MArch Student Handbook. 2018-2019
Welcome.

The Sheffield School of Architecture is an exceptionally dynamic, diverse and international school with a lively and engaged student body. 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. Our community engagement through the Live projects working with real clients is 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 considerable influence on the way we live. In an increasingly uncertain world, we face climate change, globalised consumerism, social fragmentation and poverty. Designers and especially architects nowadays need to be more critical and creative in seeking lasting and sustainable solutions to these increasingly complex societal challenges.

Our students have won numerous awards such as the Regional RIBA awards and the prestigious SPAB Philip Webb Award, 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, while others are pursuing successful international careers in the built environment and the 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, critical practice, inclusive design, 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 vibrant and inspiring School.

I wish you a successful and rewarding experience at SSoA.

Professor Karim Hadjri
Head of School
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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

Key Professional Services Staff

Rebecca Gray  
Learning and Teaching Manager  
Floor 13 Office  
Ext. 20309  
r.gray@sheffield.ac.uk

Andrea Chambers  
Finance Administrator  
Floor 13 Office  
Ext. 20607  
a.chambers@sheffield.ac.uk

Beginning of Year Procedure.

1. Make sure you have registered. Returning students can register online, 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: studentadmin@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 ‘my timetable’ in MUSE and the iSheffield App. Please check these regularly.
Facilities.

Tariq Zaman
Facilities Manager
Departmental Safety Officer
Room 15.04
Ext. 20328
t.zaman@sheffield.ac.uk

Floors of The Arts Tower

Floor 9 - Graduate School
Floor 10-12 - Landscape Studios
Floor 13 - Architecture Reception/Landscape Reception/Professor Offices
Floor 14 - Academic Offices
Floor 15 - PGT Studios/Reprographics Unit/Media Unit/IT Support
Floor 16 - MArch Studios/Exhibition Space
Floor 17 - First and Second Year Studio/ Drawing Studio
Floor 18 - Year 3 Studio
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.

8.30am - 4.30pm, Monday to Friday
12.30pm - 1.30pm, closed for lunch
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
Ext. 20339
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:
- Handtools workshop/fabrication area
- Machine workshop
- Digital workshop (laser cutting and CNC)
- Materials shop
- Studio space (bookable).

The workshop offers a comprehensive range of equipment including 3x laser cutters, CNC router, bandsaw, mitre saw, industrial sanders, pillar drill, vacuum former, sheet bender, and a huge range of hand tools. Staff are always available on site to offer advice, training and assistance. A well-stocked shop sells modelling materials. Toolkits and Cordless drills are available for use outside of the workshop.

The area is open access to all staff and students, providing they have 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, booking details are available on our dedicated area website.

Access is not provided outside of the opening hours below.

Term time:
Mon - Thurs 08:30 - 12:30 & 13:30 - 16:30
Fri 08:30 - 12:30 & 13:30 - 16:00

Rest of the year:
Mon - Fri 09:30 - 12:30 & 13:30 - 15:30

http://ssoa-matwork.blogspot.co.uk/

IT Room: 19.01

Martin Bradshaw
IT Manager
Floor 15
Ext. 20331
m.bradshaw@sheffield.ac.uk

The computer lab is 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/

Please note that the University offers a large number of IT suites across the campus that you can use. Please use the link below for further information.

www.sheffield.ac.uk/cics/students/uni-computers
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'

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/
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)
Email: l.care@sheffield.ac.uk

Exchange Students: Claudia Rojas-Bernal
Email: c.rojas-bernal@sheffield.ac.uk

It is vital to inform your Personal Tutor of any changes in your circumstances, especially if these affect your academic work. Remember, your Personal Tutor is not just there to help resolve issues but to support you in reaching your full potential and making the most out of your experience here so be proactive and make the most of your meetings. Further information on Personal Tutors can be found at

www.sheffield.ac.uk/lets/pp/support/tutors

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 or course director.

The Head of School, Professor Karin Hadjri, 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. Visit the architecture reception on floor 13 to enquire about arranging an appointment.
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
Copyright.

Copyright is a legal right that protects fixed creative works such as books, journals, letters, notes, images, drawings, musical works, films, sound recordings, computer code. In the UK it is governed by the Copyright, Designs and Patents Act 1988. It is one of a suite of intellectual property rights that includes patents, trademarks, designs rights, and confidential information and know-how.

Copyright at Sheffield

University of Sheffield material include but are not limited to: presentations, lecturer notes, recordings of lectures. There is also copyright in other content that you will use during the course of your study, such as academic books and journal articles.

Your responsibilities as a student

Your use of third party copyright material must comply with UK law. Further information about this can be found at: www.sheffield.ac.uk/copyright.

Additionally, your reuse of material should be fair and considerate to creators. There is overlap between complying with copyright, and good academic practices such as referencing and attribution.

Unless permitted to do so, you must not copy and distribute material which you do not own. This includes sharing journal articles, and uploading TUoS material to external websites.

Further resources

Refencing: www.sheffield.ac.uk/library/idlt/referencing

Your rights and responsibilities: www.sheffield.ac.uk/ssid/ourcommitment/rights

Student Intellectual Property.

The University is keen to promote, support and celebrate student ideas and in 2011/12 moved to a position where students would normally own the intellectual property created by them during their programme of study. Certain modules are exempt from this policy such as modules in which the intellectual property is generated as a result of collaborative work, for example with other students or with members of staff (or where the work being undertaken derives from the Intellectual property of staff). The exempt modules at SSoA are listed below. If you are unsure about this speak to your specific module leader:

ARC125, ARC126, ARC136, ARC155, ARC175, ARC225, ARC226, ARC237, ARC238, ARC322, ARC325, ARC326, ARC337, ARC356, ARC550, ARC551, ARC552, ARC560, ARC561, ARC562, ARC6814, ARC6815, ARC6816, ARC6817, ARC6978, ARC6981, ARC6982, ARC6983, ARC6984, ARC6985
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

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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<tbody>
<tr>
<td>ARC550 Design 1</td>
<td>15</td>
</tr>
<tr>
<td>ARC551 Design 2</td>
<td>30</td>
</tr>
<tr>
<td>ARC552 Live Project 1</td>
<td>15</td>
</tr>
<tr>
<td>ARC553 Theory and Research</td>
<td>10</td>
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<tr>
<td>ARC554 Environment and Technology 1</td>
<td>10</td>
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<tr>
<td>ARC555 Management and Practice 1</td>
<td>10</td>
</tr>
<tr>
<td>ARC556 Dissertation 1</td>
<td>15</td>
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</tbody>
</table>

• 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

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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<tbody>
<tr>
<td>ARC560 Design 3</td>
<td>15</td>
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<tr>
<td>ARC561 Design 4</td>
<td>30</td>
</tr>
<tr>
<td>ARC562 Live Project 2</td>
<td>15</td>
</tr>
<tr>
<td>ARC583 Design Manifesto</td>
<td>15</td>
</tr>
<tr>
<td>ARC584 Environment and Technology 2</td>
<td>15</td>
</tr>
<tr>
<td>ARC585 Management and Practice 2</td>
<td>15</td>
</tr>
<tr>
<td>ARC566 Dissertation 2</td>
<td>15</td>
</tr>
</tbody>
</table>
**MArch in Architecture and Landscape Architecture**

This innovative course launched in Autumn 2014 to provide an integrated learning opportunity in the fields of both Architecture and Landscape Architecture. It 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 is validated by the RIBA, ARB and LI.

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**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 Landscape Professional Practice, 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

**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, 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.
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 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 Y5 the emphasis is upon the development of design enquiry and research 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 Emma Cheatle

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:
- 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 Carolyn Butterworth**

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 Landscape Professional Practice**
**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 Professor Eckart Lange

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 Ian Hicklin/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

A critical investigation of construction, environmental design and broader technology issues and their integration within architectural design. The module is delivered through detailed tutorial input in relation to the development of technology within your thesis project.

There are two main assessed components:

- Technology components of the combined thesis reports
- Drawn sheets showing the detailed integration of technology into the developed thesis design 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 a 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.

ARC696 Dissertation 2  
Co-ordinated by Carolyn Butterworth

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 Eckart Lange/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 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.

ARC571 Reflections on Architectural Education
(Sem 1)
Daniel Jary

ARC 681 Parametric Architectural Geometry
(Sem 1)
Dr Tsung-Hsien Wang

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

ARC6821 Materials for Low Impact Buildings: Theory
(Sem 1)
Professor Fionn Stevenson

ARC6840 Renewable Energy
(Sem 2)
Dr Sally Shahzad

ARC6874 Conservation and Regeneration Principles and Approaches
(Sem 2)
Dr Magda Sibley

ARC693 Participation in Architecture and Urban Design
(Sem 1)
Leo Care

ARC6977 Spatial Practice & Development
(Sem 2)
Dr Beatrice De Carli

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

ARC 6975 Trajectories on Urban Design Practice
(Sem 2)
Dr Claudia Bernal

ARC 6741 Critical Spatial Theory
(Sem 1)
Dr Emma Cheatle

ARC 6742 Politics of Architecture and Urban Design
(Sem 2)
Dr Krzysztof Nawratek

ARC 6771 Future Climates
(Sem 2)
Professor Renata Tyszczuk

ARC 6780 Building Environmental Simulation
(Sem 1)
Aidan Hoggard
Live Projects 2018.

01 The Ingle Way

Client: 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. Brendan Ingle passed away earlier this year and the Ingle Way will help to provide a positive legacy of his values and aspirations. Artist Gordon Young who has worked with the Foundation before has already designed ‘The Square Ring’ which will be incorporated into the Ingle Way.

The Gym is located next to the Wincobank Community Centre in Wincobank North East Sheffield. The Meadowhall shopping centre is a short walk away from this area. However people have to currently navigate not only Tyler St, which is a very busy alternative, route for both the M1 and the shopping centre but also an undulating and often unmaintained pedestrian landscape.

Initial client aspirations include improving the route between Wincobank, Meadowhall and the surrounding area with a view to creating a sensory and interactive route for all ages and demographics, explore how access, signage and route finding can be improved for all users, develop ideas for external spaces around gym and how these can connect to the wider context. Ideally the project should reveal hidden opportunities for forgotten external spaces in the area and how these can promote well being and a more inviting safer environment and explore how the active footfall to Meadowhall can be encouraged to venture further around Meadowhall and beyond into Wincobank.

This Live project builds upon and develops relationships fostered in the Wincobank area of Sheffield through previous Live Projects: Vision for Wincobank in 2012, Wincobank Heritage Learning Centre in 2013 and The Ingle Gym 2016. There is also potential for input from University communications and Media outlets who would could film and publicise the process and outcomes as developed by the group.

Keywords: fitness and wellbeing, art, landscape, connectivity

Type of Project: strategic and detailed design, future vision

02 A New Home for Paces

Client: Paces
Location: High Green, Sheffield
Mentor: Leo Care

For over 20 years, Paces has been providing specialist education for children and adults with cerebral palsy and other motor disorders. Originally started by parents, Paces now supports over 30 children and their families, as well as a range of adult groups. Paces is renowned for its conductive education programme; a specific pedagogical approach for people with neurological conditions. The Paces centre is based in a former secondary school building, which has been adapted over time, but is no longer fit for purpose. Paces is therefore in the process of developing a strategy for a new facility that will almost double its capacity and incorporate community facilities. There is no specific site or location earmarked currently.

The aim of the project is to form a vision for the new facility - to create one of the leading purpose-built conductive education centres in the country; working hand-in-hand with children, families, staff and wider stakeholders.

Keywords: conductive education, state-of-the-art, community
**03 People's Kitchen**

**Client:** People's Kitchen  
**Location:** Pitsmoor, Sheffield  
**Mentor:** Carolyn Butterworth

People’s Kitchen is a group of residents in Pitsmoor who are hoping to develop a community hub in the stables attached to Abbeyfield House in Abbeyfield Park, Pitsmoor. This new community facility would include a cafe, training kitchen and wood fired oven and an event space.

The group have received a small lottery fund to assess the feasibility of the project and the purpose of the Live Project is to explore design options in collaboration with key stakeholders and local people. People’s Kitchen have been running pop-up cooking events in the Park and they have been a great success. Pitsmoor is one of the most diverse areas of Sheffield and this project hopes to create a place that celebrates the diversity of Pitsmoor and brings people of different cultures together through sharing recipes and food.

You will explore the potential of the derelict stables buildings to house the People’s Kitchen, test ideas through public events, while working from a base in Abbeyfield House.

We will start the project as we mean to go on - eating well together!

This project is run in partnership with the Urban Education Live research project.

**Keywords:** food, social inclusion, diversity, community

**Type of Project:** vision for a building, pop-up/events

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**04 Brookfields Park**

**Client:** Dearne Valley Landscape Partnership  
**Location:** Rotherham  
**Mentor:** Howard Evans

Brookfields Park was created in the late 1990’s as part of the wider commercial development in the area. The park sits on the former site of Manvers Main - a large colliery site that has been planted with hundreds of trees but lacks any sense of identity or recognition of its history. The landscape is a scarred post industrial landscape now dominated by massive distribution sheds. The Dearne Valley Landscape Partnership are proposing to develop Brookfields Park into a much more attractive amenity for local people and visitors.

The site has existing infrastructure in terms of car parking, access points, a path network, routes across the site and mixed habitats. The Trans Pennine Trail runs directly through the site, alongside the River Dearne. This attracts a large number of people walking, cycling, running or riding along it. However, this does not necessarily result in people exploring the whole Brookfields Park site due to a lack of signage, information boards or awareness of what the site contains.

There are significant opportunities to develop the interpretation and identity of the area through wayfinding, public art and architectural interventions, as well as improving biodiversity and an enhanced approach to management of the site. This is an interdisciplinary project that combines landscape, architecture, ecology and tourism.

DVLP have follow-on funding that could deliver your design ideas within the next 12 months!

**Keywords:** landscape, post-industrial, recreation, heritage, ecology

**Type of Project:** strategic and detailed design
05 BUDA

Client: Spatial Development Department, Flanders
Location: Brussels, Belgium
Mentor: Simon Baker

This Project builds on the lessons learnt from last year’s Made in Brussels Live Project: www.liveprojects.org/2017/made-in-brussels/

The Department Omgeving Vlaanderen is the client, for the development of five government owned parcels in Buda, Brussels. The large site is partly occupied by existing and active companies. The site is owned, by different government bodies: City of Vilvoorde, Flemish Waterways and Brussels Port Authority.

The intention is to, retain production and manufacturing in the city through the redevelopment of the combined site to demonstrate exemplary practice of integrating production within a city / mixed use urban context. The project will explore the retention of existing businesses, additional uses, infill solutions, alternative occupants and strategies to connect adjacent areas and businesses. Architectural solutions will explore solutions which meet the operational needs of existing manufacturing and industry as well as providing additional space / use(s) and resolve potential problematic adjacencies. Students can explore different possibilities for the collective use of this space.

The client is looking for architectural proposals that demonstrate the benefit of working collectively, (public owners and the private partners) to jointly redevelop the site to establish a model of integrated collective industrial development as a catalyst to future revitalisation.

Students will be able to liaise and engage with the current owners, neighbours, government representatives to understand their wish lists.

Students will visit Brussels during the first week of October, October 5th – Monday 8th. During the first visit the client is organising a small exhibition on the past, present and future of the Buda area. On October 7th the Flemish chamber of commerce is organising an open companies’ day. Five businesses in Buda are participating and access will be provided to the students and public. Other side events will be planned by the client and Buda team. There will be a second visit to Brussels during week four of the project to consult with business owners and the client.

You can find a presentation; summarising the challenges and huge opportunities for the Buda area: www.youtube.com/watch?v=bfDDHzGbzy0

Expenses for travel and accommodation have been allowed for within the client’s budget for the live project team.

Keywords: industry, infrastructure, catalyst
Type of Project: strategic and concept design, future vision

06 Meersbrook Hall

Client: Ruskin in Sheffield
Location: Meersbrook, Sheffield
Mentor: JP Walker

Meersbrook Hall sits on a steep hill in 40 acres of parkland in Heeley, and between 1890 and 1953 was home to The Ruskin Collection. John Ruskin was an important Victorian artist, writer, critic and campaigner for social justice. His writing and theories influenced Gandhi, William Morris and the early Labour Party and his remarkable collection of landscape paintings, botanical and architectural drawings, prints, architectural casts, minerals, illustrated
books and coins was gifted to the working people of Sheffield for their education and inspiration.

For 60 years The Ruskin Collection was “a national treasure in a local neighbourhood” and then was moved out of Meersbrook Hall and now resides in the Ruskin Gallery in the city centre Millennium Galleries.

Meersbrook Hall is now owned and run by local community group Friends of Meersbrook Hall. You will work in residence in the Hall with the Friends and your clients, the community arts programme, Ruskin in Sheffield, to develop a vision for the building as a sustainable community asset. You will have the opportunity to engage local people and schoolchildren in the development of this vision. The Friends hope that the Hall can be a heritage learning resource for thousands of local adults and children embodying the Ruskinian ethos of art, knowledge and beauty for everyone.

Keywords: heritage, art, neighbourhood, community

Type of Project: events, strategic and detailed design, future vision

**07 Woodthorpe Community Centre**

**Client:** All About You  
**Location:** Woodthorpe, Sheffield  
**Mentor:** Jenny Clemence

All About You formed over 15 years ago to regenerate the Woodthorpe estate in the east of Sheffield and are now a registered charity that focuses on supporting vulnerable and marginalised people in Woodthorpe and beyond. Woodthorpe is a housing estate of approximately 2500 people and was built in the 1930s. The estate suffers from high unemployment, especially amongst young people and a real lack of community facilities. Over a third of the population are over 65.

All About You have very recently acquired Woodthorpe Community Centre and have ambitions to improve the services and spaces it offers to the estate. Across the road from the Centre are abandoned buildings which they think would make fantastic new workshops providing much-needed social facilities for the community, in particular elderly men.

Through creative engagement activities you will work with local people to find out what they would like to use the Centre for and to develop a shared design vision for the Centre and the Workshops. Your ideas could become the catalyst for attracting funding and a better future for the residents of the Woodthorpe estate.

Keywords: neighbourhood, community, the elderly

Type of Project: concept and detailed design, existing buildings, future vision

**08 Greening Tinsley**

**Client:** Tinsley Tingas  
**Location:** Tinsley, Sheffield  
**Mentor:** Mark Parsons

Greening Tinsley is based at Tingas (the project name for the former Tinsley Infant School and Nursery) closed in 2016 due to poor quality as a result of its close proximity to the M1 motorway.

The project is working with diverse set of stakeholders and aims to transfer the license to Tinsley Forum in 2019, so that the building can act as part of a ‘campus’ of networked community facilities, including the library (subject of a Live Project in 2017).
The site is of interest to the council and University of Sheffield, as a place to monitor and test strategies for the reduction of pollutants. The Greening Tinsley Live Project will be working closely with both the Bio Engineering and Landscape Departments, as well as their industrial partners, to design and build test rigs (algal tubes and green walls) for use on the site, but also look at strategies that use these to engage local people and school children in particular with issues involved.

Keywords: wellbeing, ecology, neighbourhood, community
Type of Project: detailed prototyping, strategic vision, research

09 AR’ City: Sheffield

Client: Aalfy
Location: Sheffield – based at Live Works
Mentor: Kasia Nawratek

“Based on the concept of playablecity.com and using play as a way of connecting with citizens, Ar’ City aims to add memorable experiences in our everyday moments on the high street.

Ar’ City: Sheffield launches in 2019 as a 2 week festival of creativity led by young people across the city, supported by local businesses and for all Sheffield folk.

At the heart of Ar’ City are young people. We want young people to have a voice in the city, for them to be proud of their city and engage other citizens to explore unique experiences.

The aim of Ar’ City is to bring citizen together and celebrate the creativity of young people in the city. Ar’ City: Sheffield will culminate in a city-wide festival encompassing workshops, events and installation across the city.”

You will be working with client Aalfy (our partners in Live Works) and stakeholders across the city to develop and prototype design ideas for the AR’ City Festival. You will explore the potential for connections to be made between young people and their city through digital technologies and playful means.

Watch the video: https://aalfy.org/arcity
Keywords: digital and immersive technologies, festival, young people, play
Type of Project: detailed prototyping, strategic vision, events-based

10 The Woodbourn Innovation Hub

Client: Pakistan Muslim Centre
Location: Darnall, Sheffield
Mentor: Dan Jary

The Woodbourn Innovation Hub is a community-university partnership and outreach initiative between the University of Sheffield and the Pakistan Muslim Centre (PMC). The project seeks to create an emancipatory space in east Sheffield where the University can work with grassroots groups from across the city to effect meaningful social change through dialogue, collaborative education, research and innovation. The Hub will be based in a former Infant School building that forms part of the PMC on Woodbourn Road in Darnall (http://www.pmcuk.org/about).

The aims of the Live Project will be to work with the partners and surrounding communities to further develop the vision for the Hub, generating ideas for how the existing space can best be animated through a potential schedule of events, activities, lectures, residencies, installations and exhibitions, together with ideas for how the space itself can be transformed into an attractive, welcoming, accessible, adaptable and contemporary space that supports collaboration and social innovation.
The hope is that the Hub can become a base for engaged learning and applied research in Darnall and the wider city, forming part of a network of ‘satellite’ University spaces including Live Works and the AMRC.

Keywords: collaboration, civic university, communities, social innovation

Type of Project: events, detailed design, existing buildings

**11 St Michael’s Church**

**Client:** St Michael’s Byker

**Location:** Byker, Newcastle

**Mentor:** Russell Light

St Michael’s Church is a 19th Century Grade 2 listed church that sits within the famous Byker Wall 1970’s housing estate in Newcastle. In November 2016, after 15 years away, the congregation of St Michael’s made the move back to the building. Because the building is in such a bad state of repair they use a temporary marquee in the main space of the building as a worship area that can be heated in winter.

The Church building needs considerable modernisation for it to have a sustainable future. This project will focus on engaging the local people to develop designs for the church that will serve the community in the many years to come.

The aims of the Church include:

- a flexible and adaptable main space within the Church that can be used as both a worship area and events space for youth events, music gigs, pop-up events and conferences
- a kitchen and cafe
- facilities to support young people in the estate
- the enhancement of some of the Church’s original features within the Church to promote heritage of the building and of the Byker area

This project is run in partnership with the Empowering Design Practices research project.

Keywords: heritage, faith, young people, community

Type of Project: pop-up/events, detailed design

**12 Co-Producing Glossop**

**Client:** Victoria Arts Centre/High Peak Borough Council

**Location:** Glossop

**Mentor:** Bryan Davies

“Glossop is blessed with some significant assets which, with the right combination of passion, commitment, astute planning and positioning, could help the town to thrive again. Glossop can become a leading small town for cultural activity and creative business. It can utilise connectivity to Manchester, its good quality of life, industrial and civic heritage, and growing creative talent base, to give renewed vigour and vibrancy where other small towns are struggling to find a purpose.” Glossop’s Creative Industries Assessment

The birthplace of fashion designer Vivienne Westwood and location for popular TV show ‘The League of Gentlemen’, Glossop has exciting potential. The town has a community of incredibly talented and skilled individuals and businesses who are dedicated to improve Glossop’s cultural ecology and build local capacity to create a genuine sense of place and distinction. There are a number of parallel initiatives underway which support the creative regeneration agenda for Glossop, including restoring the Victoria Hall into a new arts and performance venue with community space and the redevelopment of the Glossop Open Halls.
This Live Project will explore:

- how can the existing cultural and entrepreneurial activities be coordinated and developed to improve the town centre?
- how can participation in and excitement about the future of the town be fostered amongst the local community?
- what is the role of the Council in the transformation of the town centre?
- how can design ideas be used to attract funding, partnerships and more people to get involved?

Keywords: heritage, place-making, arts & creative industries
Type of Project: urban strategy, events, future vision

13 Graves Gallery/Central Library

**Client:** Museums Sheffield  
**Location:** Sheffield  
**Mentor:** Mark Emms

Sheffield Central Library accommodates lending and reference libraries, the Library Theatre and The Graves Art Gallery. The facilities are outdated, access is problematic and the fabric of the building is decaying. The building needs urgent attention in terms of its construction but also in terms of its role in the city centre and for the whole city of Sheffield.

The redevelopment of the Graves Gallery and Central Library is a priority in Sheffield City Council’s (SCC) Masterplan. SCC and Museums Sheffield have been developing their future plans for the services they currently deliver in the building – options range from an integrated library and gallery facility to its transformation into a new gallery or ‘Cultural hub’ with a new-build library or ‘Knowledge Hub’ elsewhere in the city centre. This Live Project is to reimagine the future of the building as an integrated library/gallery.

Issues to be considered:

- Sense of ownership: a building that Sheffield is proud of and people want to spend time in, to be a destination for citizens and visitors to the city
- People: visitors, audiences, staff
- Access – for people of all ages and abilities and for objects
- Effective uses of space with inbuilt flexibility of configuration and function
- The building is a heritage asset that must deliver an excellent contemporary experience
- Environmental quality and sustainability
- With a thought to security, financial sustainability and commercial opportunities
- Context – i.e. Tudor Square, the Theatres, Sheffield Hallam University masterplan, plans for Heart of the City II, Castlegate and other city centre cultural facilities.

Keywords: heritage, art, information, civic  
Type of Project: concept and detailed design, future vision

14 A Community Hub for Gleadless

**Client:** Friends of the Valley  
**Location:** Gleadless, Sheffield  
**Mentor:** Emre Akbil

Friends of the Valley (FoV) is a new community group that has been established in Gleadless Valley. It has been created to give local people more of a voice in the decisions affecting their lives and the group is working with other local groups to provide input to the City Council’s current master-planning process in the area, which is due to conclude
In May 2019.

Through working with students from the Department of Urban Studies and Planning, FoV have identified the former Hemsworth School site at the junction of Blackstock Road/Constable Road as the location for new community facilities. Drawing on comments and ideas generated through engagement with local residents, the proposal is for a new community centre, small business start-up units, teaching spaces, maker-spaces and affordable housing.

The purpose of this live project would therefore be to build on the initial work that has been completed by Planning students and to develop more detailed proposals for the ‘Hemsworth’ site in consultation with local residents. FoV are interested in exploring the possibility of using converted shipping containers in the development but are keen to explore many other options too. In addition, subject to confirmation, the students might also develop some ideas for a narrow strip of vacant land adjacent to Gaunt Road that is currently designated for self-build housing but which has remained vacant for over ten years.

Keywords: community voice, social hub, neighbourhood

Type of Project: concept design, new-build, future vision
Studios 2018.

Studio in Residence

Tutor: Carolyn Butterworth

“The adventure playground is a kind of parable of anarchy, a free society in miniature, with the same tensions and ever-changing harmonies, the same diversity and spontaneity, the same unforced growth of co-operation and release of individual qualities and communal sense, which lie dormant in a society whose dominant values are competition and acquisitiveness...Isn’t there a place for the adventure playground or its equivalent in the adult world?” Colin Ward, Anarchy in Action, 1973

This year Studio in Residence will be exploring the capacity of play in Sheffield to engage, educate and empower citizens, of all ages, in the future of their city. We will use playful means to develop playful projects that delight, surprise and quicken the senses.

Cultural historian Johan Huizinga claimed “civilization arises and unfolds in and as play” and so named our species ‘homo ludens’. The United Nations lists “the right to play” as a basic human right for all. For many ‘play’ is an essential part of the human experience, a form of expression that engages the imagination, brings people together and fosters a healthy society. Play, however, is under threat – technology, traffic and lack of urban space have curtailed opportunities for children to engage in the free, open-ended play that is so important for their development. For adults also, the growing precarity of employment, the blurred lines between work and leisure and, not least, the societal expectations of being a ‘grown-up’ make it increasingly difficult to play.

We will explore the opportunities that ‘play’ brings to architecture, setting no fixed typology, but imbuing diverse projects with the experimentation, fun and risk-taking that playfulness entails. Architect and anarchist Colin Ward presented play as a subversive act, a tactic that opposes the instrumentalism pervading modern urban planning and design. We will embrace play as an activist design research method to explore an architecture that is non-functional, open, unfinished and...playful!

Our site is Sheffield’s ‘Steel Route’, running through the city centre between The Moor and the northern residential area of Pitsmoor. This slice through the city is full of possibilities for projects of all scales and complexities, connecting areas of regeneration and dereliction, civic institutions, heritage, infrastructure and local neighbourhoods. Based at Live Works, SSoA’s ‘Urban Room’ on the Moor, we will collaborate with community groups in Pitsmoor, including Pitsmoor Adventure Playground, and others in between.

We will be ‘in residence’ - working actively on site with the people we meet there, keeping our eyes, ears and minds open to new spatial possibilities. We will find inspiration from projects and texts by Liane Lefraivre, Dunne & Raby, Colin Ward, Alexander Brodsky, Haus-Rucker-Co, muf and Gordon Matta-Clark. Prepare for the results to be playful and therefore unexpected in architectural programme, form, materiality and language.

References:
L. Lefraivre & H. Döll, Ground-up City: play as a design tool, 010 Publishers, 2015
A. Dunne & F. Raby, Speculative Everything: design, fiction and social dreaming, MIT Press, 2013
(re)-Activist Architecture

Tutor: Simon baker

“Marseilles is a city of outsiders or different degrees of inside and outside where no-one is completely inside or completely outside”; Marseilles Mix William Firebrace

As outsiders we will explore the many versions of Marseilles; our perceptions and weaknesses for tall stories and partial truths.

Cities have long been characterised by social diversity; (Young 1990) City Life, ‘a being together of strangers’ – thrown togetherness (Massey 2005). The studio will explore ways in which to develop longer term meaningful contact to reduce prejudice and foster respect between different social groups. We will continue to use Situationist techniques of Derive, Constructed Situation and Detournment to engage with context. Derived through observation, artistic participation and history students will develop a narrative describing a speculative proposition which is critical of the current status quo and offers an alternative amplification of evident cultural and social activity.

“The globalised architect must become more than just an artful visionary, but also a master of the art of the political nudge, willing to act in multiple mediums and the simultaneous scales of the chaotic new world disorder” – Jenson M (2014) the architect of alterity.

Projects will speculate on future sites of purposeful organised group activity, bringing together people of different backgrounds with a reliance on active citizens. We will explore; “Living together as equals in Dignity”, 2008, Council of Europe white paper. Students will engage in the intangible visceral qualities that contribute narrative to architecture developing contrasting and supporting coexistent narratives and uses to avoid the singular expression of architecture.

We will explore increased densities and the necessity for luminal space to determine occupancies and interdependencies adding complexity; the immeasurable phenomenological capacity of architecture to create the sublime and terrible...a critical strand, free from pseudo-science of functionalism.

Students will explore architecture in the midst of life, interweaving several functions leading to interesting situations which necessitate abandoning prevailing conventions, to discover less obvious and exciting alternatives. We will explore, cohabitation in which the rights of the individual and the interests of community are in balance, a shared vision of the future...(not a utopia)

Themes; Difference, diversity, encounter, social relations, eroticism, coexistence, chance, uncanny

Arrival City: Milan

Tutor: John Sampson

Since the outbreak of Europe’s refugee crisis, Milan, the financial capital of Italy has become a major transit point for those landing in southern Italy trying to reach countries in northern Europe to be reunited with family and friends or to look for work.

As more and more northern European countries close their borders, Milan is changing from a point of transition to a point of arrival for many migrants. Since 1999, the percentage of non-Italian residents in Milan has increased from less than eight percent in 1999 to almost 19 percent in 2017. Projections from Milan’s statistical office suggest this will reach 30 per cent by 2035.

A few tram stops from Milan’s historic centre sits the San Siro neighbourhood. Constructed during the Second World War
as a model for the future city, including 6,000 popular (council) homes. Today, 40% of the neighbourhoods 11,000 residents have a foreign background making the neighbourhood one of the most culturally diverse within the city. The majority of inhabitants have a North African background (Egypt, Morocco), with others coming from Yemen, Peru, the Philippines and Romania.

“San Siro is not only a problematic district of Milan: it is a complex reality, a social laboratory that can help us understand where we are going”. San Siro Stories

The neighbourhood has a problematic reputation in part linked to the abusive occupations (squats) that are prevalent in the area. Mapping San Siro, an Action Research project based in the neighbourhood suggest that beyond the headlines there is something else: a galaxy of micro-worlds where the residents through the practices of everyday life have begun to reorganise spaces, rewritten habits and rules of cohabitation. When viewed as a whole the neighbourhood can be seen as a cultural mosaic that constitutes both a richness and a challenge for San Siro.

As a studio we will be collaborating with Francesca Cognetti De Martiis and Ida Castelnuovo from the Polytechnic de Milano who run Mapping San Siro, Lucia Caister from Architecture Sans Frontiers, Emily Berwyn from Meanwhile Space and Beatrice De Carli from SSoA who was one of the founders of the Mapping San Siro project.

Taking the San Siro neighbourhood as our point of focus the studio will continue to explore the effect this 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 in the words of Doug Sanders (author of Arrival City), are the places where the next great economic and cultural boom will be born.

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**Ecosystem City**

**Tutor: Kasia Nawratek**

The central idea for this studio is Mikhail Bakhtin’s idea of polyphony. We will use it to read the city as a multi-voiced narrative where multiple voices are in constant dialogue and never exist in isolation. This idea will also inform our design studio practice creating a holistic design method, where the same approach is used to inform the design studio methodology and formulate its theoretical agenda.

Our starting point will be the idea of polyphony used to redefine the city community as a multi-voiced narrative of all living organisms including human and non-human voices. This inclusive city community will open new interpretations of urban sustainability and resilience, and understanding of the city as a biologically rich and active natural environment where humans and non-humans can not only coexist, but also thrive.

In this scenario, humans, plants and animals are all engaged in the constant dialogue through negotiation and transformation. Our challenge will be to insert architecture and architects as active participants into this dialogue, and examine our role in the construction of the city community.

Our polyphonic design studio will be a testing ground for ideas, where individual narratives / projects engage in a constant dialogue, creating a multivoiced studio narrative making space for exploration, speculation and experimentation. We will use the narrative in various forms as our main method of exploration and communication. In our research, we will study rivers and canals as drivers in biological regeneration and urban transformation.
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, 2017, 2018.

We will aim to ensure that we develop a mutual and collective approach in all our work. This will encourage you to be mindful and reflective towards achieving a healthy and productive work/life balance.

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 endeavours.
- We will question if architecture has to be frugal to be viable.
- We will view the technical through material and poetic engagement.
- We will practice and develop our skills in navigating the process
- 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.

**Studio Learning Culture: Alternative Provision**

**Tutor: Leo Care**

This year, Studio Learning Culture will explore alternative ways of learning and ask: What are the opportunities for people who do not or cannot engage in mainstream education?

In response to this question, we will start by investigating the notion of alternative provision. This complex, controversial and vital service which has recently been under government review.

“...in order to access it (alternative provision) children have to be branded a failure or excluded in the first place, rather than it being a positive choice”. (House of Commons Education Committee Report, 2018)

The majority of young people in alternative provision have special educational needs or an educational health plan. However, the life
chances of people receiving this are much reduced. So, what are the possibilities for alternative provision and how might these be developed?

Transcending the established alternative provision system, we will explore what potential can be created outside mainstream education, as well as transformation from within. In order to address these issues at different scales we will investigate the impact of the Global UNESCO Learning Cities Initiative, as well as place-specific localised self-organised learning environments.

We will also look at the future of education and lifelong learning, and the challenges that are presented by climate change, artificial intelligence and increasing social inequality. We will reflect on our own learning and the structures that surround it.

Having previously been based in the Dearne Valley, Barnsley and Sheffield, this year we will start by taking-on the Sheffield City Region; examining if the recently elected regional Mayor has the capacity to create a tangible difference to place and people, rather than just improve economic partnerships. From this strategic/political outlook, we will focus on particular locations within the region, testing ideas and creating new ways of forging lifelong learning opportunities.

**Collaborative Production**

**Tutor: Daniel Jary**

The prevailing economic model of speculation and market-driven change is broken. The industrial exploitation of resources, followed by disuse and abandonment, is no longer acceptable or feasible. There is a need for greater recognition of interdependency, social capital and local value. How might an alternative model be realised, and what kind of built environment might it generate?

The studio positions itself in a future where a sharing economy has become mainstream, promoting non-market production and social enterprise; a future where automation and robotisation have changed the nature of labour and production, and transformed the way people engage with local governance, education, healthcare and cultural exchange.

The studio will be located in the Don Valley, which forms part of Sheffield’s proposed Advanced Manufacturing Innovation District (AMID). This links new forms of advanced manufacturing to existing centres of production, housing, education and recreation. The aspiration is to develop a spatial strategy which can support the creation of a socially dynamic and productive city.

Students will be encouraged to exploit the opportunities offered by the disused industrial infrastructure which defines the area. This will open up possibilities for new forms of architecture which can re-connect the city via a network of active green corridors. The aspiration is to go beyond existing models of urban regeneration, embracing new technologies and design innovation in the provision of high quality employment, housing and education, and the creation of an active and vibrant public realm.

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.
Material Amendment

Tutor: Bryan Davies

To make a material amendment to a site or building is to make a significant adaptation or effect change to the existing situation. This year the studio turns towards coastal fishing communities, asking how architects might have a valid role in shaping futures.

We have two sites. Grimsby in north east Lincolnshire once hosted the largest fishing fleet in the world. This had reduced down to just 5 trawlers by 2013. 70 % of the population voted leave in the 2016 EU referendum, yet the economy is largely dependant on foreign labour, sustainable fish stocks, and single market trading.

Chioggia was a traditional fishing island in the Venetian Lagoon, now with a dwindling fishing fleet and dormant factories. We will try to ascertain how this shrinking community enclave and others like it are coping with the manifold pressures created from a globalised food economy, in the shadow of ‘Venice’ the global brand, where over 20 million tourists visit each year and huge cruise ships pass by the local boats.

In a sense both of these communities have issues to do with representation. Venice is over represented with one view of itself as a cultural, touristic travel destination, whereas Grimsby has suffered due to its lack representation in European politics. This opens the door for us to investigate the role of architectural representation, and the architectural proposal (the M-Arch thesis) as a thing, a tool itself to effect change more akin with a contemporary art work, not just a means to an end (the building).

We aim to ask how architectural fiction and proposal can deal with and interject in complex temporal, political, social issues, creating new realities, fictions and narratives that provoke and prod into these contexts. The studio asks students to push against the norms of M-Arch project work, to find alternative methods of making and communication to achieve un-expected and compelling outcomes.

LANDSCAPE + URBANISM / Civil Revolutions

Tutor: Howard Evans

The last 300 years have witnessed an incredible rate of change in the way in which we live with mass migration from rural communities to urban centres changing the face of the country. By 2030 the World Health Organisation predicts that 6.4 billion people will live in cities, with 41 mega cities of 10 million people. The studio seeks to explore how the towns and rural communities that are left behind can forge new identities from their rich but transient histories.

Newark-on-Trent is a small town in the East Midlands. The town grew from the impressive Norman castle on the River Trent as a market and local trading centre. The town was the death place of King John and later played a pivotal role in the civil war. Recent demographic changes relate to the increasing numbers of commuters living around the town leaving a void within the town itself.

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 Newark, the studio will chart the transformation of the landscape.
and its impact on the communities along the River Trent. As a studio we will explore through a research led agenda, the changes wrought on an urban landscape by economic, social and ecological agendas. Where possible 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 studio methodology incorporates a number of creative methods and tactical processes; narrative development, mapping as a transformative tool, interdisciplinary working, working with new futures thinking and landscape practices to explore how transformation can happen through the processes of collaboration and participation.

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.


Temporal Places: ‘Ready’ Burslem

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 responds to increasingly rapid societal change. The studio will view place through both a collective and individual lens, exploring not only how places evolve and fluctuate in time, but also how the perception of places change in relation to people’s movement and engagement in them, thus reconciling personal narratives with civic contexts.

For a third consecutive year, the studio will be situated in Stoke-on-Trent, a unique polycentric city formed from six adjacent towns, located between Manchester and Birmingham and with a population of around half a million. Once a thriving industrial centre at the heart of the ceramics industry, dominated by a large number of potteries and powered by the nearby coal mines, the city is rich in heritage and industrial relics. Despite discernible manufacturing decline, the wider city of Stoke-on-Trent still retains a successful ceramics industry that is supplemented by new enterprise, embracing tradition and innovation through both technology and artistry, and reinforced by the region’s two universities and an emergent cultural scene.

The studio will focus this year on Burslem, the ‘Mother Town’ of the potteries. Once at the forefront of the industrial revolution, the town retains much of its nineteenth-century industrial heritage and townscape character, including impressive civic buildings built on past prosperity and local pride. Factory closures and a decline in workforce however, at the hands of late twentieth century globalisation, have caused deprivation, decay and depressed footfall within the town, most evident in empty shopfronts and abandoned buildings. But a fighting spirit exists in the local community and the seeds of reinvention are visible through an increase in festivals and events within the town, the establishment
of new businesses alongside surviving historic potteries, and the commencement of reconditioning and reuse of Burslem’s historic buildings. As the motto engrained on the town’s coat of arms depicts, Burslem is ‘Ready’.

Studio 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 a process of 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.
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.

Timetables

All SSoA timetables are available via ‘my timetable’ in MUSE. You can also export your timetable into a online calendar or access it via the iSheffield App. For more details about timetabling please go to www.sheffield.ac.uk/cics/timetabling/students

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/leave-of-absence
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.

The following websites provide additional information on referencing appropriately and avoiding unfair means:

- The Library provides online information via the Information Skills Resource [https://librarydevelopment.group.shef.ac.uk/index.html](https://librarydevelopment.group.shef.ac.uk/index.html)
- The Library also has information on reference management software [www.sheffield.ac.uk/library/refmant/refmant](http://www.sheffield.ac.uk/library/refmant/refmant)
- The English Language Teaching Centre operates a Writing Advisory Service through which students can make individual appointments to discuss a piece of writing. This is available for all students, both native and non-native speakers of English. [www.sheffield.ac.uk/eltc/languagesupport/writingadvisory](http://www.sheffield.ac.uk/eltc/languagesupport/writingadvisory)

**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.

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 responses using questionnaires, taking personal 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 GDPR (General Data Protection Regulation) compliant templates for Project Information Sheet and Consent Form to your own project; the GDPR-compliant template are available on MOLE;
- 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)

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

<table>
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<th><strong>Approved Generic Research Ethics</strong> (For projects of a low-risk nature)</th>
<th><strong>Specific Research Ethics Application</strong> (For project of a low- or high-risk nature)</th>
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<td><strong>UG Students</strong></td>
<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>
<tr>
<td><strong>MArch Students</strong></td>
<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>
<tr>
<td><strong>PGT Students</strong></td>
<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>
<tr>
<td><strong>PhD Students &amp; Staff including Visiting Scholars</strong></td>
<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 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></td>
<td>85</td>
<td>Excellent</td>
</tr>
<tr>
<td></td>
<td>82</td>
<td>Excellent</td>
</tr>
<tr>
<td></td>
<td>78</td>
<td>Excellent</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></td>
<td>72</td>
<td>Excellent</td>
</tr>
<tr>
<td>B</td>
<td>68</td>
<td>Very Good</td>
</tr>
<tr>
<td></td>
<td>65</td>
<td>Good</td>
</tr>
<tr>
<td></td>
<td>62</td>
<td>Good</td>
</tr>
<tr>
<td>C</td>
<td>58</td>
<td>Satisfactory</td>
</tr>
<tr>
<td></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></td>
<td>52</td>
<td>Acceptable</td>
</tr>
<tr>
<td></td>
<td>50</td>
<td>Acceptable</td>
</tr>
<tr>
<td>D</td>
<td>45</td>
<td>Fail</td>
</tr>
<tr>
<td>F</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>15</td>
<td>NC</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

The word count of an assessment is the number of words you use to complete that assessment. The Department will confirm if your word count should include footnotes, titles, abstract, bibliography and appendices.

<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>

Non-participation or less than full participation in 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.

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. The word count for your dissertation module of your postgraduate degree can be found by using the programme regulations finder.

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.
Late submission

Managing your time to meet your deadlines is an important skill for success both at University and in future employment. It is important, therefore, that you do your best to hand in all work on time. If you submit work to be marked after the deadline your mark will be reduced by 5% for each working day the work is late after the deadline. 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 grade of zero

If you submit a piece of work late for a resit, the penalty will be applied first, then, this mark will be capped at 50 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.

Extensions

If you are unable to hand in your work on time due to special circumstances you should ask for an extension by completing an extenuating circumstances form and handing it in to your department. You may also need to submit medical evidence or other documentation where appropriate. Examples of extenuating circumstances are medical problems, personal or medical problems arising from disability or specific learning difficulties, extreme personal and family problems, a serious incident (e.g being affected by a crime) and in the case of part-time students only, work-related problems.

You must get your departments’ approval for an extension before the deadline or it will be penalised for being a late as above.
Submitting and Taking Assessments.

Electronic submission (Turnitin)
For online coursework submission, the School will use MOLE. For information and support regarding MOLE please visit:
www.sheffield.ac.uk/cics/mole

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.

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.

• The best places to save your files are in your University Filestore, or Google Drive. You automatically get 2GB of storage in your own individual university filestore and you can request more if you need it. As we work with Google to provide various services, such as Google Mail and Calendar, University of Sheffield students also get 30GB of storage free, which is twice as much as you would normally get.

• 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.

www.sheffield.ac.uk/cics/saving-your-work
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.

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. Marks can sometimes go down from 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/complaints-and-appeals/appeals

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, e.g. extra time in examinations; reasonable adjustments to assessment tasks; or alternative assessment formats. (These cannot be organised by the department without DDSS involvement.)

The deadline for referrals for alternative exam arrangements is 12 noon on the Friday of week 9 of teaching each semester – usually the final week in November in Semester One and the final week in April in Semester Two.

If you are a disabled student who needs alternative exam arrangements but do not yet have these in place, you must have discussed your requirements with DDSS in advance of the deadline to guarantee that your alternative exam arrangements will be in place in time for exams you are due to sit in the next assessment period. For more information on exam support and making contact with DDSS, see www.sheffield.ac.uk/ssid/disability.

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

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

The University places great value on the opinions of its students and there are various opportunities for you to get involved, both to have your say and also to represent the views of other students. Being a student representative is rewarding work and can help you develop useful skills such as communication skills. It can also give you a greater understanding of how the University works as well as enabling you to play a role in decision making in your department and/or faculty.

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

Aidan Hoggard, is the Chair of the staff-student committee. For information on membership contact Leo Care, I.care@sheffield.ac.uk.

The student staff committee meets at least once a semester, and has student representation from each year of MArch course. Each year group elects two members to sit on the committee. Since 2013 the MArch and MArch 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
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

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.

You are also strongly encouraged to participate in the National Student Survey (NSS) – this is a national survey and aims to find out the opinions of final year students in most UK Universities on their overall satisfaction with their programme. The results from this survey are published and widely available especially to students applying to universities.
Welfare and Careers.

University Health Service

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

UHS is on campus at 53 Gell Street, Sheffield S3 7QP (on the corner with Glossop Road).

There is further information about our services, as well as advice on self-care, on the UHS home page www.sheffield.ac.uk/ssid/health-service and we also have a practice app: shefunihealth.

You will need to register to use the service – most students do this when registering for their course, but it can be done at any time. You can start the UHS registration process by going to our website www.sheffield.ac.uk/ssid/health-service/registration. If you wish to make an appointment or want to speak to our reception team, telephone 0114 222 2100.

You can also sign up to make appointments online – see our website for more details.

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. The guide can be downloaded from the UHS homepage www.sheffield.ac.uk/ssid/health-service.

The UHS clinical staff 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, and only staff at UHS can access this information.

Note that this is an NHS service. There are a range of appointments available, with some bookable in advance and some on the day. Patients with urgent clinical needs who are unable to book an appointment will be triaged by our Nurse Practitioners, who will offer the appropriate clinical care. Please telephone our reception team if you feel that you need urgent care and are unable to get a routine appointment.

Counselling

We believe that students are resourceful individuals and have the capacity to engage in all aspects of University life. 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 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:

Stress and Relaxation Workshops.

Workshops on a particular theme e.g. managing anxiety, depression, grief and loss etc.

Confidence building group or groups for depression.

One-to-one sessions.

Support package for more complex cases.

For further information, see: www.sheffield.ac.uk/ssid/counselling
**Employability and Careers Advice**

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:

- Individual appointments with advisers to discuss personal career plans.
- Career Connect - the latest graduate jobs, available online and via your email.
- Our Student Jobshop in the Students’ Union - help with finding part-time jobs, vacation work and placements.
- A specialist placements team, helping you find relevant work experience.
- ‘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.

Our website [www.sheffield.ac.uk/careers](http://www.sheffield.ac.uk/careers) offers a full range of careers information and advice, and is the ideal starting point if you want to find out more about how the Careers Service can help you, right from the start of your course. We support all students, at all stages of study and provide additional services for International Students, Taught Postgraduates and Postgraduate Researchers.

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.

For details of where the Careers Service is based plus our opening times see [www.sheffield.ac.uk/careers](http://www.sheffield.ac.uk/careers)

**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. We know that employers are looking for employees who are world-aware and able to work across culture and language barriers.

In the classroom, you will 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 help someone who is learning a language that you speak. 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 Global 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 meet people from all over the world with different views and opinions – but you’d be surprised at how much you have in common too.

Have a look at some of the opportunities:

www.sheffield.ac.uk/ssid/globalcampus
www.sheffield.ac.uk/global/experiences-for-students
http://su.sheffield.ac.uk/get-involved
Broadening your academic knowledge and developing transferable skills.

As well as learning about your subject, during your time at Sheffield you’ll have opportunities to broaden your academic knowledge and develop your transferable skills. Making the most of these opportunities will not only help you perform better on your degree but will also prepare you for further study and/or future employment.

As you go through your course you’re likely to learn essential academic skills, including 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).

There are also a number of modules, short courses and skills support services available to you:

301: Student Skills and Development Centre

Offers a range of services for all students including:

- Maths and Statistics Help
- Academic Skills workshops
- 1:1 Study Skills Tutorials
- Specialist Dyslexia /SpLD tutorial service
- Writing Advisory Service
- The 301 Academic Skills Certificate, which can be included in your Higher Education Achievement Report (HEAR).
- Undergraduate research opportunities
- Peer Learning activities

www.sheffield.ac.uk/ssid/301

Languages for All programme

Languages for All is a university-wide scheme that provides opportunities for all students wishing to develop foreign language skills within or beyond their main degree programme. This could be learning a new language, or continuing to build on a language started at school or college.

www.sheffield.ac.uk/languages/lfa
The Sheffield Graduate.

Sheffield Graduate Attributes

You can gain an impressive range of knowledge and skills whilst at University. We want these to be clear to you and to potential employers, so in 2005 we identified ‘The Sheffield Graduate’ attributes as part of our commitment to supporting your development. These have since been further refined, most recently to align with our Learning and Teaching Strategy (2016-21).

Some of the attributes are embedded within your course and others are complemented through access to an unparalleled range of extra-curricular activities.

The full list of attributes can be found at: www.sheffield.ac.uk/sheffieldgraduate/studentattributes

The Sheffield Masters Graduate

This list of attributes outlines the knowledge and skills our postgraduate qualifications enable you to develop.

The full list of attributes can be found at: https://www.sheffield.ac.uk/polopoly_fs/1.694997!/file/TSMG.pdf

Our Commitment.

Our Commitment is a partnership document struck between teachers and students as members of the University.

It sets out what we all commit to do to ensure the best learning experience. It has been written by staff and students and is collectively owned by the University and the Students' Union.

Our commitment is best understood as a statement of collective ethos, setting out the qualities and responsibilities underpinning the education on University of Sheffield degree programmes. It has been endorsed by the President and Vice-Chancellor of the University and the President of the Students’ Union, on behalf of all staff and students.

The full details of Our Commitment can be found at: www.sheffield.ac.uk/ssid/ourcommitment
Encore: Making use of lecture recordings.

Encore is the University’s lecture recording system. The system records the display and audio from suitable teaching sessions, and makes these available to you via your module’s courses on MOLE. You can then access these recordings to help you with your studies, for example, revisiting parts of lectures that you have missed or did not understand, to help with revision or for writing more detailed notes. Research has also shown that lecture recordings can be useful for students with certain disabilities, or with English as a second language.

The recordings are not a replacement for attending lectures, and it is important to remember that attendance at live lectures is a critical part of your course and is the best way to engage with the content, the lecturer and other students. The recordings are there to enhance and supplement your learning and teaching experience, and there are resources on the 301 webpages to help you use lecture recordings most effectively to support your learning.

It is important to note that not all lectures/classes are appropriate for recording, for example studio sessions, small group interactive sessions, lectures where the whiteboard/chalkboard is used extensively and lectures with sensitive content. Lectures which take place in small teaching rooms which do not have Encore equipment will also not be recorded.

For information on whether lectures from a particular module will be recorded we advise you to speak to the module leader.

For further information on Encore see:

301 - how to make best use of lecture recordings for your studies

www.sheffield.ac.uk/ssid/301

Encore webpages - for any technical queries about accessing and using recordings

www.sheffield.ac.uk/cics/encore
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 the University’s award winning student information service. It is the first place to go if you need information, help, and guidance and is staffed by a friendly, professional team who are trained to help deal with your questions and concerns.

Along with the office on level 3 of the Students’ Union, SSiD has an extensive range of service and information online at: www.sheffield.ac.uk/ssid

You can also follow us on:

Twitter: @shefunistudents
Facebook: www.facebook.com/shefunistudents
Instagram: @shefunistudents

Our social media channels give you reminders, hints and tips for your student life. You can use our channels to ask questions and get help wherever you are, whenever you need it.

Or visit the SSiD website at www.sheffield.ac.uk/ssid

You can also find answers to the most commonly asked questions at www.ask.sheffield.ac.uk

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.

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](http://www.sheffield.ac.uk/cics/printing)

**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](http://www.sheffield.ac.uk/cics/email)

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

**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](http://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](http://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](http://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](http://www.sheffield.ac.uk/postgraduate/accommodation)

**Financial support**

The Financial Support Team administers the University’s bursary scheme and scholarship schemes for home and EU undergraduate and postgraduate taught students. They also have funds available to provide financial support to students experiencing exceptional financial difficulties who face higher than average financial demands.

**Mental Wellbeing**

SAMHS (Student Access to Mental Health Support) is the first point of contact for students to explore a broad range of psychological support. Any University of Sheffield student can register online with SAMHS and book an initial ‘triage’ appointment. At a triage appointment, the student’s suitability for one-to-one counselling at The University Counselling Service is considered as well as a wide range of other available interventions.

Information about the support available and tools to help you manage your money can be found online: [www.sheffield.ac.uk/ssid/finance](http://www.sheffield.ac.uk/ssid/finance) All enquiries and applications to the team are treated confidentially.

**Immigration advice**

Most non-EU students have a Tier 4 (General) Student Visa. We provide a wealth of online information about Tier 4 visas; please read this information regularly - [www.sheffield.ac.uk/ssid/international/immigration](http://www.sheffield.ac.uk/ssid/international/immigration) and look out for updates in our weekly email newsletters.

The student immigration rules are complex and change frequently. If you have questions about your immigration status, you must seek advice from a qualified and authorised immigration adviser – not from friends or staff in academic departments. The University’s immigration advisers are based in the International Student Support Team. If you are changing course, thinking about Leave of Absence or any other change to your stay in UK, you can contact them via a web form - [www.sheffield.ac.uk/ssid/international/email](http://www.sheffield.ac.uk/ssid/international/email)
UCS (University Counselling Service) organise one-off events and several drop-in groups each week, including a mindfulness group and a hypnosis for inner calm and positivity session. These require no registration and are free to all students.

www.sheffield.ac.uk/ssid/counselling/services/workshops

All students have free access to Big White Wall at home or while abroad. It provides immediate access to 24/7 online peer and professional support, with trained counsellors.

www.bigwhitewall.com

To find out more about psychological support at the University of Sheffield, visit:

www.sheffield.ac.uk/mental-wellbeing

The University Library

The Library supports your studies by providing study space, access to digital and print collections, and staff to help you find and use Library resources effectively.

You’ll find all the information you need to get started at www.sheffield.ac.uk/library/services/new

Library sites and services

The Information Commons (IC) is open 24 hours a day, 365 days a year and is a safe and secure study environment, with 1300 study spaces, 500 PCs and wifi. It holds 100,000 core texts found on module reading lists, and there are bookable group study rooms, silent study areas and a cafe.

IC in The Diamond has almost 1000 study spaces which are accessible 24/7. There is a staffed Library Information Desk in the building, for details of the staffed hours please see

www.sheffield.ac.uk/diamond/homepage

The other sites are Western Bank Library and the Health Sciences Library. All sites offer a range of services and resources including individual and group study spaces, PCs, laptop loans, wifi, printing, photocopying and scanning.

A valid UCard is needed to gain entry to all Library sites and to borrow books. You will also need your UCard to use photocopying, printing and scanning facilities.

Finding the information you need

StarPlus, the library online catalogue, provides access to digital collections, including ebooks, ejournals and databases, and also includes information about print materials available at all library sites. You can access StarPlus from My services in MUSE.

You can find material on your reading lists from the MyResource Lists link on the StarPlus Welcome page. Library subject guides are available to signpost specialist databases and resources for your subject, and are available from the StarPlus Welcome page, under Guides & tutorials. There is also a link to the Information Skills Resource, which includes online tutorials to help you develop effective searching, evaluation and referencing skills.

Help and support

For general enquiries, contact the Library Help Desk by email library@sheffield.ac.uk telephone 0114 222 720, or ask at the Information Desk at any Library site.

A list of subject contacts in the Library is available at www.shef.ac.uk/library/libstaff/sllist
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

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.
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 peoples’ safety.

Professor Karim Hadjri
(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.

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 (Floor 15)
Roy Childs (Floor 15)
Laura Mason (George Porter Building)

Arts Tower Opening hours

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

Out of hours access

Monday to Friday: 6.00pm - 9.00pm,
Weekends: 9am - 5pm

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 inductions have been attended.

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

If you have not attended the inductions 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. 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’ Desk in the Arts Tower entrance.
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 Departmental Safety Officer by way of the online accident 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 (Stuart Moran or Laura Mason).

**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 spray paint should not be used in any circumstances in the studios or in the stairways.
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?

- **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](http://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

Safety in the Material 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 your own risk assessment before being allowed to proceed. Ask a member of the workshop staff for 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 ask, we will always make time to go over the safe use of machinery, equipment and materials.
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.