArch Prizes.

The BDP Live Project Prize

Founded in 2013, this prize was established with the support of BDP, a major international multi-disciplinary practice with an office in Sheffield. The prize recognises the value and innovation of the School of Architecture’s Live Project programme where students work on real projects with real community clients.

Frequency of award: One annually.

Value of prize: £1200 to be shared by the winning group.

Eligible candidates: Any SSoA MArch/PGT student group that has completed a curriculum based Live Project.

Criteria for assessment: Best overall performance in a Live Project.

J K Page Prize in Environmental Science

This prize was established in 1985 by Professor J K Page on the occasion of his retirement from the former Department of Building Science after 24 years as Professor of Building Science. It is intended that the Prize reflects Professor Page’s wide ranging interests on the application of science to the area of the built environment.

Frequency of award: One annually.

Value of prize: £60.

Eligible candidates: Any student on an MArch in Architecture course.

Criteria for assessment: Outstanding work in the area of Environmental Design in relation to Architecture.

Stephen Welsh Prizes in Architecture

These prizes were founded in 1957 from funds subscribed on the occasion of his retirement by former students and friends of the late Professor Stephen Welsh, Head of the former Department of Architecture from 1928 to 1957.

Frequency of award: Two annually.

Value of prizes: Architecture, £200; Draughtsmanship, £200.

Eligible candidates: Architecture: Students taking the Final Examination for either of the Degrees or MArch in Architecture. Draughtsmanship: Students of any year in the School of Architecture.


Special conditions: The Draughtsmanship prize may not be awarded more than twice to the same student.

Dr Brian Wragg Prize in Architectural Draughtsmanship

This prize was established in 1984 from a gift by Dr Wragg on the occasion of his retirement from the former Department of Architecture after 33 years of service. It is intended that the prize reflects Dr Wragg’s interest in the development of architectural drawings. The School of Architecture shall be responsible for the mounting, presentation and framing of the winning submission.

Frequency of award: One annually.

Value of prize: £50.

Eligible candidates: All full-time students following taught courses in the School of Architecture.

Criteria for assessment: Work submitted in the School of Architecture for the sessional
examinations in Architecture and which is considered by the Examiners as being worthy of exhibition either in the School or elsewhere in the University. Such work should comprise freehand drawings or sketches, either coloured or uncoloured.

**Kenneth H Murta Prize in Architecture**
This prize was established through the generosity of the family of Professor Kenneth Murta, a former Head of Department, who taught in the School of Architecture from 1962 to 1991.

Frequency of award: One annually.

Value of prize: £500.

Eligible candidates: Final year MArch students and PGT students in the School of Architecture.

Criteria for assessment: Exceptional design project work.

**Robert Henry Memorial Prize**
Founded in 2016, this prize was established to commemorate the life of Rob Henry, a student of the School of Architecture who died during the first year of his M.Arch course in 2016. This prize is funded by SUAS (Sheffield University Architecture Society) and a 2016 donation from Paul Testa Architecture.

Frequency of award: One annually.

Value of the prize: £50.

Eligible candidates: All students in the School of Architecture including students on dual courses.

Criteria for assessment: Will be awarded for exceptional skill in photography and film.

**Sir H K Stephenson Travelling Studentship in Architecture**
The studentship was founded in 1960 and is to be used for travel and study in Britain and abroad related to the candidate's approved subject for thesis, to be undertaken during the long vacation prior to commencing the final year of study.

Frequency of award: Two annually.

Value of prizes: £300 each.

Eligible candidates: Candidates must have gained admission to the final year of an MArch in Architecture programme.

Criteria for assessment: The subjects of the applications submitted.

**School of Architecture Centenary Prize**
This prize was established in 2008 when the School of Architecture celebrated its Centenary Year.

Value of the prize: £30 book vouchers

Eligible candidates: Students undertaking any programme of study in the School of Architecture

Criteria for assessment: Awarded to students who have been commended for contributing to the School in a significant way.
University Services.

SSiD
The Student Services Information Desk (SSiD) is a central point for general information on many University services providing leaflets, location maps, prospectuses and other useful publications. The services listed below are available from Student Services Information Desk:

Students’ Union, Western Bank, Sheffield, S10 2TG
Telephone: 0114 222 1299.

The opening times are Monday - Friday 9.00 am - 5.00 pm.

- Certifying letters
- Change of status forms
- Change of personal details
- Council tax forms
- Examinations: calculator and dictionary approval
- Examinations: clash and re-sit forms
- Financial help information
- Finance-related enquiries
- Immigration certifying letters
- Module add/drop forms
- Self-certification medical notes
- Student loans and career development loans
- Transcripts
- Union cards

Useful information for students can be found on the SSiD website:
www.sheffield.ac.uk/ssid

Books
Your subject tutors will indicate the relevant books for each module. The University bookshop is Blackwells in Jessop West. Another good bookshop is Waterstones in Orchard Square.

MUSE
MUSE gives easy access to online services provided by the University’s Corporate Information and Computing Services (CiCS) and other departments. Sign in once with your University username and password then click the ‘My services’ menu to access all your online services.

To sign in to access your online services:

1. Go to any standard University of Sheffield web page
2. Click the ‘Log in to MUSE’ link in the top row of links
3. Enter your username and password and click ‘Log in’
4. You will be signed in and redirected to a landing page of information
5. You will notice a new ‘My services’ menu in the top row of links from which you can select and start online services.

As you navigate around the University website the ‘My services’ menu will remain available to you.
The University libraries

There are 4 libraries on campus, providing a range of study spaces. All the information you need to get started with using library and computing services is available at:

www.sheffield.ac.uk/library/services/new

Finding what you need

Go to the My services menu in MUSE, and follow the link to the StarPlus Library Catalogue. This provides access to digital collections (ebooks, ejournals and databases) and information about print collections at all sites.

The StarPlus welcome page has quick links to all the key information you need, including reading lists, subject guides and information skills resources to help you find and evaluate information.

The information skills resource also includes online guides to help you reference information correctly in your course work.

www.librarydevelopment.group.shef.ac.uk/referencing.html

Help and support

Contact the Library by email library@sheffield.ac.uk, telephone 0114 222 7200 or ask for help at the information desk at any Library site.

The Architecture Liaison Librarian

The School librarian is Liam Bullingham. He is able to offer subject-specific guidance.

Contact: l.bullingham@sheffield.ac.uk
Telephone: 0114 2227384 or 27384 (internal)

Important: Please ensure that you do not remove architectural journals, periodicals and magazines from the Library. Anyone found illegally removing material from the Library will be disciplined.

The electronic library

MUSE, the University of Sheffield portal, gives you personalised access to the University’s online resources. From the StarPlus – Library Catalogue tab in MUSE, you can:

- Find and request the books you need via the online catalogue
- Renew your library loans and pay any charges you may have incurred
- See your reading lists
- Access electronic resources, such as ejournals, ebooks, subject databases
- Search Google Scholar
- Use the tutorials in the Information Skills Resource to learn how to search for information effectively, and use references correctly

Computers

All students have access to computing facilities maintained by the University’s Department of Corporate Information and Computing Services (CiCS).

These machines are linked to the University’s network and the internet, and all students can register to use them. Software available on the University’s network includes the Microsoft Office Suite as well as course relevant software. To see our student computer rooms and computer availability, please visit the link below.

www.sheffield.ac.uk/cics/computers
**Printing**

The student printing service is known as the Pre-Pay Printing System or Printing and Copying Management System (PCMS). Students send jobs to a printer and then use print release stations to print their work. You can print to student printers from University computers or from your own laptop or desktop computer at home.

All the information regarding the University printers can be found at:

www.sheffield.ac.uk/cics/printing/student

**MOLE**

My Online Learning Environment (MOLE) hosts a comprehensive suite of tools to facilitate online learning. This includes discussion boards, chat rooms, an assignment drop-off box and quizzing that incorporates five different question types.

To log into MOLE, click ‘My Services’ on the top of the MUSE navigation bar and click ‘MOLE.’

**Student email**

Your student email can be accessed via MUSE. University email is provided via Gmail and assistance on using Gmail can be found at: www.sheffield.ac.uk/cics/email

Please be sure to check your University email account regularly for information about your course, lectures and announcements.

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**Lost property**

The University of Sheffield’s mail room is responsible for property found on campus. For lost property enquiries please contact Rob Walsh on 0114 222 9233 or email lostproperty@sheffield.ac.uk.

Any property found on campus should be taken to the nearest porters lodge.

Customer services at the Edge are responsible for property found on the Endcliffe Village site. Please take any items found to the customer services desk at the Edge.

For lost property enquiries please contact customer services on 0114 222 8800.

**Chaplaincy service**

The Chaplains, Associate Chaplains and Religious Advisers to the University extend a warm welcome to all members of the University. We are committed to providing a high quality pastoral service to staff and students of all faiths and none.

The staff of the chaplaincy service work together in co-operation with Student Services. If you would like to talk to someone at any time, please feel free to contact one of us. We are available to everyone within the University, offering care and support, as well as opportunities for worship, prayer and the exploration of faith and spirituality.

For contact details, information about places of worship and any other information, please visit our website:

www.sheffield.ac.uk/ssd/chaplains
**Sheffield University Nightline**

Nightline is the University of Sheffield’s confidential listening and information telephone service. It is run by trained student volunteers who are there to help you with any problem or concern you may have.

Whether contacting Nightline by phone or email, your identity will remain anonymous.

Nightline can be contacted on 0114 222 8787 for listening, 0114 222 8788 for information, or by emailing nightline@sheffield.ac.uk and we will reply within 48 hours.

To find out more you can go to our website www.sheffield.ac.uk/ssid/contacts/nightline or if you are interested in volunteering please email our administration account on sunl@sheffield.ac.uk

**ELTC**

The English Language Teaching Centre (ELTC) offers a wide range of English language courses and services for University students. If you are looking to improve your English, please visit www.sheffield.ac.uk/eltc

**Accommodation**

Provided you meet certain conditions, all postgraduates at the University of Sheffield are guaranteed a place in University-owned or partnership accommodation during your first year. More details on postgraduate accommodation can be found by visiting www.sheffield.ac.uk/postgraduate/accommodation

**Useful Websites for Students.**

Student Services Information Desk (SSiD) home page
www.sheffield.ac.uk/ssid/

SSiD A-Z guide for students
www.sheffield.ac.uk/ssid/atoz

Things not going right (intended to assist students in identifying sources of help and support within the University)
www.sheffield.ac.uk/ssid/sos

SSiD page relating to examinations
www.sheffield.ac.uk/ssid/exams/

“Check Your University Record” (enables students to access to their own central University record)
www.sheffield.ac.uk/ssid/record/pers_inf

Information for disabled students
www.sheffield.ac.uk/disability/

Online forms available via the SSiD website
www.sheffield.ac.uk/ssid/forms

Financial information for students
www.sheffield.ac.uk/ssid/finance

University Regulations (via the Calendar website)
www.sheffield.ac.uk/calendar/

Extenuating Circumstances Form
www.sheffield.ac.uk/ssid/forms/circs

Religious Observance Form
www.sheffield.ac.uk/ssid/exams/observance
Health and Safety.

Health and Safety issues are very important. Please read the following section carefully and remember we all have a responsibility for our own and other people’s safety.

Professor Fionn Stephenson
(Head of Department)

• Responsible for Health and Safety within the Department.

Departmental Safety Officer: Tariq Zaman

• Ensures Accident books/incident forms are available at two locations.
• Carries out safety checks annually.
• Carries out risk assessment checks when staff/students are in situations where Health and Safety could be compromised.

All members of Staff and All Students

• Follow guidelines included in University Health and Safety Code of Practice.
• Have responsibility for health and safety.

The University has a code of practice for health and safety issues. This can be found here: www.sheffield.ac.uk/safety

Emergency

In an emergency telephone 4444 on a University internal telephone.
Or from a mobile dial: 0114 222 4444
Give details clearly and concisely.

Theft

All instances of theft should be reported in the first instance to the School Facilities Manager, Tariq Zaman, who will then take the matter up with the appropriate authorities.

First aiders

Martin Bradshaw
Roy Childs
Laura Mason

Arts Tower opening hours

Monday to Friday: 8:00am-6:00pm

Out of hours access

Monday to Friday: 6.00pm - 9.00pm.

Working hours for students

The Arts Tower is open on weekdays between 8:00am and 6:00pm.

To comply with statutory safety legislation, it is not possible for students to remain unsupervised in the building outside these hours unless Out of Hours and Fire Training has been passed.

Access to the Arts Tower with the appropriate training is 8:00am-9:00pm weekdays.

Once you have attended and passed the courses you should contact Tariq Zaman and ask him to activate your U-Card.

If you have not attended the courses you cannot work out of hours and security services will escort you from the building.

After-hours working for students with the relevant permissions is normally allowed only in studio spaces and, for research students, in their own rooms. Special permission is required for work in other areas, and individuals will then be issued with keys. Guests without permits are not allowed. All staff and students entering the building at times other than 8:00am to 6:00pm on weekdays must sign the book at the Porters’ Lodge.
This provides a record of building occupants which is used by the Fire Service in the event of an emergency. The book must be signed when continuing to work in the building after 6:00pm. It must be signed again when leaving. On demand of any University staff, students must show their authorisation to work outside normal hours. Students breaking any rules of working may have permission withdrawn. Students present in the building without permission may be subject to University disciplinary procedures.

**Emergency evacuation**

On hearing a continuous fire alarm all staff and students must leave the building immediately by the nearest stairs – do not use the lifts - and then assemble on the Concourse. Do not try to collect any personal belongings.

**Accidents and injuries**

Any accident resulting in injury must be reported to either the School Safety Office or a First Aider. Details of the incident will be forwarded to the Department of Health and Safety by way of the online account report form. First aid boxes are kept in the School Reception and in the Reprographics Unit on floor 15.

Accidents at the Materials Workshop (George Porter) must be reported to the area first aider (Laura Mason). The first aid box is kept in the staff office and is not open access, this allows us to keep a close eye on any incidents that may occur.

**Alcohol and smoking**

Smoking is forbidden in The Arts Tower. Individuals must not bring alcohol into the building or consume it there.

**Electrical appliances**

No electrical appliances may be used unless they have been supplied by the University or authorised. If you wish to use your own electrical equipment you must first have it checked for safety by the appointed technician (Roy Childs, room 15.10).

**Safety in studios**

i) Safe working practice is concerned not only with your own safety but with the welfare of other students, cleaners and technicians.

ii) All waste paper and cardboard etc. suitable for recycling should be placed in the recycling waste bins provided.

iii) Any sharp objects to be disposed of should be placed in the SHARPS bins.

iv) Blades or knives should be protected after use and left in a safe place to avoid accidents.

v) Spray mount should be kept in the allocated areas when not in use and spary paint should not be used in any circumstances in the studios.

vi) All physical models, constructions and prototypes should be designed for disassembly wherever possible, to aid re-use and recycling of as many parts and material as possible. Disassembly after final use is the responsibility of the student(s) producing the models. In addition any large scale pieces should be designed so that they can be moved/transported in smaller pieces or sections to conform with health and safety guidance: [http://www.hse.gov.uk/pubns/indg143.pdf](http://www.hse.gov.uk/pubns/indg143.pdf)

When designing and making physical models, consider the following:

- Transport and mobility - Can models or pieces of models fit through doorways and lifts? How will you transport the model? Can you lift, carry and move the model on your own or will you need help? Will you
need machinery to transport the model?

- Disassembly and recycling - How will the model be disposed of after use? Can it be re-used? Can it be easily dismantled? Do any sharp elements (screws, nails etc.) need to be put in sharps bins? Do any sharp edges or sharp protruding parts need to be removed separately and disposed of accordingly? Are there current recycling streams for the materials that you are using?

- If in doubt about the above issues it may be appropriate to carry out a risk assessment for the making, transportation, disassembly of the models. If in doubt about any of the above, please seek help from the technicians or studio tutors.

**Risk assessment**

If you intend to do anything which involves a risk to your safety or that of others, you must first carry out a risk assessment. Examples may be the mounting of an exhibition installation, or moving a heavy piece of equipment. Risk Assessment forms are available from Tariq Zaman.

These safety guidelines are designed for your safety. If you require further information about the university’s safety procedures you can find it on the Safety Services website: www.sheffield.ac.uk/hs

Telephone - Security Services: 0114 222 4085

The conditions above, which are imposed upon us by General Legislation, the Health and Safety Executive, the University’s insurers, and the Fire Brigade, make it essential that all users of The Arts Tower strictly observe regulations of use. For reasons of both safety and security it is necessary to impose the rules without exception.

**Safety in the Material Workshops**

Health and safety in the workshop is paramount. You need to complete an online induction to access the area. The satisfactory completion of a 90-minute practical session on site is also required to use the machine workshop.

The area operates with a traffic light system:

**Green**: Machinery or equipment can be used unsupervised after training.

**Amber**: Machinery or equipment can be used under workshop staff supervision after training has been provided by a member of workshop staff.

**Red**: Machinery or equipment is for trained workshop staff only. Please ask if you need something completing on these machines.

Certain materials or processes require YOU to complete a risk assessment before being allowed to proceed. A member of the workshop staff will give you a form to complete. It is important that you do this yourself, as you need to understand the process and dangers before you start work.

All rules and regulations are designed to keep staff and students safe. You will be briefed on the main area regulations during the online induction, and in more depth at the machine induction. From time to time staff may need to remind you about a rule, do not worry about this.

If you have forgotten anything, or need a reminder please come and ask as we will always make time to go over the safe use of machinery, equipment and materials.

Whilst at the workshop you must comply with all of our regulations. Workshop staff reserve the right to revoke access privileges for a certain time frame or until retraining has been undertaken.
The content of our courses is reviewed annually to make sure it’s up-to-date and relevant. This is in response to discoveries through our world-leading research; funding changes; professional accreditation requirements; student or employer feedback; outcomes of reviews; and variations in staff or student numbers.

While every effort has been made to ensure the accuracy of the information in this publication, for the reasons detailed above, changes may need to be made to modules, courses, entry requirements and fees between the date of this publication and the start of your course.

This handbook is correct as at the time of publication, but please see www.sheffield.ac.uk/architecture for the most up-to-date information. If there is any inconsistency between this publication and the website, the information on the website should be taken as correct.