INTRODUCTION

This is the course handbook for the MArch in Architecture 2012-2013. It should be read in conjunction with the Postgraduate Student Handbook issued by Student Services, which is the main source of information on rules, regulations, advice and services. We have tried not to duplicate information in this handbook, but have brought out items, which are particular to the School of Architecture. Please spend some time reading both documents since they both contain important information. It is assumed that you have read and understood both documents. If you have any questions about the Course Handbook, please ask Satwinder Samra, the MArch Director [Tel: 20316, e-mail: s.samra@sheffield.ac.uk, Room no: 14.05].

We have attempted to make sure that the information in this handbook is accurate, but things inevitably change through the course of the year. Please keep your eyes and ears open for notices and emails, which supplement or correct the information. Information in this Handbook is supplemented on the Departmental webpages.

OTHER SOURCES OF INFORMATION

Besides the Student Handbook referred to above, the following University Publications have relevant and useful information. Most of these are online.

- The Student Services Information Desk (SSiD) has excellent web pages
- The Student Charter
- The University Calendar
- The International Students Guide
- Information Guide for Disabled Students
- Survival Handbook for Mature Students
**STAFF**

with room numbers, telephone extensions, email addresses, main administrative roles and research interests. Telephone numbers from external lines should be proceeded by 0114 22-

email addresses are all @sheffield.ac.uk

**Professors**

- **Prof. Flora Samuel**  
  Room 13.06  
  Ext. 20303  
  f.samuel@
  
  *Head of School - architectural history and design*

- **Prof. Irena Bauman**  
  Room 14.18  
  Ext. 20399-  
  i.bauman@
  
  *sustainable urbanism*

- **Prof. Peter Blundell Jones**  
  Room 13.11  
  Ext. 20302  
  p.blundelljones@
  
  *architectural history and theory of the 19th and 20th centuries*

- **Prof. Steve Fotios**  
  Room 13.13  
  Ext. 20371  
  steve.fotios@
  
  *lighting, building services and environmental design*

- **Prof. Jian Kang**  
  Room 13.09  
  Ext. 20325  
  j.kang@
  
  *acoustics and noise control, audibility*

- **Prof. Doina Petrescu**  
  Room 13.12  
  Ext. 20379  
  d.petrescu@
  
  *Director of Postgraduate School, International co-ordinator - gender and architecture, urban participation*

- **Prof. Fionn Stevenson**  
  Room 13.07  
  Ext. 20301  
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  *sustainable design*

- **Prof. Sarah Wigglesworth**  
  Room 14.18  
  Ext. 20399  
  s.wigglesworth@
  
  *the architectural profession, gender and architecture*

**Senior Lecturers and University Teachers**

- **Prue Chiles**  
  Room 14.17  
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  *Director PhD by Design, participatory design, architectural design.*

- **Daniel Jary**  
  Room 14.22  
  Ext. 20321  
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  *Undergraduate Course Director, Director of Year 1*

- **Dr Rosie Parnell**  
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  *Director of MA in Designing Learning Environments. engaging young people in architecture, the user in design and education.*

- **Dr Chengzhi Peng**  
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  *computer supported collaborative design, CAD and the design process*

- **Satwinder Samra**  
  Room 14.05  
  Ext. 20316  
  s.samra@
people

Director of MArch - contemporary design and construction

Dr Tatjana Schneider

Room 14.18   Ext. 20320   t.schneider@

PHD Admissions Tutor - architecture as agency, theming, flexible housing

Dr Renata Tyszczuk

Room 14.20   Ext. 20313   r.tyszczuk@

Director of Postgraduate Taught Programmes, Director of MA in Architectural Design course.

Dr Stephen Walker

Room 14.19   Ext.20345   s.j.walker@

contemporary theory, art and architecture

Lecturers

Dr Hasim Altan

Room 14.14   Ext. 20375   h.altan@

sustainable environmental design. Director of BEAU Research Centre and SaBRE

Dr Cristina Cerulli

Room 14.19   Ext. 20334   c.cerulli@

Director of Internationalisation, Erasmus Exchange co-ordinator

Dr Rachel Cruise

Room 14.16   Ext. 20370   r.cruise@

Dual Structural Engineering and Architecture Degree Coordinator, lecturer in structures and MArch technology

Dr Lucy Jones

Room 14.03   Ext. 20359   lucy.jones1@

Director of MSc in Sustainable Architectural Studies & MSc in Sustainable Architecture and Computer Aided Environmental Design courses

Dr Florian Kossak

Room 14.19   Ext. 20341   f.kossak@

Director of MA in Urban Design course

Michael Phiri

Ext. 20363   m.phiri@

Research Fellow

Dr Jo Lintonbon

Room 14.15   Ext. 20347   j.lintonbon@

Director MA in Conservation & Regeneration, Undergraduate Admissions tutor, Departmental Library Co-ordinator – urban history & theory, conservation-led urban regeneration, design approaches within the historic built environment

Dr Mark Meagher

Room 14.13   Ext. 20300   m.meagher@

Lecturer in Digital Design - augmented environments, digital forms of making, smart materials, information visualization, architecture and social media

Dr Tsung-Hsien Wang

Assistant Director of MSC Sustainable Architecture Studies

Teaching Fellows

Jules Alexandrou

Room 14.21   Ext. 20333   j.alexandrou@

Undergraduate IT Co-ordinator and web management
Carolyn Butterworth  
Room 14.19  
Ext. 20308  
c.butterworth@

MArch & MA studio tutor, Live Projects Co-ordinator

Leo Care  
Room 14.17  
Ext. 20304  
l.care@

Director Bureau – Design + Research
Advocate for Disability & Dyslexia, Year 3 Co-Director

Simon Chadwick  
Room 14.4  
Ext 20317  
Simon.chadwick@

Director of Year 2

Mark Emms  
Room 14.02  
Ext. 20314  
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Director of Year 3

Howard Evans  
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Ext. 20304  
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Bureau – Design + Research
Year 1 Co-Director, Dual Architecture and Landscape course Co-ordinator

Ian Hicklin  
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i.hicklin@

Director of Learning and Teaching

Aidan Hoggard  
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MArch Construction Technology Co-ordinator

Stephen Leighton  
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Professional Studies Advisor, MArch studio tutor

Russell Light  
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MArch studio tutor, architectural representation and design, local vernacular

John Sampson  
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MArch Co-Director

Paul Testa  
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p.testa@

Year 2 Co-Director

Design Tutors

Dr Nishat Awan

Matthew Bradshaw

David Britch

Isabel Britch

Oli Cunningham
Colin Harwood
Marianne Heaslip
Dr Teresa Hoskyns
Naomi Keena
Ranbir Kumar Lal
Andreas Lang
Warren McFadden
Nicola McHale
Ellen Page
Mark Parsons
Maggie Pickles
Julia Udall
John-Paul Walker

**Research Associates**
Dr Chris Cheal
Mark Dudek
Dr Mohamed Refaee
Dr Julija Smyrnova
Dr Hui Xie
Technical Staff

James Bower
Technician - Reprographic Unit
Room 15.10  Ext. 20352  james.bower@

Martin Bradshaw
Room 18.09  Ext. 20331  m.d.bradshaw@

Senior Technician – IT Manager

Roy Childs
Manager – Reprographic Unit
Room 15.10  Ext. 20352  r childs@

Peter Lathey
Senior Technician – Photographic Unit
Room 15.07  Ext. 20329  p.lathey@

Bradley Leander
Technician – Workshop
Room 16.18  Ext. 20351  b.leander@

Peter Williams
Senior Technician – Workshop
Room 16.08  Ext. 20351  peter.williams@

Administrator

Denise Hall
Departmental Manager
Room 13.05  Ext. 20604  denise.hall2@

Facilities Manager

Melvyn Broady
Facilities Manager
Room 09.10  Ext. 20328  m.broady@

Health & Safety Advisor

Administrative/Support Staff

Cheryl Armitage
Postgraduate Taught Administrator
Room 13.04  Ext. 20306  c.armitage@

Sam Guest
General Enquiries
Room 13.04  Ext. 20305  s.guest@

Becky Lawry
Office Manager – Exams Officer, Postgraduate Research Administrator
Room 13.04  Ext. 20309  r.lawry@

Janet Scotcher
Finance Administrator
Room 13.04  Ext. 20607  j.scotcher@

Annabel Smith
Undergraduate Administrator
Room 13.04  Ext. 20310  annabel.smith@
Emeritus Professors:
Prof. Bryan Lawson, Prof. Kenneth Murta, Prof. John Page, Prof. Roger Plank and Prof. Peter Tregenza.

Graham Willis Visiting Professorship:
Prof. Siv Helen Stangeland

Visiting Professors:
Prof. John Allan, Prof. Barra Mac Ruairi, Prof. Andrew Groarke, Prof. Jeffrey Huang, Prof. Ed McCann, Prof. Paul Monaghan, Prof. Marc Neelen, Prof. Raf Orlowski, Prof. Greg Penoyre and Prof. Tina Saaby.
A guide to each floor of The Arts Tower:

Floor 9
Graduate School

Floor 10
Graduate School/Landscape Studios

Floor 13
Architecture Reception/Landscape Reception/Prof Offices

Floor 14
Academic Offices

Floor 15
Third Year Studio/Reprographics Unit/Photographic Suite

Floor 16
Workshop/Seminar Room/Drawing Studio/Exhibition Space/Café
MArch Studio

Floor 17
MArch Studio

Floor 18
First and Second Year Studio/IT Lab/IT Support

Floor 19
Research Labs/IT Lab

Media Unit: Room 15.07
The media unit is run by Peter Lathey. The facilities available include a photographic studio with cameras and lighting, and a modelscope. Also available are slide making facilities, a dark room, scanning and printing and a DV-editing suite. Peter Lathey also manages a library of architectural videos and DVDs. He also provides a large format b/w print-copy-scan service at prices cheaper than outside rates. Photographic and video equipment are available on loan.
Telephone: 0114 222 0329

Computer rooms: 18.10 and 19.01
The computer room is for use by Undergraduate students, Postgraduate students and M.Arch students only. All PCs in this room have recently been upgraded. It is NOT an open access University facility, so please do not allow students from other departments in. As with other computer rooms, any tampering with software or the hard disks is strictly forbidden, as is bringing in food and drink. Anyone found breaking the rules of the computer rooms will be stopped from using them. Please note that there is CCTV monitoring these rooms.

Student Woodwork/Metalwork Area: 16.08
The workshop, organised by Peter Williams, is available 8.30 am to 12.30 p.m. and 1.30 p.m. to 4.30 p.m. Students have the opportunity to use a range of hand tools, drills, guillotines and bending equipment, to construct models using a variety of materials and techniques. Peter Williams gives introductory classes on all aspects of safety and the use of equipment, together with assistance in design and construction. Safety regulations must be strictly adhered to in the workshop area (see pages 7/8 below).
Telephone: 0114 222 0351

Facilities Manager: Room: 09.10
Melvyn Broady is responsible for all health and safety and technical matters in the School.
Telephone: 0114 222 0328

IT Manager: Room 18.09
Martin Bradshaw is the computer technician and should be contacted in the first instance for problems with computer hardware or software.
Telephone: 0114 222 0331

Plotting and Printing Facility: Room 15.10
The School provides a plotting and printing service at prices considerably below those outside. Please do not abuse this facility or treat it like a shop. Any surplus funds generated from this facility are used to purchase new equipment.

The University operates a pre-paid swipe system for all printing and large format plotting.
Jobs will be processed in strict order of them being received. No students are allowed beyond the reception counter - all completed plots will be handed back by the technicians working in the Unit.

Other services include: document binding; lamination; mounting of plots onto various types of foamboard or pvc sheets, for presentation. There is also a facility for large format scanning.

A photocopier can also be found in the Print and Plotting Unit.
Opening times 8:00am to 4:00pm, closed 12:30-1:30pm.

Roy should be contacted for loan of surveying equipment and data projectors.
Telephone: 0114 222 0352

Architecture Reception: Floor 13
Available for student enquiries. Open 9:00am to 12:30pm and 2:00pm to 4:45pm. Closed on Tuesday and Friday afternoons.
Telephone: 0114 222 0399
Fax 0114 222 0315

The University Library
The Library is here to support you in your studies. There is a wealth of material available; over 1,400,000 printed volumes and an extensive range of electronic resources including subject databases, ebooks and ejournals. Many resources are accessible off-campus via the internet.

Sites & Services

There are four Library sites for you to choose from. The three you are most likely to use are:
Western Bank Library – this newly-refurbished Library contains the core collection for Architecture in a separate section off the Main Hall. It is an excellent resource and one you should visit on a regular basis not just for course material but as part of the general assimilation of architectural knowledge and culture. It includes books and journal material. There are large tables where you can study. Scanners and a photocopying machine are also available.
Western Bank Library has a superb Reading Room, long opening hours, and has a quiet study atmosphere. There is access to the wireless network in most of the building.

The Information Commons (IC) – holds 100,000 core texts including duplicate copies of architecture books. This is a 24 hour facility with 1300 study spaces and over 500 PCs. It has bookable group study rooms, and a cafe. It’s a safe and secure environment if you need to work late into the night, and is wireless enabled.
St. George's Library – based in a modern building on Mappin Street, this Library contains material relating to engineering and computer aided design so is another collection you may find useful. It has access to the wireless network throughout.

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.

The electronic library

MUSE, the University of Sheffield portal, gives you personalised access to the University’s online resources. From the Library tab in MUSE, you can:
• find and request the books you need
• renew your library loans and pay any charges you may have incurred
• find a subject specific guide for architecture http://www.shef.ac.uk/library/subjects/subarch.html
• access electronic resources, such as ejournals, ebooks, subject databases
• search Google Scholar
• use the tutorials in the Information Skills Resource to learn how to search for information effectively, and use references correctly

Sources of help & guidance

Staff are on hand at each site to offer advice and assistance. If you have problems, for example, finding books in the Library, accessing
electronic resources, or need help with your Library account please don't hesitate to ask any member of staff.

There are Liaison Librarians to offer subject-specific guidance:
Denise Harrison  
(email denise.harrison@sheffield.ac.uk)  
Emily Stock (email e.stock@sheffield.ac.uk)

The Library web pages at www.sheffield.ac.uk/library offer extensive information about making the best use of resources and services, and you can keep up-to-date with Library news via Twitter (@UniSheffieldLib), subject blogs (see http://www.shef.ac.uk/library/services/blogs.html) and RSS feeds (see http://www.shef.ac.uk/library/services/libnewsfeeds.html). For subject information see http://www.shef.ac.uk/library/subjects/subarch.html.

Contact the Library
By telephone 0114 222 7200
By email library@sheffield.ac.uk
Web www.sheffield.ac.uk/library
Twitter twitter.com/unisheffieldlib
uSpace uspace.shef.ac.uk/community/library

The Library has a web page for architecture at http://www.shef.ac.uk/library/subjects/subarch.html. This gives details of how to find information and the extensive range of web resources available. The invaluable Architectural Periodicals Index (API) is networked and accessible through the web, as are the Avery Index, and some electronic journals.

Library Books
If you have any requests for books, then you should email the Architecture Librarian, Denise Harrison (Denise.Harrison@shef.ac.uk) or else let the relevant tutor, usually your dissertation tutor, know. We cannot guarantee purchase, but will try.

The Library runs a regular free minibus service to the British Library Document Supply Centre at Boston Spa to give staff and students of the
EMERGENCY
In an emergency telephone 4444 on a University internal telephone. Give details clearly and concisely.

THEFT
All instances of theft should be reported in the first instance to the Departmental Superintendent, Melvyn Broady, who will then take the matter up with the appropriate authorities.

SAFETY OFFICER
The Departmental Safety Officer is Melvyn Broady,
Room 09.10 telephone 0114 222 0328.

WORKING HOURS IN THE ARTS TOWER

Undergraduates
The Arts Tower is open on weekdays between 8.30am and 6.30pm. Owing to statutory safety legislation, it is not normally possible for undergraduate students to remain unsupervised in the Building outside these hours.

Postgraduates
Postgraduate students (including MArch students) can obtain permission from the Head of School to work out of hours.
You can only work in the building out of hours if you have completed the Out Of Hours Training course and the Fire Safety Training session organised by Safety Services.
It is your responsibility to book onto these courses and you can do so by visiting: http://www.shef.ac.uk/safety/online-training

Once you have attended and passed the courses you should contact Melvyn Broady in room 09.10 and ask him to activate your U-Card.
If you have not attended the courses you cannot work out of hours and security services will escort you from the building.

After-hours working for students with the relevant permissions is normally allowed only in studio spaces and, for research students, in their own rooms. Special permission is required for work in other areas, and individuals will then be issued with keys. Guests without permits are not allowed. All staff and students entering the building at times other than 8.30am to 6.30pm on weekdays must sign the book at the Porters’ Lodge. This provides a record of building occupants which is used by the Fire Service in the event of an emergency. The book must be signed when continuing to work in the building after 6.30pm. 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 entered in the accident record book and the entry initialed by a member of academic staff. The book is kept in the Architecture Reception on floor 13. First-Aid boxes are kept in the Architecture Reception and in the Reprographics Unit on floor 15 and workshop on floor 16.

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 must 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 wrapped and labelled before being placed in the waste bins.
iv) Blades or knives should be protected after use and left in a safe place to avoid accidents.
v) Spray mount or other inflammable materials should be kept in the allocated areas when not in use.

SAFETY IN LABORATORIES
Any work to be carried out must be discussed with the project supervisor in terms of Health and Safety. These include:
i) that the materials are necessary and that less dangerous substitutes are not available
ii) that the experiment is being performed in the safest possible way
iii) that the appropriate action has been specified should the experiment develop in an unplanned way
iv) that there will be no disposal or decontamination problems on completion
v) no experiment other than those specifically authorised may be carried out
vi) no research worker may attempt to repair or modify any apparatus without permission of a member of staff
vii) details of any damage to equipment, however trivial, must be entered in the appropriate book by the person responsible for the damage and the entry initialled by a member of the academic staff. The book is kept in the technician’s room.

After discussion, the student will be issued with a permit signed by the supervisor and Professor Samuel. This permit will set out the procedures to be used in the laboratory. Every research worker is responsible for the state of his/her bench or experimental rig. At the end of each day the research worker is responsible for ensuring that the working area is safe and in a secure position.

RISK ASSESSMENTS
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 M. Broady.

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: http://www.shef.ac.uk/safety
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.

OTHER UNIVERSITY DEPARTMENTS
The Student Services Department can be found on Level 6, University House for the following information desks:
Registry Services
Payments Office
Taught Programmes Office
Examinations Office

Student Services Information Desk SSiD
The Student Services Information Desk is located in the Union of Students building. It acts as a central facility for general information on many aspects of University procedures. SSiD can deal with queries such as replacing lost U-Cards, changing module registration, requesting council tax exemption letters, changing degree school, examination timetables and regulations. The SSiD website is a very useful source of information: http://www.sheffield.ac.uk/ssid
Telephone: 0114 222 1299
PROBLEMS
Every student runs into problems at some time during a University course. Do not feel that you are alone if you are depressed, or if you find part of the work difficult, or if personal relationships are making you unhappy. Most people experience such problems during their time as a student and it is best to share them with someone. The University offers a range of different kinds of support that you can rely on. You can approach any member of the academic staff to discuss any kind of problem or else you can go to The Student Services Information Desk (SSID) in the Union of Students or their very good website: http://www.sheffield.ac.uk/ssid/welfare

DISABILITY AND DYSLEXIA SUPPORT
The School’s Learning Advocate for Disability and Dyslexia is Leo Care who is very approachable and can be contacted by telephone, email or found in room 14.17.
Telephone: 0114 222 0304
Email: l.care@sheffield.ac.uk

All students who undergo an assessment carried out by Disability and Dyslexia Support Services are asked to make an appointment with Leo Care to discuss their requirements.

PERSONAL TUTOR
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 will act as personal tutors:
Satwinder Samra, Russell Light and John Sampson.

In addition the school also has tutors for women students, international students and mature students.

Tutor for Women Students Prue Chiles
For International Students Cristina Cerulli
For Mature Students Jo Lintonbon

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 year tutor or failing him/her, your year mentor, a tutor for women students or the tutor for international students. The Head of School, Professor Flora Samuel is always available when there are problems that affect your studies, difficulties which you cannot discuss with another member of staff, or personal matters that must be kept entirely confidential. Becky Lawry in the Architecture Reception will arrange an appointment.

ILLNESS
Illness may interrupt your work. If it does, tell the tutor concerned as soon as possible. When illness extends for more than a day or two, there is a specific procedure to be followed: Student absences of up to one week require completion of a special circumstances form. Where academic work has been disrupted through illness for longer than a week a University Health Service Medical Certificate should be completed.
All forms can be downloaded from the SSiD website: http://www.sheffield.ac.uk/ssid/forms

MITIGATING CIRCUMSTANCES
Any time lost through illness or other mitigating circumstances may be taken into account formally when work is marked, but you will need to present documentary evidence. (see under assessment, late submissions). We cannot do anything if you do not tell us; in some cases in the past students have only told us of mitigating circumstances after the event, when it usually too late to take them into account. Medical notes are required for all absences during examination periods. Do not forget that it is your responsibility to seek medical advice at the time of an illness; at a later date your doctor may not be able to give you a certificate. If you have to interrupt your work because of bereavement or other serious problems in your
family, please tell your tutor or the Head of School. The School will do all it can to support you and help you to continue studying afterwards.

OTHER SUPPORT
Information about all the advice and support services in the University are listed in the University Academic Diary & Student Handbook and on the website: www.sheffield.ac.uk/ssid.

Make sure that you have read the handbook and do not hesitate to seek advice in the early stages of a problem – the services are good and there to help you.

Nightline is a telephone service run by trained student volunteers who can be reached between 8:00pm and 8:00am any night in term time on 222 8787 for listening or 222 8788 for information. You can also email them with queries: nightline@sheffield.ac.uk (your email address will be hidden so you remain completely anonymous).
To find out more visit the website: http://www.shef.ac.uk/nightline
REGISTRATION
You need to register with the University on an annual basis. Information on this is available on the SSiD (Student Services Information Desk) website, which allows you to check your record and alter details, including your address.

CHANGE OF STATUS
Information on how to change your status including how to apply for a leave of absence, change course, formally withdraw from the university etc is available from SSiD. You will need to fill out a form available from SSiD: http://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 Union of Students Advice Centre as appropriate. Information is also available via the University’s website under ‘Welfare Information’. You will need to complete the relevant sections of the form and take it to your year tutor or to the Architecture Reception on floor 13 for approval. It should then be returned to the Student Services Information Desk (SSiD) in the Union Building. Becky Lawry in the Architecture Reception on Floor 13 is happy to advise you on how to fill in the form.

ATTENDANCE
You are expected to attend all tutorials, workshops and lectures. It is only by attending all of the scheduled sessions you will be able to learn effectively, and it is for this reason that the Student Charter notes that students are expected “to attend throughout each semester, including the full examination period. This means turning up on time to all designated teaching sessions, tutorials, laboratory sessions and all assessment”. To help ensure that you make full use of the learning opportunities that are available, the department will be monitoring the attendance of students at twelve or more sessions throughout the year. The monitoring will be carried out using systems that have been developed by the University specifically to help departments identify and support students who are having difficulty with their study programme.

Within this department, the monitoring will be carried out by taking registers at lectures and by recording attendance at reviews and by registering submitted work. This information will be used to identify when students are not attending without prior notice and to offer guidance and support where necessary. The information will also be used to fulfil the University’s duty to the UK Borders Agency in ensuring that overseas students are not in breach of their visa requirements.
If you cannot attend any part of your course, you should let the tutor concerned know. If, for reasons of serious personal or family problems, you need to be away during the semester, you should let your year tutor know and should provide evidence to support your absence, such as a Special Circumstances Form and/or a Doctor’s letter. If you persistently fail to attend, your progress may be reported to the Head of School or the Dean for review by the Faculty Board.
FEES AND MONEY
Information regarding fees, finances, and loans is available on the SSID website. SSID also issue a Student Financial Support Information Booklet which gives details of other sources of funding, loans and one-off payments.

EMAILS
The School uses email as a matter of course for corresponding with students. It is therefore your responsibility to check your email on a regular basis. Because we use the Sheffield email list system, your messages will be sent to your registered Sheffield email address; we cannot substitute other (i.e. hotmail) accounts. Concern has been expressed that students have been using the email lists for unauthorised business (i.e. selling personal goods, announcing parties). This is not allowed, and any student abusing the system will be stopped.

Some of your courses will use My Online Learning Environment (MOLE) to communicate with you and to deliver course material. It is therefore essential that you check MOLE (Accessible via MUSE) on a regular basis.

ADDRESSES
It is also your responsibility to ensure that you keep your address details updated via your MUSE account. We cannot take responsibility if our letters do not reach you because they have been sent to an old address.
M.Arch in Architecture

This is the standard route through the fifth and sixth years. All students are required to complete four semesters and to pass all the elements listed below.

Studio Courses

For the first six weeks all students participate in 'live' projects. Both fifth and sixth years are offered a range of projects, some live projects and others of a more research based or consultative nature. Most projects have a relationship with the community and involve a real client.

For the remaining semester and a half the two years divide into a series of directed vertical studios dedicated to particular themes. Students choose which studio they 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 you may be obliged to accept another choice.

You should therefore consider your second and third choices carefully. The course content within each studio, and the scope of individual design projects, are the responsibility of studio leaders. Students are expected during their two years to experience working in at least two studios - this means you will not be permitted to choose the same studio for sixth year as you had in the fifth year.

Fifth Year Courses and Submissions

In addition to the studio work, students take the following courses: Environment and Technology, Theory and Research, Management and Practice, Dissertation. There is also a 15 credit option module chosen from a broad range of subjects. All the above courses are assessed with coursework and essay submissions or similar.

Sixth Year Submissions

In addition to the dissertation and the final examination, Sixth year students also submit a design report, a management report and technical work associated with their design work.

Descriptions of requirements for the design report, management report and technical submissions are given along with the module descriptions on pages 27-29.

M.Arch Course Structure

To gain the MArch in Architecture, and with it exemption from Part 2 of the RIBA Examination, you must pass all parts of sessions 1 and 2 outlined below.

MArch: Year 5

ARC550 Design 1, 15 credits
ARC551 Design 2, 30 credits
ARC552 Live Project 1, 15 credits
ARC553 Theory and Research, 10 credits
ARC554 Environment and Technology 1, 10 credits
ARC555 Management and Practice 1, 10 credits
ARC556 Dissertation 1, 15 credits
plus one additional 15 credit option module chosen from a specified list. (see page 33)

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

MArch: Year 6

ARC560 Design 3, 15 credits
ARC561 Design 4, 30 credits
ARC562 Special Design 2, 15 credits
ARC583 Design Report, 15 credits
ARC584 Environment and Technology 2, 15 credits
ARC585 Management and Practice 2, 15 credits
ARC566 Dissertation 2, 15 credits
DUAL COURSE IN ARCHITECTURE AND TOWN PLANNING
The Dual Course leading to the degree of MArch in Architecture and Town and Regional Planning has recognition from both the RTPI and RIBA. During Fifth Year and Sixth Year students follow a route which is largely a combination of elements of the postgraduate course in architecture and the MA course in town planning. The final year is extended by three months, with students completing their work in September rather than in June.

This course has its own supplementary course handbook produced by the Dept. of Town and Regional Planning.

BEGINNING OF YEAR PROCEDURE
1. Make sure you have registered. Returning students should have registered online over the summer, but new students need to register at the beginning of term. If you missed the formal registration for new graduates you should consult the Registration Helpline (0114 2229032), the Registration Enquiry Desk in Firth Hall, or the Registration and Examinations Office on the ground floor of Firth Court at other times.


3. The MArch studio is located on floor 17. There are not enough drawing boards for everyone to have a complete workstation but there are enough drawing boards and side tables for everyone to have a place to locate themselves. It is in your best interests to arrange the studio in order to make it a welcoming and functioning studio. You will then be more inclined to work in it and we would encourage you to work in the studio whenever possible. Throughout the studio there are seminar tables for group tutorials, please do not move these, they form the main tutorial/small group teaching spaces.

4. All fifth and sixth year notices will be posted inside the main entrance to the studio. A semester timetable will be posted on the noticeboard and will be kept up to date. Please make sure you refer to the notice board and the timetable regularly so you do not lose touch.

COURSE UPDATES
Regular updates to courses and events relevant to the MArch course are sent out via email in ‘For 5&6’, the MArch newsletter. Updates to the semester timetable will also be circulated via this newsletter. It is your responsibility to ensure that you check your email regularly for this.

Year Seminars form part of the timetable to share knowledge and offer guidance and support at key moments in the year. These are not assessed but you are encouraged to attend.
The following ‘live’ projects are scheduled to run this year:

1 – Strategies for creative public engagement

**Mentor: Carolyn Butterworth**

**Client: SOAR (South Owlerton Area Regeneration)**

Many of our Live Projects are at the beginning of a regeneration process, working with local people to help them contribute to a neighbourhood masterplan. Usually these Live Projects stop before the actual masterplanning and detailed design really get going but SOAR Works? is a rare opportunity to go back to an area that was the focus of a very early Live Project, assess the designs that emerged and contribute to a much later stage of regeneration.

In 2000 Live Project students worked with residents of Parsons Cross to contribute to the SOAR (Southey Owlerton Area Regeneration) framework. This work helped to embed creative public engagement at the heart of an innovative regeneration scheme across a large area of north Sheffield. Out of this engagement sprang new public spaces, public art and architecture and it’s two new buildings in Parsons Cross that will be the focus of this Live Project: SOAR works, an enterprise centre designed by 00:/ architects and the Learning Zone by Henning Larsen.

You will work with clients SOAR and major stakeholder Yorkshire Artspace to reflect upon the impact of these two buildings within the regeneration framework, to assess them in terms of their use and to suggest how they might be used in the future to encourage further public engagement. This is a chance to make connections between large-scale strategy, buildings and detailed design, creatively working with artists, small businesses and local residents on the future of their neighbourhood.

www.soarcommunity.org.uk
www.artspace.org.uk

2 – Vision for Wincobank Village Hall

**Mentor: Stephen Leighton**

**Client: The Brendan Ingle Foundation**

‘Wincobank is a deprived area in the industrial North East of Sheffield which has never had a permanent community building. Part of the now demolished Newman Court sheltered housing complex has been retained with a view to transforming this into ‘Wincobank Village Hall.’ Newman Court sits next door to St Thomas’ boxing club, run by the world famous boxing trainer Brendan Ingle. The boxing gym is not only a training facility but has a deeper social cause; it is the place where career criminals are turned into world boxing champions.

Much early work has been done locally through the Brendan Ingle Trust and the live project will not only seek to create a vision for the village hall building and grounds but engage with the many different strands of the community and other stakeholders including the city council and their architectural team. It is hoped this project acts as a catalyst for the regeneration of Wincobank and key to the overall vision of making it one of the most desirable places live in the city.'
3 – Regather Works

*Mentor: John-Paul Walker and Paul Testa*  
*Client: Regather*

Regather Works is a live project of inter-related aspects - people, building and business model - that presents both challenge and opportunity.

Regather was set up in 2010 by a group of people who share a commitment to co-operative values. The trading co-operative is the way they share the resources, risks and rewards of volunteering, exchange and self employment. Their mission is to “help people work together, support each other, trade their goods and services and make projects happen.” A key part of realising this mission is attracting more people who share co-op values to Regather.

The Regather building - a Grade II listed horn works - and the site locality offers a series of challenges and opportunities. There has been some recent light touch design and building work to unlock the circulation of the building but there is still unrealised potential in many of the internal spaces. Externally, the adjacent green space, street spaces and public realm are under-utilised and offer the opportunity to enrich the locality and to increase Regather’s visibility and interaction with the public.

The Regather business model is a hybrid, part French / Swedish model for co-operative entrepreneurship, part alternative economics Local Exchange Trading system, part volunteering Timebank, part enterprise incubator and part employment agency. Regather has attracted local and national interest for it’s innovation and vision to ‘re-engineer and re-mutualise the local economy’, but there is a need to clarify the Regather ‘offer’ and communicate this on a wider basis.

A potential public forum for the live project outcomes or focus of some of the work is a Regather event on Nov 10th called “Co-operation for Positive Social Change in Sheffield”. This event will be a public opening for the Regather Works and a celebration of co-ops in Sheffield and is part of the ESRC supported UK wide Festival of Social Science.

4 – Hulme Community Garden Centre

*Mentor: John Sampson*  
*Client: Dave Hine*

Hulme Community Garden Centre is a unique community led inner-city horticultural project. We are a not-for-profit organisation and our mission is to bring the community together through gardening. As a social enterprise we are a fully stocked garden centre and nursery retailing to everyone from amateur gardeners to allotmenteers, landscape gardeners to City Councils but we are equally a volunteer, education and training hub working with socially excluded people across Greater Manchester.

We grow using organic methods, are underpinned by principles of sustainability and seek to build social capital in a greener city while promoting health and well-being. Established in 2000 we now welcome over 15000 visitors per year.

The garden centre sales area is a crucial aspect of the site and its success, with profit from the sale of plants going back into the community garden and nursery. With the site expanding onto the neighbouring car park, there is an exciting opportunity to develop the sales area through the design and construction of a permanent but dynamic installation that reflects the qualities and principles of the centre whilst enhancing the aesthetic and potential of the sales site. The design must embody the ethos of the community garden centre, encompassing all aspects of sustainability, from responsibly sourced materials and minimal costs to improving the local biodiversity and acting as a means of education for visitors to the centre, becoming in all aspects an exercise in sustainable design and build.
5– Homes for Older People in Sheffield

Mentor: Prue Chiles  
Client: Howard Waddicor, Commissioning Officer for Adult Social Care at Sheffield City Council

“About 3,500 older people live in care homes in Sheffield. Each home is the product of the social, political and economic environment prevailing at the time of their construction - in some cases going back over 60 years. As care homes are no longer built by local authorities but are designed, built and operated by private and not-for-profit organisations, Sheffield City Council is looking to shape future investment by using its influence to ensure that a good experience for residents is supported by the design of the building. They are looking to establish a series of standards to guide providers of care in Sheffield.

The expectations of older people are changing, and this should be reflected in the design of care homes. It is important therefore to understand the views of residents themselves. The Council is keen to ensure that this involvement builds on existing research to help identify what a ‘perfect’ care home looks and feels like. It further wants to understand how this can be achieved for both existing care homes and new developments. The project also needs to recognise the realities of delivering care from the perspective of a care provider and demonstrate that good design is not always more costly.”

This ambitious project asks students to develop an "ideal care home” for Sheffield. Should they be in the centre or the periphery of a neighbourhood? What do the residents of Sheffield’s homes think? Looking at existing research and design exemplars, what would an ideal home be like and also what can you suggest as a “design guide” for developers.

6 – Spatial and organizational strategy for GIST

Mentor: Russell Light  
Client: GIST (Grassroots Innovation in Sustainable Technology)

“No aspect of our lives today is untouched by technology, but outside of commercial companies who is really using it to solve problems? Who is debating the massive potential computers have as a force for good and the upheaval they could bring?”

GIST stands for Grassroots, Innovation, Society, Technology. The GIST Foundation started four years ago and with the aim of creating a Sheffield based forum that would explore how technology can be used for social good. It has quickly grown to an organisation of 24 core volunteers that run 27 different groups, offering support for a wide range of technologies. These diverse groups cover topics from philosophical debates about Systems Thinking to the uses of Open Data and specialist sessions from Geek Cadets (for 6-18 year olds) to software user groups (Adobe, Linux, PHP, Ruby etc).

The focus of the live project is to re-evaluate the way that GIST use their space in the Workstation in the Cultural Industries Quarter of Sheffield, helping them adapt it to suit to the wide range of activities that take place there, often simultaneously. The use of virtual space to foster online discussions/workshops and to help widen the reach of the Foundation may also need to be explored. There is the additional opportunity to work with a team that will be building a RepRap 3D printer in 2 days.

Website: thegisthub.net  
Twitter: @gistwire
7 – Vision for a New Ski Village

Mentor: Prue Chiles  
Client: Sheffield Ski Club

Summer 2012 was a bad time in the history of the Sheffield Sharks Ski Club. Started idealistically 20 years ago; this is a Sheffield institution. Sports Club of the year in 2004 the Sharks tried to bring ski-ing to a wider audience and to encourage schools to participate in bringing their pupils to the huge dry ski slope at the ski village. This summer the Ski Village on Parkwood Springs was burned down. The dry ski slope was still functional and after limping on for a few months the final straw for the Sheffield Sharks came when the lift motors were stolen for scrap.  
Sheffield City Council are working with the Sharks to discuss the possibilities available for the derelict ski village site. What would be ideal? Parkwood Springs is designated by the Council as an area to develop further sporting amenities for Sheffield. The area is surrounded by the poorer communities of Sheffield; how could they be involved in such a project.  
There are three aspects the ski club are interested in exploring:

1. **Sharks Ski Club - How could we effectively operate on the current site (almost in isolation) – possibly looking at alternative sites?**

2. **A proposal for the whole site – how this can attract/accommodate additional groups, investors, sponsors etc**

3. **The wider city – links & integration and the potential PR for the region**

8 – Sustainable Timber Innovation Centre [STIC]. Ecclesall Woods

Mentor: Leo Care, with Howard Evans and Rachel Cruise  
Client: Sheffield City Council

STIC is the 5th Live Project at Ecclesall Woods Sawmill Site and aims to take SSoA’s presence at the site to a more permanent and sustainable level. Building on the emerging legacy of locally-sourced timber structures on site, this Live Project aims to create an outline design, feasibility study and prototypical construction for the STIC.  
Sheffield City Council has worked with SSoA for a number of years and is committed to SSoA’s involvement at Ecclesall Woods. The Council are particularly interested in offering workshop facilities for local enterprises and community groups on site, widening their networks and collaborations. The long-term aim for the STIC is to be a state-of-the-art workshop for woodwork and timber construction projects. The facility will aim to support the School of Architecture, local businesses, schools, colleges and community groups in undertaking timber-related projects.  
During this Live Project students will have the opportunity to develop their brief-building skills, working with a range of client and user groups. The project will also offer opportunities to develop design skills and explore how proposals can be synthesised into built form. Woodworking skills will be provided as part of the project.
9 – Young Person’s Toolkit, Doncaster

Mentor: Satwinder Samra  
Client: Doncaster Civic Trust

Doncaster Civic Trust and The University of Sheffield are working on a collaborative project to develop a built environment programme for Doncaster’s schools. This programme will engage young people with the spaces and places of Doncaster in creative and hands-on ways. The project is supported by Lisa Procter who will act as consultant to the Trust in helping them to achieve their aims and aspirations.

As part of this programme the trust are developing a ‘toolkit’ which can be used by teachers and other education professionals with young people to experience Doncaster’s architecture in multi-sensory and educational ways. Through this project we will design, develop and produce the toolkit alongside young people living in Doncaster to make sure that it is something that relates to their own lives and interests. Once developed the free toolkit will be shared with local project partners, such as schools, youth clubs, the local authority and arts organisations, to increase young people’s interest and engagement with their built environment. In addition, an important part of this process will be to explore how the built environment programme will develop over time and have a lasting legacy through the development of networks with a variety of key stakeholder groups.

The aim of the programme is to provide opportunities for young people to gain a greater connection and interest in the places where they live. In addition, we hope to develop young people’s critical understanding of design and their interest in the future development of Doncaster’s built environment.

10– Strategy for Furnace Park

Mentor: Christina Cerulli  
Client: SKINN (Shalesmoor, Kelham Island and Neepsend Network)

The project is to work towards the creation of a temporary active outdoor space for cultural and artistic production, through innovative and ingenuous design, adding to and enhancing the local area while celebrating its culture and history.

Based in and around a brownfield site in Shalesmoor, opposite the Grade II listed cementation furnace which was part of Doncaster Works, Furnace Park wants to enable creative collaborations between communities and the University, researchers and creative practitioners, science/engineering/architecture and the arts. These collaborations will be around developing an external space that is experimental and innovative, concentrating on re-using materials and developing sustainable forms of temporary construction.

This Live Project will be about engaging, proposing and prototyping.

The client for this project is SKINN - Shalesmoor, Kelham Island & Neepsend Network - a non-profit development agency working to generate ‘positive bottom-up development’.
STUDIOS

The following studios are scheduled to run this year:

Studio 1: Venice – Behind the mask

Co-ordinator: Russell Light

“It from one part to the other, the city seems to continue, in perspective, multiplying its repertory of images: but instead it has no thickness, it consists only of a face and an obverse, like a sheet of paper, with a figure on each side, which can neither be separated nor look at each other.”

Italo Calvino, 1972

Venice is the city of masks and masques. It is well known for its lavish, colourful festivals and yet it is also deeply suffused with death and decay. It is a city of many paradoxes...

It could be described as the first global city, the city of Marco Polo, connecting Europe with the East and developing an extensive trading network along the legendary Silk Route. Yet Venice is also a strictly segregated city, isolated in its lagoon. Different islands traditionally perform different roles (cemetery, glass blowing, quarantine) and modern industry is banished to Mestre on the mainland.

Through the Biennale, Venice has become the premier international showcase for contemporary art and architecture. However, the fabric of the city has changed remarkably little over the last hundred years and the emphasis has been on historic conservation rather than innovation, with the progressive architectural projects that have been proposed often remaining unbuilt, including those by Corbusier, Wright and Eisenman.

In addition to the acute threat of rising sea levels and global warming, is Venice also sinking under the weight of its past? The studio will explore all of these issues, using the theme of the mask, with its many connotations of public/private, facades, screens, veils, protection, disguise, pretence, camouflage and secrecy. We will begin with a fieldtrip to the city, visiting this year's Architecture Biennale 'Common Ground'.

Website: www.labiennale.org/en/architecture/

Studio 5: LIVE

Co-ordinator: Carolyn Butterworth

the ‘project’ that aims at the ‘stable’ and the ‘finite’ no longer corresponds to the state of things, and the only way to organise and give form to space is to start ‘processes’

Giancarlo de Carlo

Architecture is always under construction because the everyday practices of life continually make and remake the spaces we inhabit. The notion of stability is a modernist myth that we should ditch in favour of the complexity of processes; engaging with sites and people at length, over time and in detail, weaving an architecture that invests in ideas of process, presence and experience as much as the production of objects or things. This is a ‘live’ architecture that is centred on people and action and is meaningless without them, a cultural, social and political strategy that challenges conventions.

This year Studio 5 will explore the meaning of ‘Live’ in architecture practice and education. You will engage directly with Sheffield as the studio’s testbed, using this year’s Live Projects as triggers for your own studio project, bridging the gaps between research, design and practice. Framing the work we do in Studio 5 is a methodology of ‘action research’. We will explore architecture as a performative practice, in its design, procurement, construction and
occupation. We will test this through action on-site, with people, over time.

We will consider the Live Project briefs and design proposals through the lens of performativity, in collaboration with Live Project clients, stakeholders or passers-by. We will draw on (possibly literally?) projects and texts by Tschumi, Alexander Brodsky, Diller and Scofidio, Giancarlo de Carlo, Pierre Chareau and be informed by performatve practice in art, archaeology and theatre.

Ambitious individual ‘research by design’ projects will evolve on Live Project sites or elsewhere that embody ‘liveness’ in their spatial organisation, materiality and operation. These will be ‘situated’ urban projects (not just architectural objects) that are shaped by individual and collective practices, engaging with time, the body, contingency and change.

Studio 7: Resilient Communities
Co-ordinator: John Sampson

“Growth for the sake of growth is the ideology of the cancer cell.”
Edward Abbey

Recent events have highlighted the fragility of an economic system, based on continuous growth and the infinite consumption of finite resources.

This year studio 7 will be setting out to explore strategies for urban resilience. As a studio we will explore the notion of resilience and research the concept of ‘resilient communities’.

The social policy research body The Resilience Alliance has defined resilience as:
- the magnitude of shock that a system can absorb and still remain within a given state
- the degree to which the system is capable of self-organisation
- the degree to which the system can build capacity for learning and adaptation

We will consider this definition of resilience and explore and develop spatial strategies that explore alternatives to existing modes of production. We will look to develop resilient networks based on social, cultural and economic ecologies.

We will look across disciplines to ecology, economics and social policy to assist us in our research.

We will explore the notion of ‘community’, the value of ‘social capital’ and the attributes of urban structure required for community to be nurtured.

We will value the practices of everyday life and record and reveal the social and ecological value of individual actions, how ever small.

As a studio we will work concurrently at multiple scales. At the urban scale, we will develop Urban Design Frameworks whilst pursuing individual projects that explore the role of the individual in the city.

The studio will be based in the Lower Ouseburn Valley. Located close to Newcastle city centre, the area contains a rich ecology of social and cultural networks. The aim of the studio is to research and develop strategies of community resilience through the proposition of new networks of locally closed ecological cycles, which offer an alternative to producing, consuming and living in the UK.
The studio will explore the effects of urban settlements on the natural environment and begin with investigative work in and around industrial landscapes. We will not only look at the impact of industry on the environment but also at how communities are created and destroyed as industries ebb and flow. This year our initial investigations will be located in and around Sunderland, a city once dominated almost entirely by shipbuilding. We will explore the relationship of the homes and environment of the shipbuilders to the sites of their labour; the shipyards.

We will attempt to understand both the city and personal space as a means of production. How identity and purpose was tied to the ideas of what one made: how an entire city can have one purpose and goal. We will consider the nature of the spaces and people created in this environment and attempt to understand the legacy of these often diminished or dwindling industries and the blank territories and lost makers left behind.

We will explore the potential and hidden dangers of materials and contamination. Through our understanding of the toxic strands of our sites and their intersection with the social we will research programmatic and typological models and possibilities. We will perhaps suggest a critical urban ecology as our architectural investigations mesh with design activism and an understanding of place and social needs.

Although sited in Sunderland our studies will not be confined solely to the area but will also include former coal mining communities, the chemical complexes, steelworks, oil refineries and heavy industrial plants that continue to dominate the North-East of England as well as the impact of the changing political landscape, regeneration and enterprise zones, making and the relationship between our industrial areas and the natural environment.

Unincorporated margins, interior islands void of activity, oversights, these areas are simply uninhabited, un-safe, un-productive. In short, they are foreign to the urban system, mentally exterior in the physical interior of the city, it’s negative image, as much a critique as a possible alternative.

Ignasi de Sola-Morales Rubio

We will continue the investigation of urban intensification by considering the vague territories that exist in our city centres. Such territories exhibit an absence of use and activity, yet may preserve traces of meaning in the city that have been otherwise lost and offer a potential richness through their ‘re-activation’. As we witness a proliferation of ‘super-size’ developments on the peripheries of our cities and the migration of programmes to edge sites we will explore the potential of these challenging sites in terms of urban intensification and densification.

In a low carbon era we will speculate on the role and performance of the building skin as the primary environmental mediator and explore the potential of urban skins to activate the potential of difficult and neglected sites. We will analyse existing urban skins and develop detailed proposals that are project specific in terms of social, economic, urban and environmental conditions.

We will develop projects that explore potential transfers of programme from one condition another, testing density models, hybrid programmes, use-mix and public/private relationships. We will work across a number of scales, from the street kerb, to urban sites, to national policy, engaging with the primary significance of place and the specific character of different places; from their vegetables to their door details, colloquialisms, or types of beer...
Exploration through design will be prioritised with a culture of drawing, modeling and testing of ideas. We will investigate the role of analogue techniques against emerging digital environmental, visualization, BIM and manufacturing techniques and critically use both to develop and test proposals.

**Studio 16: The Palimpsest**  
*Co-ordinator: JP Walker*

[C17: from Latin palimpsestus parchment cleaned for reuse, from Greek palimpsestos, from palin again + psēstos rubbed smooth, from psēn to scrape]

Studio 16 is concerned with conservation and regeneration; considering the value in what we have inherited, both physical and cultural, and informing decisions on what to take and what to leave behind.

The Palimpsest is a parchment which has been overwritten, each time scraped back to give a clean sheet for the next. With careful study the underlying layers of text are revealed, these traces remain to build up a complex collage of stories and information, thoughts and facts. The paradox of what is enduring and what is temporary is highlighted.

Studio 16 will consider the city as a palimpsest: the relationship of past and present; temporal and enduring; chronos and kairos; valued and forsaken; growth and decay. Sheffield’s General Cemetery and Cultural Industries Quarter will be the subjects of our study; two grids scribed onto the ground, connected by the enduring thread of the Porter Brook.

**Studio 17: Architecture and Ageing**  
*Co-ordinator: Satwinder Samra*

We will investigate how we can design and evolve an appropriate architectural response for our current and future ageing demographic.

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 reducing welfare provision and rising utility bills.

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

As we move towards depleting energy supplies and decreasing capital (individual and collective) is there hidden ‘potential’ in places of decline. The studio will build upon the take the themes of Pleasure and Austerity developed from 2010 and 2011 as catalysts for inventive and theoretical investigations that are political, social, material and spatial in output.

We will think around and with rather than just about.

We will realise that architectural speculation and production can co-exist.

We will encourage an informed theoretical debate through reading, drawing, modelling, testing and revealing of ideas.

We aim to develop multiple working methods that can expand the true spatial potential of your endeavours.

We may question existing typologies of ageing and perhaps suggest new hybrids.
Our investigations will be micro, macro and super-urban.

We will question if architecture has to be frugal to be viable.

We will view the technical through material and poetic engagement.

We will consider if your M Arch collective studies can evolve into Future Practice(s)

We will endeavour to make an architecture that arises out of careful, thoughtful and intelligent development.

We will aim to enjoy the process of producing architecture of merit.

(The studio proposals will be located in and around settings that have an indirect or direct link to the notions of Ageing and Architecture).

**Studio 18: Designs on the Future: Adaptive Places**

*Co-ordinator: Prof. Irena Bauman & Tom Vigar*

*Key words:*
*Future, climate change, adaptation, retrofitting neighbourhoods, design, new typologies, multidisciplinary team work.*

In the next 50 years, the period in which you are hoping to work as an architect we are likely to experience up to 6 °C increase in temperature that will lead to great ecological and climatic changes including increase in sea levels and extreme weather events. In the same period world population will exceed 9 Billion people.

We will experience sprawl and shrinkage, food shortages, water shortages, floods, constant influx of environmental refugees, great deal of social unrest but also great technological innovations and many other changes but most importantly we will have to live with constant uncertainty.

People and cities will have to adapt and **design** is central to this process.

In order to make a significant contribution you, as a designer, will have to develop skills to work in a dynamic, ever changing environment, work collaboratively in large and complex teams, learn to facilitate others to help themselves, constantly research and update your knowledge and be able to scan future trends. Above all you will need to design new building typologies and adapt existing ones to suit new institutions and new ways of life.

In this studio you will explore how Gleadless Valley in Sheffield will change by 2080 through:

- Exploring future climate scenarios and the implications they have on social behaviour, population densities, construction methods, materials and life styles
- Living on the site for a week to develop a better understanding of its current conditions
- Visiting Copenhagen to look at new and adapted neighbourhoods, and the sustainable infrastructure of the city
- Developing a coherent joint studio strategy for the site
- Developing a design for new housing typologies and new neighborhood institutions identified in the research stage
- Working collaboratively to relate your proposals to those of others
- Learning about how teams work and what role individuals play within them
YEARS 5

DESIGN 1/2 - YEAR 5
ARC550/551
Co-ordinated by Satwinder Samra

The development of advanced design skills in the MArch is based on a ‘studio’ system, with different tutors setting agendas and projects that encompass a diverse range of themes. Specific projects vary on an annual basis, but are chosen to develop students skills in design, along with an integrated understanding of technological, environmental and cultural issues.

The aims of these modules are to:
- develop design skills and knowledge of the design process, building on the foundation of Part One course and the practical experience of design gained in an office during the Year Out
- develop an awareness of the briefing process, and the differing needs and requirements of a range of client and user groups
- introduce a wide range of conceptual ideas and design paradigms, exposing students to innovative thinking and current trends
- encourage the critical appraisal of different design approaches
- increase awareness of the interdisciplinary nature of architectural design and the wide range of issues to be explored in a design project, including technology, sustainability and regulatory requirements
- develop a range of communication skills commensurate with the level of design exploration
- encourage students to reflect on the nature of architectural design by a critical self appraisal of their own experience

Learning outcomes
- be able to produce and demonstrate coherent and well resolved architectural designs and spatial outputs that show awareness of: the social, political, economic and professional context that influences building construction
- have an understanding of briefs and how to critically appraise them to ensure that the design response is appropriate to site and context, and for reasons such as sustainability and budget
- have knowledge of current regulatory requirements that guide building construction, including the needs of the disabled, health and safety legislation, building regulations and development control
- be able to generate and systematically test, analyse and appraise design options
- be able to use architectural representations having critically appraised the most appropriate techniques available
- have awareness of a wide range of architectural strategies and theoretical approaches
- have an awareness of the influences on the contemporary built environment of individual buildings, the design of cities, past and present societies and wider global issues
- be able to independently define, and critically appraise, their ideas in relation to a design and to the work of others

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 and the live projects that are offered by different tutors.

Assessment is by portfolio examination.
LIVE PROJECT 1 - YEAR 5
ARC552
Co-ordinated by Carolyn Butterworth

This module is comprised of the ‘live project’ aspect of the studio programme. Specific projects vary on an annual basis, but are chosen to develop student’s skills in briefing, client liaison and project management. The projects in these modules are almost entirely group based, with students working in teams of 4 – 12 people.

The aims of this module are to:
- develop design skills and knowledge of the design process, building on the foundation of Part One course and the practical experience of design gained in an office during the Year Out
- develop an awareness of the briefing process, and the differing needs and requirements of a range of client and user groups
- increase awareness of the interdisciplinary nature of architectural design and the wide range of issues to be explored in a design project, including technology, sustainability and regulatory requirements
- develop a range of communication skills commensurate with the level of design exploration
- develop the ability to work as part of a team

Learning outcomes
- have an understanding of the relationship that exists between the environment, buildings, space and people
- have an understanding of current regulatory requirements that guide building construction, including the needs of the disabled, health and safety legislation, building regulations and development control
- be able to use architectural representations having critically appraised the most appropriate techniques available
- have an understanding of the influences on the contemporary built environment of individual buildings, the design of cities, past and present societies and wider global issues
- be able to work as part of a team

The course is delivered through studio teaching, with regular group tutorials, workshops, project reviews and portfolio reviews. Cross reviews between groups 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 live projects that are offered by different tutors.

Method of assessment:
20% of mark attached to a group presentation to students, mentors and clients 80% of mark attached to a group viva to reflect on briefing, consultation and management processes and on all outcomes.
THEORY AND RESEARCH 1 - YEAR 5
ARC553
Co-ordinated by Flora Samuel/Stephen Walker

The module has two components Research and Theory. Research methods - is the first component consisting in an introduction to research methods. It is specifically designed to meet the needs of students in a department of architecture where a very wide range of research paradigms may be found. It also relates the ideas and methods of research to those of design and offers support to students in developing a thesis within their dissertation. Theory Forum – is the second component which 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. This year the Theory Forum will be student run.

The aims of this module are to:
- introduce the idea of research, research methods and ethics
- provide skills in the writing of a scholarly paper and the searching of library and information sources
- introduce conceptual ideas, research paradigms, methods and approaches from different disciplines related to architecture in order to support students in their work on dissertation and the design projects

On completion of this module students should be able to demonstrate an understanding of the role of research and theory within the architectural discourse and its application in a research project such as a dissertation. More specifically they will acquire:
- understanding of the nature of research and its relationship with design and theory
- the ability to develop a research proposal, a research strategy and theoretical agenda for a project such as a dissertation.

Both the Research Methods course and the Theory Forum will be delivered as 2 1/2 days blocks, including lectures, seminars and debates in the fist term.

Assessment:
- a written piece in relation with topics introduced in the Research Methods course and the Theory Forum

ENVIRONMENT AND TECHNOLOGY 1 - YEAR 5
ARC554
Co-ordinated by Aidan Hoggard

This module is run concurrently with the studio projects and reinforces the studio agendas and themes through the creative integration of environmental and technological principles. Sustainability and low carbon design approaches will be developed and tested through the studio projects. The course promotes an understanding that architectural technology is inherently culturally and historically specific and encourages an approach to materiality and construction that is creative and project specific.

The aims of this module are to:
- build on the technology courses at degree level to help students develop analytical tools in the subject area appropriate at an advanced level
- provide an integrated and holistic context for contemporary environmental and technological design
- provide students with current and innovative thinking that is directly relevant and transferable to their studio project work.
- develop studio concepts through the creative application of technology throughout the design process
Learning Outcomes
- The ability to integrate the technical aspects of architectural design creatively into a design project.
- Knowledge of the principles and theories associated with visual, thermal and acoustic environments, climatic design and the relationship between climate, built form, construction, life style, energy consumption and human well-being.
- Understanding of building technologies, environmental design and construction methods in relation to human wellbeing, the welfare of future generations, the natural world, and the consideration of a sustainable environment.
- Understanding of the impact on design of legislation, codes of practice and health and safety both during the construction and occupation of a project.
- The ability to devise structural and constructional strategies for a building, employing knowledge of structural theories, construction techniques and processes, the physical properties and characteristics of building materials and components and the environmental impact of specification choices, and the provision of building services.

The course is delivered using a series of workshops, tutorials, and presentations from staff and visiting specialists in their fields.

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

MANAGEMENT AND PRACTICE 1- YEAR 5 ARC555
Co-ordinated by Stephen Leighton

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

This module aims to help students understand the briefing process and its management in a changing world addressing the requirements of all teams involved in the design process. It also aims to get students to reflect on the nature of architectural practice based on a critical self-appraisal of their own experience. By the end of the unit, a student will be able to demonstrate an understanding of the briefing process and its management, in relation to current architectural and industry practice. In particular, students should have:
- an understanding of the various levels and types of briefing.
- an understanding of the current and emerging trends within the construction industry and the way that these affect the briefing process.
- an understanding of the inter-relationships between the various parties in the procurement and delivery of an architectural project.
- an understanding of the role of teamwork in a collaborative environment and the ability to work within a team.
- an understanding of client relationships and modes of communication.
- an understanding of the way that architects engage in practice, including the professional duties and responsibilities.
- An ability to identify and manage their own future learning (CPD) needs.

The module will be delivered through intensive workshop/seminar/lecture sessions.
- Lectures- are to be given by both internal lecturers and external visitors to introduce specific issues concerning briefing and practice
- Workshops- are to be facilitated to further explore practical issues introduced during lectures.
- Group work assignment- candidates will work as a team to put in practice the issues they
learnt about working in a collaborative way and will give a seminar about their group work.

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

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

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

Assessment will be in the form of a 2500 word report. This will be a critical self-appraisal of the live project.

DISSERTATION 1 - YEAR 5
ARC556
Co-ordinated by Stephen Walker

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 undertaken with expert advice from the staff. Students work under the guidance of individual tutors starting in the first semester of the 5th year.

The aims of this module are to:
- develop students’ capacities for reasoning and critical analysis about the spatial, aesthetic, technical and social qualities of architecture within the scope and scale of a wider environment
- give to students an opportunity to develop original research within a specialist area
- give guidance on how to develop reasoned arguments and to contribute to debates in architecture by the critical use of references from the histories and theories of architecture and urban design, the history of ideas, and the related disciplines of art, cultural studies and landscape studies
- improve students’ writing skills and capacity for expression within the academic standards

On completion of this module students should have the ability to develop original research within the form of a critical written study on an architectural subject.

In addition, they should have:
- an understanding of an architectural subject relative to the histories and theories of architecture and urban design, the history of ideas, and the related disciplines of art, cultural studies and landscape studies.
- the ability to form considered judgments and develop a research project on an architectural subject
- the capacity to independently define and critically appraise their ideas in relation to a specialist area
- the ability to express their critical position in a written form within the academic standards

Students are allocated to individual staff tutors, according to their areas of specialist knowledge and expertise. They are advised to undertake dissertations connected with one (or more) of these specialist areas.

Topics for the dissertation as well as its introduction, structure and bibliography will be developed in ARC 553 and under the guidance of individual tutors.

- Individual tutorials - are scheduled during both semesters of the 5th year and the 1st semester of the 6th year. They provide specialised guidance on all aspects of the work on the dissertation.

- Also scheduled are whole year seminars and shared literature reviews on related topics

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.

Assessment is based on the following submission: an introductory chapter of the dissertation, including bibliography, literature review and dissertation plan

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YEAR 6

DESIGN 3/4 - YEAR 6
ARC560/561
Co-ordinated by Satwinder Samra

The development of advanced design skills in the MArch is based on a 'studio' system, with different tutors setting agendas and projects that encompass a diverse range of themes. Specific projects vary on an annual basis, but are chosen to develop students skills in design, along with an integrated understanding of technological, environmental and cultural issues.

The aims of these modules are to:

- develop design skills that intelligently integrate a wide range of architectural issues, both conceptual and technical
- develop an understanding of the briefing process, and the differing needs and requirements of a range of client and user groups
- develop a wide range of conceptual ideas and design paradigms, exposing students to innovative thinking and current trends
- develop the critical appraisal of different design approaches
- increase awareness of the interdisciplinary nature of architectural design and the wide range of issues to be explored in a design project, including technology, sustainability and regulatory requirements
- develop a range of communication skills commensurate with the level of design exploration
- encourage students to reflect on the nature of architectural design by a critical self appraisal of their own experience

Learning outcomes
- be able to produce and demonstrate coherent and well resolved architectural designs that integrate knowledge of: the social, political, economic and professional context that influences building construction
- have an understanding of briefs and how to critically appraise them to ensure that the design response is appropriate to site and context, and for reasons such as sustainability and budget
- have an understanding of current regulatory requirements that guide building construction, including the needs of the disabled, health and safety legislation, building regulations and development control
- be able to generate and systematically test, analyse and appraise design options, and draw conclusions which display methodological and theoretical rigour
- be able to use architectural representations having critically appraised the most appropriate techniques available
- have knowledge of a wide range of architectural strategies and theoretical approaches
- have an understanding of the influences on the contemporary built environment of individual buildings, the design of cities, past and present societies and wider global issues
- be able to independently define, and critically appraise, their ideas in relation to a design and to the work of others

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 and management are given to ensure that a range of technical and procurement 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 that are 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 portfolio examination.

SPECIAL DESIGN 2 - YEAR 6
ARC562
Co-ordinated by Carolyn Butterworth

This module is comprised of the 'live project' aspect of the studio programme. Specific projects vary on an annual basis, but are chosen to develop student's skills in briefing, client liaison and project management. The projects in these modules are almost entirely group based, with students working in teams of 4 –12 people.

The aims of this module are to:
- develop design skills that intelligently integrate a wide range of architectural issues, both conceptual and technical
- develop an understanding of the briefing process, and the differing needs and requirements of a range of client and user groups
- increase awareness of the interdisciplinary nature of architectural design and the wide range of issues to be explored in a design project, including technology, sustainability and regulatory requirements
- develop a range of communication skills commensurate with the level of design exploration
- develop the ability to work as part of a team

On completion of the integrated sequence of ARC552, ARC562, students should:
- have an understanding of briefs and how to critically appraise them to ensure that the design response is appropriate to site and context, and for reasons such as sustainability and budget
- have an understanding of the influences on the contemporary built environment of individual
buildings, the design of cities, past and present societies and wider global issues
- be able to work as part of a team

The course is delivered through studio teaching, with regular group tutorials, workshops, project reviews and portfolio reviews. Cross reviews between groups 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 live projects that are offered by different tutors.

Method of assessment:
20% of mark attached to a group presentation to students, mentors and clients 80% of mark attached to a group viva to reflect on briefing, consultation and management processes and on all outcomes.

DESIGN REPORT - YEAR 6
ARC583
Co-ordinated by Satwinder Samra

The design report is written in association with the final design project.

The aims are to:
- develop an understanding of the briefing process, and the differing needs and requirements of a range of client and user groups
- encourage the critical appraisal of different design approaches
- increase awareness of the interdisciplinary nature of architectural design and the wide range of issues to be explored in a design project, including technology, sustainability and regulatory requirements
- develop a range of written and visual communication skills commensurate with the level of design exploration
- encourage students to reflect on the nature of architectural design by a critical self appraisal of their own experience

Learning outcomes:
- be able to produce a comprehensive written report, examining a range of issues relevant to a design project
- be able to explain architectural design proposals and the related social, political, economic and professional context of the project
- be able to demonstrate that they can analyse and appraise design options, and draw conclusions which display methodological and theoretical rigour
- be able to explain the briefing issues associated with their project
- be able to show an understanding of current regulatory requirements that relate to their project

The teaching of this module will be delivered via individual and group tutorials with studio tutors and specialists. Each student will be encouraged to develop the report 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 written Design Report related to the student’s major design project. As a minimum, the report should set out the theoretical agenda and the context of their major project. It should include a bibliography citing the sources used. The report should consist of a maximum of 3,000 words and 30 pages (A4, single sided).

ENVIRONMENT AND TECHNOLOGY 2 - YEAR 6
ARC584
Co-ordinated by Aidan Hoggard

This module builds upon the themes developed in the fifth year technology module, developing and integrating the skills and concepts at an advanced level into the final thesis project.

The final project will demonstrate an advanced and creative approach to sustainability that is tested using appropriate tools and has been developed with detailed tutorial input from technical specialists.

A series of case studies will be given throughout the year demonstrating the integration of technology at a detailed level into real projects.

The creative integration of environmental and technological concepts and techniques into the design projects is a key aspect of the course and will be promoted throughout the year. Specialist tutorial input will give inspiration and ideas and help to test evolving technical proposals.

The aims of this module are to:
- build upon the concepts developed during fifth year, developing them to a more advanced level
- provide an integrated and holistic context for contemporary environmental and technological design
- introduce students to current, innovative approaches that are directly relevant and transferable to their studio project work.
- develop advanced project concepts through the creative application of technology throughout the design process
- ensure studio projects are resolved to a high level of creative technical detail

Learning Outcomes
- The ability to integrate advanced technical aspects of architectural design creatively into a design project.
- The ability to apply and integrate knowledge of the principles and theories associated with visual, thermal and acoustic environments, climatic design and the relationship between climate, built form, construction, life style, energy consumption and human wellbeing.
- Understanding of advanced building technologies, environmental design and construction methods in relation to human wellbeing, the welfare of future generations, the natural world, and the consideration of a sustainable environment.
- Understanding of the impact on design of legislation, codes of practice and health and safety both during the construction and occupation of a project.
- The ability to devise structural and constructional strategies for a complex building or group of buildings, integrating within the architecture of the building appropriate knowledge of structural theories, construction techniques and processes, the physical properties and characteristics of building materials and components and the environmental impact of specification choices, and the provision of building services.

The course is delivered using a series of workshops, tutorials, and presentations from staff and visiting specialists in their fields.

Assessment
- Complex Material Assembly: A creative exploration of the materiality and 3 dimensional assemblies emerging in your studio project.
- Technology report: A summary of the technological and environmental considerations and proposals that have been employed in your project and ongoing material and construction studies.
- Detailed Integrated Technology: The final project drawings, demonstrating the integration of technological proposals into the project.
MANAGEMENT AND PRACTICE 2 - YEAR 6
ARC585
Co-ordinated by Stephen Leighton

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.

By the end of the unit, a student will be able to demonstrate an understanding of the collaborative forms of procurement. More specifically they will have:
- an understanding of project delivery and its aspects, including the relationships between the parties involved in the procurement process
- an understanding of the way that forms of contract affect the cost control mechanisms an architectural project
- an understanding of new forms of contracts in the construction industry
- an understanding of the basic legal, professional and statutory requirements in relation to building design and practice, including health and safety issues

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.

DISSENMATION 2 - YEAR 6
ARC566
Co-ordinated by Stephen Walker

(Aims and learning outcomes as per Year 5, ARC 556)

Assessment is based on the following submission:
A 10,000 word dissertation incorporating illustrations, appropriate references and a full bibliography. It must be typewritten and bound.

The assessment will be focused on the following criteria:
- the critical appraisal of conceptual ideas, research paradigms, methods and approaches in relation to the dissertation subject and the specialist area
- the originality of research and appropriateness of its methodological approach
- the ability to express a critical position in written form within academic standards

The final mark will be the average of the marks given by two different readers, one being the dissertation tutor. Where there is a difference of 10 points or greater on the grade scale, the submission will be read and assessed by three different readers and the mark calculated as an average.
FIFTH YEAR OPTION MODULES

The core modules described above provide 105 credits out of the 120 credits required in fifth year in order to pass the MArch course. An additional 15 credit option module must be chosen from the following:

**ARC571 Reflections on architectural education – (Sem 1&2) - Kim Trogal**
12 students max MArch/ PGT

**ARC572 Studying urban context (Sheffield 1900) – (Sem 2) Peter Blundell**
MArch/MAAD capped at 10 students max

**ARC 6852 Urban Histories (Sem 1) Florian Kossak**
Core for Y3/MAUD; MArch/MAAD capped at 12 students

**ARC 6983 Participation in arch. + urb. design (Sem 1) John Sampson**
Core for MAUD; MArch/MAAD capped at 12 extra

**ARC 6984 History and theory of urb. design (Sem 2) – Florian Kossak**
Core for MAUD; MArch/PGT capped at 12 extra

**ARC 6985 Reflections on urban design practice (Sem 2) – Cristina Cerulli**
Core for MAUD; MArch/MAAD capped at 12 extra

**ARC6840 Renewable energy (Sem 2) – Lucy Jones**
OPEN to MArch, MAAD, MAUD and MACR - capped at 23 extra

**ARC6821 Materials for Low Impact Buildings – Theory Lucy Jones**
OPEN to MArch, MAAD, MAUD and MACR - capped at 25 extra

**ARC6822 Materials for Low Impact Buildings – Practical Lucy Jones**
Core for SAS – MArch/MAAD/MAUD/MACR - capped at 10 extra

**ARC 6700 Interactive Urban Visualisation Modelling (Sem 2) Chengzhi Peng**
9 students max MArch/ PGT

**ARC 6848 Introduction to Computational Design (Sem 1) – Mark Meager**
MArch/MAAD capped at 20 students max

**ARC6873 Conservation and Regeneration Policy and Law (Sem 1) - Jo Lintonbon**
Core for MACR- MArch/MAAD capped at 9 students

**ARC6874 Conservation and Regeneration Principles and Approaches (Sem 2) Jo Lintonbon**
Core for MACR- MArch/PGT 9 extra

**ARC 6862 Learning Pedagogy Space (Sem 2) – Rosie Parnell**
MArch/MAAD capped at 12 students max
These modules are also open to students undertaking any of the other masters degrees offered by the School including:
- Master of Architectural Studies (Advanced Architectural Studies)
- Master of Science (Computer Aided Environmental Design)
- Master in Architectural Design
- Master in Architecture and Urban Design

Option module choices need to be made at the start of the autumn semester in fifth year. An introductory session, explaining the choices that are available will be given during Week 1.

For more detail about these modules please consult the School’s website or contact the individual module tutors.

Timetabling information for the majority of these modules is given on the published timetables for the taught Masters course and the Master in Architecture and Urban Design course. Option modules may run in either the autumn or spring semester, or may run over both semesters.
ASSESSMENT
Assessment procedures are overseen by the University’s General Regulations for Higher Degrees, Postgraduate Diplomas and Postgraduate Certificates (accessed through SSiD website). Each subject module is assessed individually, either by formal written examinations or by coursework; details of each assessment method are contained in the module or component description. Usually the assessment is made during weeks 13–15 of the semester in which the course is given. However, different arrangements are made for studio based modules which are assessed through portfolio (see below).

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 in the following paragraphs.

Submission of Work
Portfolios should be submitted as instructed at the specified time and place. Coursework should be submitted by the deadline given by the module or component tutor to the designated place (which is not always the General Office). All submissions must be accompanied by a cover sheet, which you must sign (in signing you are confirming that the work is your own and thus is in no way plagiarised). You should ensure that you get a receipt for your submission and keep this receipt safe. It is your responsibility to keep a copy of any submission made with the exception of portfolios.

Format of Submissions
In some cases the format of the submission will be specified, and keeping to this format will form part of the assessment criteria. In other cases, the format will not be specified, and the presentation of the work will not be a specific part of the assessment criteria. However, in all cases the work should be legible. In some cases the requirement for word-processed work will be part of the assessment instructions. In particular all dissertations and reports should be word processed. Submissions by email or fax are not acceptable for any coursework under any circumstances.

Anonymity
Under University Regulations, all non-invigilated work should be submitted anonymously - i.e. without your name on. Because of the nature of portfolio submissions, the requirement for anonymity is waived - indeed you should ensure that any portfolio or associated work such as models is clearly marked with your name. However, all other coursework must be submitted without your name on it - but with your student number clearly shown. It is a good idea to place this number on each sheet submitted, or at least make sure all sheets are firmly bound together.
LATE SUBMISSIONS
Specific deadlines for the submission of coursework are given for two reasons:

- In order to help the student to develop their own competencies in time management;
- To ensure that an academic advantage is not gained through having longer to work on an assessment.

An overall policy has been drawn up by the University to ensure consistency and to ensure equitable treatment of students on dual awards. This is different from previous years, and so please read the following carefully.

If you hand work in late and no extension has been granted, your work will attract penalties which increase with the degree of lateness. If a late submission is due to illness or other serious problems outside your control, this will, of course, be taken into account, but you must follow the procedures below.

Late submission will result in a deduction of 5% of the total mark awarded for each working day after the submission date.

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

This penalty system applies to all assignments submitted for assessment on all undergraduate units and all postgraduate programmes including the dissertation component. It also applies to non-modular course units where these still operate.

In the second semester, when marking is accelerated in order to meet deadlines for external examination (which are much earlier than in other departments) any work submitted more than 3 working days late will receive a mark of zero.

There is also a policy of zero tolerance for some aspects of work, i.e. any late submission will receive a mark of zero. In the School of Architecture, this will apply to the late submission of any design modules assessed by portfolio; this is because the work is usually assessed immediately after the submission by a specially convened assessment panel. This panel only meets once, and thus does not have the flexibility to assess late work. This means that you MUST get your portfolio in on time unless you have good reasons agreed beforehand (see below). You should treat the portfolio submission just like an examination – if your portfolio is not there, you will not get examined.

Special Dispensations for late submissions

The following are the procedures that should be followed if you want to get a dispensation from being penalised:

(a) that special dispensations should cover medical problems, extreme personal and family problems, a force majeure and in the case of part-time students only, work-related problems;
(b) that an application for late submission should be made in advance of the normal submission date;

(c) that an application for a special dispensation for late submission should be made in writing;

(d) that an application for a special dispensation for late submission should be accompanied by medical evidence or other documentation where appropriate;

(e) that an application for a special dispensation for late submission should be made to a named academic member of staff at the level of module leader or above (a named alternate should be provided). It should not be made to a personal tutor or dissertation supervisor. Where a part-time student, attending in the evening for example, only has access to unit leaders, the application for a special dispensation should be made to the unit leader but subsequently countersigned by the Programme Director.

**COMPUTER GENERATED WORK**

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

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

- It is your responsibility to ensure that you leave enough time for the printing of computer generated work, and ensure that the relevant plotter/printer will output your work. Except when departmental plotters or printers actually break down, extensions on the grounds of printer queues being too long, the plotter did not take my file, the dog ate my disk etc, 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 will not be sufficient. If in doubt as to what will be required, ask your tutor.

And remember, BACK UP, and again, BACK UP.
**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.

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

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

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

**REVIEWS**
**UNLESS EXPLICITLY STATED BY THE TUTORS, (SEE ABOVE) DESIGN REVIEWS (‘CRITS’) DO NOT FORM PART OF THE ASSESSMENT PROCESS. IT IS THE INTENTION THAT REVIEWS ARE AN IMPORTANT PART OF THE TEACHING AND LEARNING PROCESS, ARE A WAY OF OPENING UP PROJECT WORK TO BROADER FEEDBACK, AND STUDENTS ARE ENCOURAGED TO PARTICIPATE IN THEM.**
MARKING SCALE
The Faculty of Social Sciences has determined that fixed points should be used on the 100 point scale when marking individual pieces of work. This means that only certain marks on the 100 point scale will be used, as shown on the marking scale opposite. For the MArch in Architecture a mark of 40 represents the lowest pass.

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 78. 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.
<table>
<thead>
<tr>
<th>Grade</th>
<th>Mark</th>
<th>Class</th>
<th>Qualities</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>85+</td>
<td></td>
<td><strong>Exceptional</strong> work where nothing more could be expected for the level of study.</td>
</tr>
<tr>
<td>A</td>
<td>75</td>
<td>Commendation</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. Intellectual agenda established, demonstrated and researched with rigour.</td>
</tr>
<tr>
<td>B</td>
<td>62</td>
<td></td>
<td>Good in some required aspects of work, at least competent in all required aspects of work, few or no significant omissions or flaws, well worked-out in detail. Intellectual agenda established; researched with rigour.</td>
</tr>
<tr>
<td>C</td>
<td>52</td>
<td></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>D</td>
<td>40</td>
<td>Pass</td>
<td>Acceptable standard in most required aspects of work - competent but showing little understanding or effectiveness, not necessarily worked out in detail. Intellectual agenda under-developed.</td>
</tr>
<tr>
<td>F</td>
<td>30</td>
<td></td>
<td>Marginal work meeting minimum requirements or criteria but showing some significant omissions or flaws, signs of lack of understanding or application, little attention to detail. Little sign of an Intellectual agenda.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Unsatisfactory work, serious omissions or flaws, little sign of understanding or little sign of application, inadequate attention to detail.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Fail intellectual agenda absent or undeveloped.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Totally unsatisfactory work, showing serious misunderstanding of subject or assignment. Inadequate submission in almost all aspects of work.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Unclassified NC No submission (Non completion)</td>
</tr>
</tbody>
</table>

Grades are intended for guidance to students about their general progress. Grades overlap classification boundaries (A+= 85+, A=68-80, B=58-65, C=48-55, D= 38-45, F=0-30). D minus (D- 38) 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.

Approved by Learning and Teaching Committee 29.06.11. Revised L&T committee 26.06.12
OWN ORIGINAL WORK AND PLAGIARISM
When preparing essays, projects or other work, you will read widely and become familiar with the work of others. You should ensure that the materials you prepare for submission would be accepted as your own original work. One of the skills in good writing is proper referencing so that readers can trace sources and substantiate results. Whenever you include quotations from others, these should be set within quotation marks and the source of each passage stated, including page numbers. Where you have paraphrased another person’s argument or statement, the source should again be stated. In assessed essays, a footnote or brackets naming the author and the title of the text plus the dates of publication would be required, as would a bibliography that provides full references of all the material consulted or used.

You should follow any guidance on the preparation of material given by the academic department setting the assignment. If in doubt, consult the member of academic staff responsible for the unit of study. There is unlikely to be any objection to you discussing the subject of an essay or project with fellow students in general terms, or to quoting from various sources in the work submitted. However, if you have any problems with an assignment you should always consult your tutor, who will give general advice and help.

The basic principle underlying the preparation of any piece of academic work is that the work submitted must be your own original work. Plagiarism and collusion are not allowed because they go against this principle. Please note that the rules about plagiarism and collusion apply to all assessed and non-assessed work, including essays, experimental results and computer code. Cutting and pasting from web sites is also considered unacceptable; increasingly students are using the web as the primary source of research. To use the web alone is not recommended because of the inconsistency of the knowledge on the web. If you do use it, then you must always give the source. Remember, if you can Google, then we can Google too, and it is easy to find students who are cutting and pasting from the web and thus effectively plagiarising.

Plagiarism is passing off others’ work as your own, whether intentionally or unintentionally, to your benefit. The work can include ideas, compositions, designs, images, computer code, and, of course, words. This list is not exhaustive. The benefit accrued could be, for example, an examination grade or the award of a research degree.

- If a student submits a piece of work produced by others, or copied from another source, this is plagiarism.
- If a student produces a piece of work which includes sections taken from other authors without attribution, this is plagiarism. The length of the copied section is not relevant, since any act of plagiarism offends against the general principle set out above. When copying sections from other authors it is not sufficient simply to list the source in the bibliography.
- The selective quoting of material from books and articles is permissible, but the material must always be attributed to its sources, both within the text and within a bibliography. However, in general, extensive use would not be acceptable, even if acknowledged.
- If a student paraphrases from another source without the appropriate attribution, this is plagiarism. Paraphrasing should use a student’s own words to demonstrate an understanding and accurately convey the meaning of the original work, and should not merely reorder or change a few words or phrases of the existing text.
- If a student copies from or resubmits his or her own previous work for another assignment, this is self-plagiarism, and is not acceptable.
Collusion is a form of plagiarism where two or more people 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.

- If a student gets someone else to compose the whole or part of any piece of work, this is **collusion**.

- If a student copies the whole or part of someone else’s piece of work with the knowledge and consent of the latter, then this is **collusion**.

- If a student allows another student to copy material, knowing that it will subsequently be presented as that students’ own work, then this is **collusion**.

- If two or more students work on an assignment together, produce an agreed piece of work and then copy it up for individual submission, then this is **collusion**. When producing a piece of work arising out of group work, students should seek the advice of the tutor setting the assigned work regarding the acceptable limits of collaboration.

Both plagiarism and collusion are strictly forbidden. Students are warned that the piece of work affected may be given a grade of zero, which in some cases will entail failure in the examination for the relevant unit or research degree. The student may also be referred to the Discipline Committee.
POLICY ON GROUP WORKING

This policy has been drawn up with a view to establishing a protocol for group working which could be adopted by all years within the School of Architecture. Group working in all areas of the curriculum is a valuable teaching method and students are encouraged to take advantage of it when offered. Team working skills are an integral part of work within Architectural Practice and are also transferable skills to other areas of working practice. We also recognise that working in Groups can be stressful and therefore there is a need to ensure that, as far as possible; there is fairness in: sharing of work; in the way that contributions to group work are recognised; and in the efforts 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, at both undergraduate and postgraduate levels, there must be agreement between all participating students and the module coordinator about a protocol for behaviour within the group work situation. The protocol should cover matters such as:

- Attendance at group meetings
- Timekeeping
- Meeting responsibilities to the group
- Equity in workload
- The importance of delivering work attributed to individuals on time and to a good standard
- Steps to be taken in the event of failure to adhere to the protocol

The students may either spend time at the start of the module establishing their own protocol (which must be agreed by the whole group) or may agree to accept the standard School protocol, a copy of which is available in the School office and on our intranet. Any protocol which is adopted for group work must recognise that there may be a need to take action where individuals are not contributing equitably to the work of the group or where other difficulties arise. Students should be encouraged to resolve such problems within the group as far as possible, but in the event that this proves impossible, the following procedure should be followed:
The members of the group may, after discussion between themselves and attempts to address the problem within the group, contact the tutor responsible to complain if they consider that another group member is not contributing fairly to the shared work or is causing significant difficulties for the group in other ways.

Any tutor who receives such a complaint should 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 should 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.

The issuing of warnings and deduction of marks 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.

Regulations
The General University Regulations apply to all students in all Faculties. They are supplemented by special procedures for the Faculty of Social Sciences. The following summarises some of the main points concerning examinations and the special factors applying to the School of Architecture.

RESUBMITTED WORK
Please note that if you fail a module, then you can only be awarded a bare pass (40 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. A letter will be sent to your home address outlining 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
The grounds and mechanisms for academic appeals are clearly set out in the University Undergraduate Handbook, and thus not repeated here. The onus is on you to follow these procedures carefully, otherwise any appeal may be rejected on procedural grounds.

Please note that the grounds for appeal are quite limited - you cannot appeal against the academic judgment of examiners (i.e. you cannot request for your work to be remarked).
STUDENT EVALUATION
Whilst you are a student, you will have opportunities to evaluate the quality of your programme of study and its individual units. Student evaluation is an essential part of assuring the quality of departments’ provision and provides us with essential feedback on your experiences of your programmes of study.

The University requires all departments to operate a system of anonymous student evaluation of programmes on an annual basis. We will inform you of the purpose and process of student evaluation, including how and when it will take place and what will be done with the results. We will ask for comments on your experience of each level as a whole in each session, in addition to commenting on individual units. At the end of your programme, you will also be asked to comment on the programme as a whole.

As an introduction, these are some of the issues that we will be asking you about:
• The overall coherence and content of your programme;
• Tutorial support;
• Assessment deadlines and feedback;
• Appropriateness of the teaching methods;
• Availability and suitability of learning resources.

The questionnaires will normally ask you for tick-only responses to most questions, and will use a rating scale, but we will also give you the opportunity to provide more detailed responses or free-form comments.

We will endeavour to provide you with feedback on the issues that students have raised through the evaluation process and how we are addressing these. It is important that we receive a good response rate to student evaluations, as your feedback is an essential part of helping us to maintain the quality of teaching and learning provision, and may benefit you and future students. Quality reviews of departments’ teaching and learning consistently demonstrate ways in which student feedback often does lead to changes being made to units and programmes.

Participating in other evaluation processes
In addition to the student evaluation operated by the departments, you may also be asked to participate in other surveys throughout your study. Many final year students take part in the National Student Survey (NSS), which seeks views from students on their overall satisfaction with their programme of study. The results of this survey, which was run for the first time in 2005, are published. The University also runs an Annual Student Satisfaction Survey towards the end of semester 1, which all categories and levels of students are offered the opportunity to complete. This evaluates student satisfaction with the broad range of University services, for example, library and IT facilities, and also includes questions on academic support. The University also uses these survey results, in addition to those at departmental level, to gauge how well departments are performing.

STUDENT REPRESENTATION
The University places great value on the opinions of its students and there are numerous opportunities for you to get involved to have your say and also to represent the views of other students. These opportunities are supplemented by a range of surveys and evaluations which you will be invited to participate in.

STUDENT-STAFF COMMITTEE
We have a staff-student committee comprising of student representatives together with relevant academic staff. Getting involved will enable you to join in discussions and decision making ranging across such topics as:
• student feedback on the quality of teaching;
• inputs to the planning of curriculum changes;
• departmental/school services (e.g. hand-in arrangements, office opening times, study facilities, availability of personal tutors);
• improving channels of communication with students.
The student staff committee meets at least once a semester, and has student representation from each year. Each year group elects two members to sit on the committee. In addition, following requests from the PG student community, the School established a Postgraduate Student Staff Committee in 2002-3.

The aim of the Committees is to have an open and frank discussion about issues which concern the student body, as well as to let you know any new developments in the School. They are also the forum for discussion of the student evaluation. If you have any matters that you wish to have discussed at a Student Staff Committee, please bring them to the attention of your representative or else write to the Head of School, who is Chair of the committee.

The Academic Diary and Student Handbook also contains information about student representation opportunities and the University of Sheffield’s Code of Practice for student course representatives provides guidance on the role and responsibilities of staff-student committee members: http://www.shef.ac.uk/tlsu/handbook/student-course_reps.pdf

**FACULTY LEVEL REPRESENTATION**

There are reserved places for students on a range of faculty-level committees within which you can get involved in:
- policy developments
- student surveys
- reviews of learning and teaching quality
- design of new degree programmes and amendment of existing programmes
- reflections on external reviews of the University.

This is rewarding work which will build your communications skills, offer you the opportunity for valuable networking and contribute to your personal development with skills to put on your CV.

The main three Faculty committee types are:

**FACULTY BOARD (usually three meetings per annum, with each lasting for around ninety minutes)**

The Board is the sovereign body of the Faculty and is Chaired by the Dean of Faculty. It maintains an overview of the work conducted by its various committees and has a range of statutory responsibilities. Although the business of the Board is performed with relative formality, the views of students are always very welcome and encouraged. Student representatives have the opportunity to observe and contribute to the formulation of decisions of importance to both the whole Faculty and often the wider University.

**FACULTY TEACHING AFFAIRS COMMITTEE (normally three meetings per annum, each lasting for around ninety minutes)**

The Faculty Board’s Teaching Affairs Committee (TAC) considers in detail matters relating to the approval and review of taught programmes of study and debate of teaching policy initiatives.

**FACULTY TEACHING QUALITY COMMITTEE (normally two meetings, each of approximately two hours duration, per annum)**

Maintaining and enhancing the quality of the student experience is a key concern for the committee. Consequently, contributions to these review processes are especially welcome from amongst the student body. The number of student representatives on each committee varies but for more information on becoming a Faculty student representative please contact the Teaching and Learning Support Unit and ask to speak to the Faculty officer for our Faculty on 0114 2221203.

The dates of Faculty meetings are given at: http://www.shef.ac.uk/ads/handbook/cteehtm.html
SUAS
SUAS is one of the best architectural student societies in the country. Join it, participate in it, enjoy it. In particular, undergraduate 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.

UNION LINKS
Union Links are students who are employed by the Union for a year and paid to communicate issues between the University and the Union. You can use your Union Link if you have a problem and don’t know where to turn. If you are unsure how to contact your Union Link send an email to unionlinks@shef.ac.uk. Union Links can also bring your concerns as a student to the attention of Sabbatical Officers, so that the Union can effectively represent you if necessary.
PRIZES
The following are the prizes awarded within the School of Architecture. Please note that the financial value of the prize is not in direct correlation with its prestige!

The Stephen Welsh Prize in Architecture
Value of Prize £100 in books. Excellence in the Final Examination for either the Degree or MArch in Architecture. This prize is normally awarded to the student(s) with the best performance in MArch.

The Stephen Welsh Prize in Draughtsmanship
Value of Prize £100 in books. Given to students of any year for studio work in the presentation of drawings.

The Dr. Brian Wragg Prize in Architectural Draughtsmanship
Value of Prize £50. Given for work submitted for examination which is considered worthy of exhibition either in the School or elsewhere.

The Kenneth H. Murta Prize
Value of Prize £100. Given for the best project set in a country with a tropical climate submitted to the School of Architecture or for excellence in construction in a MArch project.

The Sheffield Society of Architects and Surveyors’ Prize
Value of Prize £45. Awarded to students taking the Level 3 Examination. Generally awarded to the third year student with the highest overall grade.

The Mansell Jenkinson Prize in Architecture
Value of Prize £50. Given for studio work relating to the study of Building Construction in the Level 3 Examination.

The Building Prizes
Value of Prize £25 Book Voucher and free annual subscription to ‘Building’ magazine. Given for excellence in examinations for the BA Degree, MEng Degree or MArch.

The Pinder Research Award
Value of Award £150 in Pinders Vouchers. Given to a Level 3 student for outstanding performance.

The Robert Cawkwell Prize in Architecture
Value of Prize £75. Given for work relating to the History of Architecture in the Level 3 Examination.

The Trent Architecture Design Travel Award
Value of Prize £250. Given to a Level 2 student in Architecture to undertake travel to broaden their experience in architectural design. The criteria for assessment is the performance in Architectural Design and Technology (Studio Work) during the year and the merit of the proposed travel programme.

The First Year Prize in Architecture
Value of Prize £45 in books. Given for distinguished performance in the Level 1 Examination.

The North East Timber Trade Association Prize
Value of Prize £500. Given to a fifth or sixth year student for the best use of timber in a design project.