

Semester	<i>Sem 1 (mostly self-directed & remotely)</i> Sem 2 Intensive Master Thesis Phase. <i>The studio will run in a hybrid mode operating 50/50 on campus / remotely, alternating between both modes.</i>
Campus	Brussels
ECTS Study Points	30
Titular	
Teachers	<i>Visit. Prof. Anuschka Kutz</i>

Assignment file title course (e.g. maib14 Design Studio)

Master Thesis Studio

Studio Urban Field Lab

Fragilities

Add an image.



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learning outcomes

The learning outcomes illustrate the goals of the course of the assignment. They can be found in the ECTS course description.

Learning Outcomes:

The student is able to act methodologically throughout the design process and theoretical work and work in an independent way.

The student is able to develop a critical argumentation on the position of his/her design / theoretical project and contextualize their work with regards to other important theoretical or practice-based knowledge fields.

The student is able to establish his/ her own research or project strategy.

The student is able to develop a relevant design / theoretical research, based on a complex cultural / societal context analysis.

The student is able to critically frame and place a complex architectural design, strategy and/or theoretical approach.

The student considers inter-disciplinary knowledge fields within their own project trajectory.

The student is able to develop a research-based design / theoretical project that is relevant and responds in a critical manner to the overall studio framework and their specific project context and focus.

The student can interpret their personal frame of references in relation to specific urban, spatial, theoretical and /or architectural design issues, considering cities, urban contexts and environments in transition and relating their project to questions of sustainability.

He/she is able to describe, evaluate and apply key concepts in this field.

The student is able to critically assimilate and integrate information through research and study in order to proceed methodically, exploratively and creatively in his/her theoretical and architectural design.

contents and approach

Describe (briefly) the contents and pedagogical approach of the assignment. You may refer to Toledo and other sources (e.g. the master studio website)

Thematic Studio Framework

Studio Urban Field Lab will work with the thematic framework of *Fragilities*. We will work with diverse fragilities situated in different contexts, including societal and economic fragilities, such as urban and rural inequality, political, religious, ethnic, cultural or gendered fragilities, such as displacement or expulsion, and environmental fragilities. Fragilities rarely derive from singular factors or come in neatly objectifiable entities; instead they are mostly entwined in complex multi-scalar forcefields characterized

through a simultaneous acting of social, cultural, economic, environmental, political and spatial factors that criss-cross and interlace global, national, regional, interest-based, personal, institutional and intimate scales and territories, linking the personal and individual to the societal. Fragilities manifest in diverse scales, from the scale of a room in a domestic or institutional setting to the scale of a region, nation to the global scale; often we deal with an interlacing of multiple scales. We will *not* tackle fragilities as abstractions, but we will work on concrete case studies that bring Fragilities 'to the ground', to real spaces and actual people. What can we architects bring to the table to enhance opportunities, mediate, infuse and mitigate?

Project context

The Master studio with its global studentship offers a unique – but often underutilised – opportunity to collectively build capacities that outstrip our individual knowledge base, perspective and experience. By inviting you to set your own project context and focus within the set framework of *Fragilities*, we integrate your diverse backgrounds, lived experience and embodied expertise into the studio context. This will deepen our collective understanding of fragilities in a global context and permit us to explore differences and similarities across diverse projects. You can select a case and context located in your own cultural and spatial background, or work in a Brussels or Belgium-based context. For those who do not wish to set their own project context, a project context in London or the South-East of England will be offered, for which you will pronounce your own focus. The setting of your project premise will happen in term 1. Students should select a context that they are able to travel to (preferably between November 2021 and February 2022).

Methodology

We will share a methodology, rather than a site. We will work in an investigative and multi-scaler manner, relating diverse scales from the remote to the close-up, the global, national, regional, city-wide, localized, inhabited, but also the personal, intimate, close-up scale, linking everyday life experiences of people and their environments, to wider urban systems. Ethnographic tools will help us to engage with *lived* space. You will need to challenge known ways of working and embrace diverse and unfamiliar methodologies and knowledge fields across disciplines, such as, ethnography, economy, politics, urban geography, health, environmental studies, sociology and art. The studio is research driven *throughout, including* the design process.

Studio Ethos

Studio Urban Field Lab deals with real-world societal, political, economic and cultural transformations for which alternative spatial responses are sought. The studio sees itself as an advocate of our obligations towards the environment, the lifeworld, humanity and society. Given that the UN has just pronounced a 'code red for humanity' this becomes an urgent responsibility for us. We need to develop creative ways beyond technical solution

Assignment file 2021-2022 – Information subject to changes

to redistribute, to harness dormant opportunities, to tackle spatial surpluses, to edit, alter and shift, without conceding quality. We need to reconsider and widen our role and practice field as architects, engage in interdisciplinary work modes to tackle isolationist disciplinary responses, whilst at the same time showing the immense capabilities that our disciplinary field brings to the table. Your projects will need to integrate a clear stance and commitment towards these issues by acting with conscience and care. We investigate and develop through critical *practice* and in-depth enquiry. This will lead us to coherent, comprehensive and ambitious strategic urban and spatial responses.

Deliverables

Although there will be deliverables, you will need to work beyond 'final outputs', committing to an in-depth, rigorous and critical ongoing research-driven process throughout. Straddling into other disciplines is encouraged. The recommended final output is a combination of a comprehensive, in-depth and detailed design-driven work (project-based work) and critically astute theoretical work (reflection paper). There is scope to individually scale the intensity you wish to bring to the written, or project-based domain. Deliverables will be agreed once your project stance is clear.

Studio Culture

The studio will unfold in interaction with your projects. The studio will act as a supportive debate platform and workshop. Collective activities and peer debates will be as important as more tailored project discussions with your promotor. You will need to work on your project in a self-directed manner. The studio will be of a *hybrid* nature, *operating 50/50 in-situ in Brussels / remotely, alternating between both modes*. We will meet on a weekly basis using on-site as well as remote facilities. This dual mode will permit us to integrate diverse online tools, such as Miro which we will use to generate an on-going digital archive of your developing work. At the same time, we will use on-site sessions to engage in person and to produce hands-on work in situ. Invited guests will infuse our work. The studio language is English.

Sustainability

Based on a highly interdisciplinary learning process of integrated research, students are expected to elaborate a theoretical and practical stance on current issues and develop strategies that will contribute to the development of more sustainable spatial practices.

Structure / Unfolding

In term 1, students will be asked to complete an initial work phase. Students will clearly frame and articulate their project approach and focus, and the fragilities that lie at the core

of their projects. Significant research will need to be undertaken leading to a dense body of initial work.

In term 2 the core Thesis Project is unfolded. Students will take up a critical architectural and theoretical stance and position themselves towards the studio framework, developing a robust, innovative, rigorous and inventive conceptual spatial and theoretical framework for their project.

The analytic investigative phase will be accompanied by a series of hands-on or immersive spatial tests and explorations, which will help develop critical ideas, frameworks and strategies. For design-based approaches this will lead to a rigorous and critically sound architectural approach, featuring differentiated scenarios that may lead to unexpected and unorthodox architectural interventions. Through an intensive use of small-scale and large-scale models / drawings and other media your spatial propositions will be developed to a resolved standard, where appropriation, occupation, materiality, use patterns and adaptability or reactivity can be understood and where the embedment into the immediate context can be apprehended. The studio promotes the idea of an active architecture. You will be asked to develop urban and architectural strategies and propositions that engage critically and constructively with the given framework and your selected focus. You will need to define how public, communal or private your propositions will be and how they situate themselves in their context or interact with the existing urban, peri-urban or rural fabric. Propositions may result in small-scale interventions (domestic, institutional...), or may spring from an urban strategy and lead to larger scale interventions or home-grown cross breads of institutions or infrastructures that may not yet exist. We will employ unorthodox methods to achieve meaningful, urban and spatial ideas that re-script relationships and open up possibilities and ways of appropriating spaces, rather than narrowing down these possibilities. The studio places a high emphasis on using drawings and models not as illustrative methods but as design and research tools that evolve your ideas and allow you to test and resolve them. Large-scale forensic drawings and models, as well mappings and atlases of personal spatial routines and actual spatial appropriations and occurrences will form part of the body of work you will need to undertake. Studying precedents and collating a collective archive of already existing architectural and urban ideas and projects will form part of this.

Research will accompany the project throughout.

Every studio member is required to contribute and scrutinise precedents, literature, theories and case studies that are important for their particular position and also respond to the studio framework.

Students are invited to critically reflect and appraise specific fragilities and to examine these with regards to on-going multi-scalar socio-economic, cultural, political and environmental developments. You will interrogate, explore and manifest how spatial issues are implicated here. The objective of the studio is not to 'solve' huge abstract or wide issues, but to engage

in a constructive and in-depth manner with specific realities. Depth is crucial within each thesis project.

Necessary materials

Describe the materials (incl. study materials) the student need for the assignment.

Each student is required to establish their own study material which will be specific to their particular project. This will comprise key literature, data, sources, first-hand findings, case-studies, precedents, etc. Individual projects may necessitate working with external partners, stakeholders, locals, politicians, policymakers, community groups, etc.

The student needs to ensure that he / she has the necessary materials and equipment to undertake relevant work.

We will integrate digital tools and remote facilities, such as Miro, into our workflow.

In addition to project specific materials that each student needs to establish, the following Reading List forms part of the collective discussion:

Reading Suggestions

You will need to establish your own reading material and precedents according to your own thematic focus and interest area.

Space / The Everyday / Spatial Strategy / Ethnography / Vernacular

Amin, Ash and Graham Stephen. 1997. 'The Ordinary City'. *Transactions of the Institute of British Geographers*, 22: 411-22.

Certeau, Michel de. 1984. *The Practice of Everyday Life*. Vol. 1, trans. By Steven Rendall. Berkeley: University of California Press.

Franck, Karen and Quentin Stevens (Eds). 2007. *Loose Space; Possibility and Diversity in Urban Life*. London: Routledge.

Habraken, N.J. 1998. *The Structure of the Ordinary*. Cambridge: MIT Press.

* Hammersley, Martyn and Paul Atkinson. 1983. *Ethnography. Principles in Practice*, London / New York: Routledge.

* Hall, Suzanne. 2012. *City, Street and Citizen. The Measure of the Ordinary*. London: Routledge.

Hughes, Jonathan and Simon Sadler (eds). 2000. *Non-Plan: Essays on Freedom, Participation and Change in Modern Architecture and Urbanism*. New York: Routledge.

Low, Setha. 2016. *Spatializing Culture: The Ethnography of Space and Place*. London / New York : Routledge, Taylor & Francis.

Moran, Joe. 2005. *Reading the Everyday*. London / New York: Routledge.

Sieverts, Thomas. 2003. *Cities without Cities: An Interpretation of the Zwischenstadt*. London / New York: Routledge.

Territory / Urban Theory / Politics / Society / Space

*Amin, Ash and Graham Stephen. 1997. 'The Ordinary City', *Transactions of the Institute of British Geographers*, 22: 411-22.

Bhabha, Homi K. [1994] 2nd edn. 2004. *The Location of Culture*. London: Routledge. Introduction, pp. 1-27.

Blundell Jones, Peter, Doina Petrescu, and Jeremy Till. 2005. *Architecture and Participation*. London: Spon Press.

Brenner, Neil and Roger Keil (Eds.). 2006. *The Global Cities Reader*. Abingdon: Routledge.

Brenner, Neil, Marcuse Peter and Margit Mayer. 2012. *Cities for People not for Profit: Critical Urban Theory and the Right to the City*. New York: Routledge.

Campbell, Scott and Susan Fainstein. 2002. *Readings in Urban Theory*. Oxford: Blackwell Publishers.

Carmona, Mathew, et al. 2003. *Public Places, Urban Spaces*. Oxford: Architectural Press.

Cresswell, T. 2006. *On the Move: Mobility in the Modern Western World*. London: Routledge.

Davoudi, Simin and Derek Bell (eds). 2016. *Justice and Fairness in the City. A Multidisciplinary Approach to 'Ordinary Cities'*. Bristol: Policy Press.

Fainstein, Susan. 2010. *The Just City*. Ithaca, New York: Cornell University Press.

Harvey, David. 2003. 'The Right to the City'. *International Journal of Urban Regional Research*, vol. 27.4, pp. 939-941.

Harvey, David. 1973. *Social Justice and the City*. London: Edward Arnold.

Harvey, David. 2012. *Rebel Cities*. London: Verso.

Hertzberger, Herman. 2005. *Lessons for Students in Architecture*. Rotterdam: 010 Publishers.

*Lefebvre, Henri. 1996. 'The Right to the City'. In *Writings on Cities*. Translated and selected by Eleonore Kofman and Elizabeth Lebas. Oxford: Blackwell.

* Lefebvre, Henri. 1996. 'The Specificity of the City'. In *Writings on Cities*. Translated and selected by Eleonore Kofman and Elizabeth Lebas. Oxford: Blackwell.

Madanipour, A. 2003. *Public and Private Spaces of the City*. London: Routledge.

Low, Setha M., and Gary W. McDonogh. 2001. "Remapping the City: Place, Order, and Ideology." *American Anthropologist* 103 (1): 5–6.

Low, Setha. 2016. *Spatializing Culture: The Ethnography of Space and Place*. London / New York : Routledge, Taylor & Francis.

* Madanipour, A. 2003. *Public and Private Spaces of the City*. London: Routledge.

Madden, David and Peter Marcuse. 2016. *In Defence of Housing. The Politics of Crisis*. London / New York: Verso.

Manzi, Tony, et al. (eds). 2010. *Social Sustainability in Urban Areas. Communities, Connectivity and the Urban Fabric*. London / Washington, DC: Earthscan, chapters, 1, 10, 11.

Raban, Jonathan. [1974] 2008. *Soft City*. London: Picator.

Sassen, Saskia. 'Territory and Territoriality in the Global Economy'. *International Sociology*, Vol 15(2): 372– 393.

Sassen, Saskia. 2000. 'New Frontiers in Urban Sociology at the Millennium'. *British Journal of Sociology* 51 (1): 143–59.

Sassen, Saskia. 1991. *The Global city*. Princeton: Princeton University Press.

Sassen, Saskia. 2014. *Expulsions. Brutality and Complexity in the Global Economy*. Cambridge, Massachusetts / London: Harvard University Press.

Storey, Davind. 2011. *Territories: The Claiming of Space*. London: Routledge.

Roy, Ananya and Nezar AlSayyad (Eds.). 2004. *Urban informality: transnational perspectives from the Middle East, Latin America, and South Asia*. Lanham, Md.: Lexington.

Architecture / Strategies and Concepts / Mapping

Awan, Nishat, Tatjana Schneider, and Jeremy Till. 2011. *Spatial Agency: Other Ways of Doing Architecture*. London: Routledge.

Caquard, Sébastien & William Cartwright. 2014. 'Narrative Cartography: From Mapping Stories to the Narrative of Maps and Mapping', *The Cartographic Journal*, 51:2, 101-106.

Corner, James. 1999. 'The Agency of Mapping: Speculation, Critique and Invention'. In Cosgrove, Dennis (ed) *Mappings*. London: Reaction Books. In particular: Chapter 10.

Cosgrove, Dennis. 2008. *Geography and Vision: Seeing, Imagining and Representing the World*. London / New York: I.B.Tauris, chapter 9, pp. 155- 168.

Desimini, Jil, Waldheim, Charles and Mohsen Mostafavi. 2016. *Cartographic Grounds. Projecting the Landscape Imaginary*. Princeton Architectural Press.

Garcia, Mark (ed). 2010. *The Diagrams of Architecture*. Chichester: Wiley.

Gehl, Jan. 1996. *Life between Buildings: Using Public Space*. Copenhagen: Arkitektens Forlag.

Hensel, Michael, Christopher Hight and Achim Menges (eds.). 2009. *Space Reader: Heterogeneous Space in Architecture*. Chichester: Wiley.

Kajjima, Momoja, Junzo Kuroda and Yoshiharu Tsukamoto. 2001. *Made in Tokyo*. Tokyo: Kajjima Institute Publishing Co. Ltd.

Lewis, Paul, Marc Tsurumaki, and David J. Lewis. 2016. *Manual of Section*. New York: Princeton Architectural Press.

Till, Jeremy. 2009. *Architecture Depends*. Cambridge: MIT Press.

Roy, Ananya. 2005. 'Urban Informality: towards an epistemology of planning. *Journal of the American Planning Association* 71(2): 147–58.

Ruby, Ilka and Andreas (Eds), with a Visual Atlas by Something Fantastic. 2017. *Infrastructure Space*. Berlin: Ruby Press.

Shannon, Kelly, and Marcel Smets. 2010. *The Landscape of Contemporary Infrastructure*. Rotterdam: NAI Publishers.

Sim, David. 2019. *Soft City. Building Density for Everyday Life*. Island Press.

Travers, Tony, Sam Sims and Nicolas Bosetti. 2016. "Housing and Inequality in London", the Center for London. Available from: https://www.centreforlondon.org/wp-content/uploads/2016/08/CFLJ4292-London-Inequality-04_16_WEB_V4.pdf

Domesticity / Home / Territory

Briganti, Chiara, and Kathy Mezei, eds. 2012. *The Domestic Space Reader*. Toronto: The University of Toronto Press.

Cieraad, Irene (Ed.). 1999. *At Home. An Anthropology of Domestic Space*. New York: Syracuse.

Douglas, Mary. 1991. 'The Idea of a Home: A Kind of Space.' *Social Research* 58:1, pp. 287– 307.

Hanson, J. 1998. *Decoding Homes and Houses*. Cambridge: University Press.

Murphy, Alexander B. 2010. 'Identity and Territory'. *Geopolitics*, No 15, pp. 769–772.

Rybezynski, Witold. 1986. *Home. A Short History of an Idea*. Penguin.

Short, John Rennie. 1999. 'Foreword'. In Cieraad, Irene (Ed.), *At Home. An Anthropology of Domestic Space*. New York: Syracuse.

Sustainability / Structure / Fabrication

Addis, William. 2006. *Building with Reclaimed Components and Materials: A Design Handbook for Reuse and Recycling*. London; Sterling, VA: Earthscan.

Baker-Brown, Duncan. 2017. *The Re-Use Atlas: A Designer's Guide Towards the Circular Economy*. 1 edition. RIBA Publishing.

Bergdoll, Barry and Peter Christensen. 2008. *Home Delivery: Fabricating the Modern Dwelling*. New York: Museum of Modern Art.

Franklin, Kate and Caroline Till. 2018. *Radical Matter: Rethinking Materials for a Sustainable Future*. London: Thames and Hudson.

Groeten, Almond, R.E.A., and Petersen, T. (eds). 2020. WWF, 2020, Living Planet Report 2020 – Bending the curve of biodiversity loss. Worldwide Fund for Nature, Gland, Switzerland, ISBN 978-2-940529-99-5.

Schröpfer, Thomas. 2016. *The Dense and Green Paradigm, Dense + Green: Innovative Building Types for Sustainable Urban Architecture*. Berlin: Birkhauser.

Tillman Lyle, John. 1994. *Regenerative Design for Sustainable Development*. Wiley: New York.

Wigglesworth, Sarah. 2011. *Around & About Stock Orchard Street*. Abingdon: Routledge.

timing

Describe all learning activities, incl. reviews, field trips, excursions and locations where you will work. You may add rows if necessary.

	Activity	Remark
Sem 1	Setting of individual project case. In-depth Research. Individual Field Trip. Self-directed Work. Participation in Critical Mapping Workshop November 2022 (date tbc).	Work in Sem 1 will largely be self-directed and largely remote. Each student should make at least one independent field trip to their project context to undertake first-hand and on-site research. Depending on the situation, a collective workshop in London might be integrated into term 1 in week 7.
Sem 2		In Semester 2 we will operate in a hybrid mode 50 / 50, onsite / remote, alternating between both modes.
Week 1	1st Presentation	Comprehensive 1st Presentation, on campus
Week 2	'Project Contract'	An Agreement with your Promotor about the specific modalities, deliverables and objectives of your Master thesis project.
Week 4	Presentation of Spatial and Strategic Approach / 1 st preliminary draft Reflection Paper	
Week 6	Midterm Review	
Week 8	Pin-up / Draft Reflection Paper	
Week 11	Final Draft Reflection Paper Due	

Week 13	Final Review (dates tbc)	Your project needs to be fully developed at this point.
Week 17	Jury (date tbc)	Submission and Final Jury. Please note that your final submission date might be in week 16!

Please Note: The studio is operating a hybrid mode, using 50/50 on-campus and remote mode, alternating between both modes. Additional activities will be added to this overview during the unfolding of the Master Thesis studio. Changes to the timetable could occur at any time. The timings are to be considered as a guideline. Please always follow latest announcements and directives. In current times, changes are to be expected.

procedure of evaluation

Describe how the final result of the student will be constructed: obligatory reviews, possible partial results and their mutual relation.

All reviews are mandatory. It is essential that set deadlines and milestones are met throughout, including those set as the studio unfolds. Work needs to be continuous and committed. Students need to unfold a rigorous, critical reflection process articulated through research-by-design and through theoretical reflection articulated through a comprehensive and evolving process. Evaluations will happen through more formalized reviews and in an on-going fashion via studio-based discussions and workshops.

The final evaluation will take place during the Jury. 60% of the Final Grade will be given by the promotor (Anuschka Kutz), 40% will be given by the invited international jury.

In view of the complex organization, the timing as given is required to be strictly adhered to. By the presentation to the jury, it is expected that you can orally explicate and defend the Master Dissertation on the basis of the relevant graphical, spatial and written documents. Depending on the situation with the on-going Covid-19 pandemic, the jury will either be held in situ or remotely; students need to be ready for either mode. The university will give clear directives closer to time. We expect the jury to be taking place in situ in Brussels. Students therefore need to ensure that they will be present on campus.

evaluation criteria

The evaluation criteria are a concrete translation of the learning outcomes in relationship to the specific assignment. Use transparent and active evaluation criteria.

Only sufficiently positive interim evaluations (at least two out of three) will allow access to the final jury presentation. In order to successfully complete the Master Thesis, all work needs to be completed at the Final Review. This will secure that students have enough time to prepare for the Jury.

Each master's thesis is different and will have its own structure. If you are working on a design master's thesis, then the emphasis will be on a design flanked by a reflection paper in which a deep reflection is developed. If you are working on a theoretical research, then you will give all your attention to writing a thesis rather than creating a design.

In studio Urban Field Lab, we recommend a combination between a Design-Based Thesis and a Theoretical Thesis, consisting of a project and reflection paper. There is scope to calibrate for each student how much intensity each master thesis student will place on design / theoretical work. In week 2, term2, we will agree your particular mode and the expected end result.

output, deadlines and formal criteria

Give concrete information about what the students have to hand in as output and when you expect it, both for intermediate reviews as for the final evaluation. Describe the formal criteria for this work (format, materials etc.) You may add rows if necessary.

Output	Date	Formal criteria
Initial project case pitch	Oct 2021	Initial project case pitch. Brief outline of context, focus and interest.
Articulation of Project Case	Nov 2021	Photos, video, data, maps, testimony, artifacts and other documents to describe the selected case and the fragilities involved. 1 A4 page position paper synopsis (context, issues, approach).
Workshop	Nov 2021 Nov 2021 to Feb 2022.	Critical Mapping Workshop Individual travel to site, field research and on-site investigations.

Field Trip, Site Research, Field Work		
Analysis, Investigations, Research, Project stance.	Sept - Feb 2022	Video, Archive of Evidence (multi-scalar), On-site investigations, Analysis and Critical Mapping (Analytical spatial, political, economic and environmental cross-mapping & Ethnographic Research), Theoretical Research, Interdisciplinary Evidence Gathering, Positioning. Narrative and First Strategy / Spatial Approach.
1st Presentation	Week 1, sem 2: Feb 2022, Date tbc.	Project Presentation: Case and context, Findings, Dataming, Ethnographic Research, Lived Space, Urban / Spatial Analysis, Theoretical Underpinning and First Strategic Approach. Presentation of Concrete Project Objections. Critical Positioning. You present your case and determine the concrete objectives you want to achieve. These objectives are a personal translation of the intended objectives (see ECTS sheet).
Spatial and Strategic Approach / Reflection Paper, Initial Draft.	Week 1 - 5	Testing and Elaborating: Stress tests, Narratives, Spatial-Strategic Explorations, multi-scalar work, real-life engagements. Intensive spatial work (in multiple scales). Physical tests. Key Base drawings. Manifestation of Spatial and strategic Intervention. First Draft Reflection Paper. Clearly articulated Theoretical, Urban and Spatial Approach. Setting of individual targets and outputs / Individual project contract. Big Maps, Tiny Models, Real-scale tests; workshops.
Midterm Review	Week 6 , date tbc	Project presentation. By this date the core project must have been developed. You present your master's thesis in 'outline phase'. You show how you realize your set objectives, including the method you are working with it, you articulate a clear plan of approach with regard to the further elaboration of your Master Thesis project.

	Week 7 – 8	Development and Consolidation of project. Internal Presentation (week 8).
Deepening and Finalizing Project and Reflection.	Week 9 – 13 (week 11, Final Draft Reflection Paper due)	All Aspects of the Project and Reflection Paper will be finalised. Output and Formal Criteria will differ from project to project.
Final Review	Week 13	All aspects of the Master Thesis Project will need to be completed at this stage. During this review you present your reflection paper and the project (or a Final Draft of your master thesis in case of a theoretical master thesis) to the internal evaluation team (supervisor, co-supervisor ...).
Preparation for the Jury / Submission	Week 14-16	The final submission (date tbc) is likely to be in week 16.
Project Ready for Jury	Week 17, date tbc	Exhibition Presentation of Thesis Project, plus digital and verbal presentation.

Due to the diversity of projects, their scope and ambitions, deliverables will diverge from project to project.

The recommended final output is a combination of design-driven / critical practice-driven work and theoretical work, leading to a two-part submission consisting of a) the critical project and its development process, articulated through diverse tools and techniques, from drawing, physical model-making, installation, filmmaking, etc., presented and curated in a striking exhibition, and b) a professionally bound book (the reflection paper), containing a deep theoretical reflection, the mediated research, the critical process and the project itself. There is scope to discuss with each student to intensify one or the other (written and theoretical output / design-driven output). Despite divergencies, each student is expected to conduct their project with the same rigor, criticality and depth.

Please refer to the Master Dissertation Guidelines for further Details.

Notes on the Design Output / Written Output

Written Output

For a design master's thesis, this is a reflection paper in which you demonstrate that your

project meets the academic standards mentioned in the Master Thesis Guidelines. The reflection paper illustrates your approach and demonstrates that you have acquired academic maturity. In doing so, you strive for interaction and a proper balance between word and image. You will have a strong theoretical underpinning fostered by intensive study and critical reflection and appraisal of existing theory, precedents, data and examples, considering also interdisciplinary knowledge fields. You will need to substantiate how your project relates to other existing work, approaches and theories (contextualisation). You will clearly articulate your method and unfold your project accordingly. You will critically reflect and evaluate your own process throughout and synthesise your work. A written thesis will need to be extremely detailed and robust. The specifics of your written work will be determined once your project context and focus are clear. Your written work is likely to comprise a theoretical grounding, an analysis of the existing situation and the complexities and interrelationships involved. You will consider diverse scales and realms from the spatial to the societal, cultural, economic, political to the environmental. Your written work will clearly pronounce your specific approach. You will provide clear evidence on why you think your approach is relevant in the chosen context and with regards to the specific fragilities. You will undertake in-depth research to foster your own knowledge field and theoretical or practice-based expertise. Your written work could be theory-based but it could also be a critical reflection or involved study on an actively engaged life-project unfolded with real interactions and engagements. A written thesis will certainly be underpinned by project-based work, engagements, visual mapping, data, photographs etc.

A theoretical master's thesis (written thesis) /dissertation, needs to demonstrate that your project meets the academic standards mentioned in the Master Thesis Guidelines with robust referencing. This dissertation illustrates your approach and demonstrates that you have acquired academic maturity. Respect the existing quality standards and (drawing) conventions of the discipline and the academically correct citation of your references (ideas, images, or quotations). Make your presentation a consistent whole in which images and text are in proper balance. The specific structure and layout are free. The specific scope of each Master Thesis Dissertation will be discussed in consultation with your promotor.

Independent from the specific arrangements for your Thesis, the following aspects will certainly be addressed (in this order of importance):

- 1) Vision & positioning: you will develop a vision, both in relation to your role as designer/researcher, and specifically in relation to the assignment and/or the research topic, and identify the resulting objectives and choices. In doing so, take a clear stance in relation to the theme and the culture of architecture. Do you align yourself with certain prevailing beliefs and ideas, or do you go against them? If so, how and why? If not, what continuity do you pursue? You argue your answer on the basis of concrete figures, data or statements from scholarly authoritative sources.
- 2) Method & process: you explain which methods you have used or developed to achieve the objectives. Which facets did you highlight more than others? How and why did you

deploy, withhold, or reject certain concepts or assumptions? In short, what choices have you made and why? You give a picture of the evolution of your work process, indicating the 'tipping points' or 'breakthroughs'. The intention is that an outsider gets sufficient insight into your work process to be able to give feedback or comment on it or to make use of your acquired insights and build on them.

3) Conclusion: here you provide a structured summary of the insights, results and findings you gathered in the course of your research process, clarifying how they influenced your research process and your output and are visible in the final result. In other words, this is a critical-reflective section, in which you yourself look back on the whole of the master's thesis. In doing so, be honest and sincere; if things went differently than planned, that's not a bad thing - as long as you understand and explain how that came about.

4) Reference list and bibliography: here you collect the details of all sources (books, articles, websites, blogs, meetings, etc.), reference projects, images, visits, exhibitions, etc. that have given you ideas or inspiration. The quality (not quantity) of these sources reflects the depth of your research, i.e., better one solid article from an academic journal than four blogs or websites of which the academic value of the content is questionable or cannot be checked or needs additional academic review. You will find the conventions regarding the correct notation of sources in the Methodology course (OPO bar 32). It is important that you clearly state the source of any idea, image or quote that you borrow from someone else. If you don't, you are committing plagiarism - a form of 'intellectual theft' that is severely punished! On the latter, also note that all documents are sent through Turnitin upon submission as part of the plagiarism detection process.

Design Output

A Design output includes an architectural intervention, building, installation, strategy or spatial approach ..., i.e. a project with a spatial Impact. You present this design by means of graphic documents, audio-visual media, models, etc. Specific Deliverables will diverge from project to project and will be set during the intense Master Thesis phase. Respect the existing quality standards and (drawing) conventions of the discipline and the academically correct citation of your references (ideas, images, or quotations). Make your presentation a consistent whole in which images and text are in proper balance. As befits robust research, the master's thesis is not only about ideas, but also about their concretization/materialization in design and how you communicate this.

Work should comprise diverse scales and formats, each with intensity and rigor with a specific role within your project. Those of you who concentrate on a few interventions will need to resolve these to a high degree; those who propose very complex and far-reaching strategies and proposals might only fully resolve a limited number of interventions. Below, you will find an overview of possible elements and outputs. Please do *not* work with a tick-box approach. Develop your own criteria and undertake pieces of work as they are needed depending on your project premise and scope. Design Output Deliverables may comprise of the following: Case Overview, Field Research and Videos, Evidence Archive, Context

Assignment file 2021-2022 – Information subject to changes

Overview (spatial, societal, environmental, political, cultural), Site and Context documentation (spatial, societal, economic, environmental, political, cultural, depending on project stance) communicated through photographs, maps, data, drawings, etc., Hands-on findings, overview of pressures and relationships, clear articulation of issues relevant to yours case and the specific Fragilities involved, context profiles (catalogue of existing structures, ecologies, boundaries, thresholds, ...), On-site Video, Field Work, Field Findings, Inhabited Spaces, Multi-scaler context site plans and maps showing dependencies and relations; global (where needed), regional, local relationships and dependencies, as well as interest-based, economic, political..., Data, maps and diagrams (redrawn by you), Communication of any Social Engagements, Workshops or other Collaborations undertaken, Drawings of important spatial conditions, Tests, Fabrications, Collages, Critical Mappings, Urban and Spatial Analysis, Synthesis of Research and Analysis, Position Overview as a Synthesis to Research, 3D-spatial overview drawing of existing context (as a sequence to emphasise shifts and changes), Existing site survey and detailed site drawings, communicated Approach, Spatial / Practice-based strategy showing intentions, objectives and ambitions, Brief and Narrative of Project, Approach and Strategy, Influences, Literature, Precedents, Street / Site elevations, articulation of the spatial mode of your project (i.e. publicness, accessibility, change, adaptability, transformability, uncertainty, adaptation, modes of inhabitation, seasonality, phasing, territorial depth, boundaries, thresholds...), Drawing / Model of a significant moment or aspect of your project, supersize perspectival / Isometric *close-up* drawings (think wallpaper rather than small drawing), Environmental approach, Societal and Cultural, Economic stance, Process of Realisation (phasing, ownership, drivers and initiators, funders...). Multi-scalar work, working simultaneously on starkly contrasting scales, magnified, supersize, tiny, micro and macro. Scaled work may include: 2:1 (magnified drawing, model, sample), 1:5 / 1:10 Selection of meaningful details specific to your own proposal (not just a template copied), 1:20 section or perspectival section of an extract of your project, 1:100 / 1:50 / 1:20 (depending on project) key elevations, or extract of elevations, 1:100 / 1:50 / 1:200 (depending on project) plans, sections, elevations, drawings / models showing inhabitation / social space, including change and transformations, drawings / models of important processes intrinsic to your projects, from ecologies to distribution, etc., site plans / sequences of site plans (if change or incremental development is important to your project) in scales such as 1:5000 / 1:500 / 1:100 (or 1:50 / 1:200) depending on project), Detailed Iso / Axo showing a) existing context and b) existing context with proposal (showing facade elements, roof scapes, entrances and openings, vents, fences and barriers, signs, diversity of the trees, street vendors, floor textures...), Overview of structural, material and environmental strategies, responding to

concerns of sustainability, Architectural vernacular / heritage drawing. Working drawings/models and process drawings/models, samples and tests, real-size installations, hands-on explorations, installations, section models, moment/detail models, storyboards, testimonies, documentation of community engagements or interactive workshops; films, videos, photographic sequences, Microscopic and Macroscopic work, etc.

It is recommended that everyone undertakes one special piece. This drawing or model will conclude your work and should be extremely detailed and in-depth. Ideally this is not a presentation piece, but an evolving piece developed throughout.

Societal, Economic, Environmental strategy

Overview of how your project could be implemented or governed

Future Pathway Development of your project.

Visual and coherent communication of your process.

Ongoing Research into key aspects of your project will be expected throughout.