



HABITATION

INSTRUCTORS

GHELICHI, Pedram

WUETHRICH, Caroline

HAN Man

GU Tian

pedramghelichi@cuhk.edu.hk

caro.wuethrich@gmail.com

hanman@cuhk.edu.hk

gutianster@cuhk.edu.hk

ISSUE

It has long been the conceit within the architectural profession that all creative works in architecture are concentrated in the design process, with construction merely executing an ‘original’ and ‘complete’ and pre-existing design concept. This authoritative perspective tends to extend into the phase of habitation, where occupants can only passively engage with a ‘man-made’ environment. This worldview tends to segregate *design*, *build*, and *habitation* into distinct, linear and static phases of ‘plan first, build afterwards, and import people to occupy it’.

As the first design encounters for our undergraduate students, this course aims to deconstruct this fragmented trilogy and reconstruct it into a co-optive continuum. Drawing upon contemporary anthropological theories such as Tim Ingold’s writings on habitation and making, the studio views design not as a simple transcription of raw materials but as a simultaneous process of weaving constructive thoughts. It is envisioned as a morphogenesis dialogue between matter and form, responding to contingencies and situations. Similarly, habitation is not seen as a separate step but as a cumulative process intertwined with a habitat’s ongoing occupation, even in an imaginative sense. Within this framework, students will be asked to explore the question of how people make at home. This inquiry demands critical thinking and imagination as students navigate the iterative processes of *designing through making* and *making through habitation*.

DESCRIPTION

Two interrelated and continuous processes of *designing through making* and *making through habitation* consciously and subconsciously will engage students in critical topics related to architectural discipline. Through various exercises, these processes are designed to challenge common misconceptions or question the limiting ideas in architectural discipline relating to 1. the design process, 2. the act of habitation, and 3. the genesis of architectural form.

1. Architecture novices often assume the design process is to arrive at an ‘original’ idea in the form of a geometrical concept. Because of that, the making process would unavoidably become merely the physical materialisation of that geometrical concept. This approach is often subjected to their wills, wishes, and desires and leaves no room for accidents, surprises, and creativity in the making process. This studio consciously works with operations such as weaving and casting, in which making becomes a critical part of the design process. In these exercises, it would be almost impossible to design first and then make; thinking would rather be done by hands than abstract minds.
2. Another common misconception regarding habitation is that humans inhabit pre-erected and ‘finished’ architectural constructs. In this view, (hu)man is confronted against its habitation ‘out there’. It is not surprising that terms like hut or habitat are often associated with exclusion, solidarity, and isolation. This studio takes the approach of ‘being in the world,’ which places acts of habitation in relation to human activities, namely solitude, gathering, and work, as well as in relation to their natural and built environment. In so doing, habitation won’t be a given and pre-defined task but an open-ended quest to explore in relation to the physical and metaphysical dimensions of the local context.
3. This studio is also concerned with the genesis of architectural form. A common misconception, particularly among architecture novices, is that the form of architecture is an amalgam of *architectural elements*, like walls, floors, ramps, etc., put together in a certain way. This studio turns against this limiting conception and chooses ways of form-making, such as weaving and casting, that consciously avoid starting with given architectural elements. It rather works with the

casting mould as the genesis of the negative space. As a result, this approach shifts the focus from the elements to the mould and from the composition to the space itself.

DESIGN TASK

Simply put, students will explore different materials and conceptualise their own form of habitation by designing through making i) a Woven Hut and ii) a Casted Hut, which will culminate in iii) a Retreat Habitat. These design tasks together explore the above-mentioned issues, sometimes in a linear and continuous manner and other times in juncture through site visits and drawing exercises. Although the emphasis will be on the process, iteration, and intensity of exploration, it will eventually culminate in a Retreat Habitat on Cheung Chau Island that recollects students' understanding of habitation, expresses their comprehension of the social and physical condition of the site, showcases their exploration of a complex spatial organisation, and digs into a unique form, matter, and making process relationship.

In this studio, the Retreat is a habitat in which student designers lead as users and subjectively envision how to inhabit a space. These forms of habitation can take the form of i) solitude, ii) gathering, or iii) work. Moreover, they must be defined in relation to the natural environment, built environment, or living organisms. This framework would allow for multiple interpretations of a Retreat beyond the superficial connotations of isolation and distraction. Designing the retreat activity, the way the casted model informs it, and its correlation with the natural and built environment will determine the complexity of the final scheme. For instance, one may define a yoga room (solitude) in relation to the crashing waves of the sea (natural environment) as a form of retreat. Someone else may find peace in socialising with villagers (gathering) and, thus, design an intersection space in the village as his/her retreat (built environment). The complex conditions at Cheung Chau would allow for various interpretations to be explored.

SITE

Cheung Chau Island is a complex and diverse site with a rich array of natural and built environments. These environments range from flat lands, hilly terrain, and high plateaus, encompassing various cultural constructs such as villages, farmlands, temples, cemeteries, and more.

The basic skills of architectural representations and projections, as well as the familiarity with precedents and the context of a project within a larger intellectual context.

PRECEDENTS

Ensamble Studio has done a series of projects called Structures of Landscape. In those projects, they focus on making as the key force of their design process. Besides, the program and use of their structures and buildings are often open-ended, to be decided by the immediate users. A particularly useful example is The Truffle House.

Other relevant cases are Peter Zumthor's Bruder Klaus Field Chapel, Sou Fujimoto's Final Wooden House and Junya Ishigami's Maison Owl Restaurant and House.

1. The course's main objective is to enhance students' critical thinking skills in formulating a design proposition. This necessitates a historical and theoretical understanding of the topic, which will be thematically connected with the course Cultural Contexts I.
2. The course aims to underscore the importance of hands-on making at the core of design activity. Students will engage in weaving, casting, and producing drawings during the process, which is closely linked with Building Technology I. To create a more comprehensive curriculum, some exercises for both courses are designed together.

3. The course aims to enhance students' awareness of spatial qualities and other fundamental design issues, such as site considerations and the relationship of a building with its immediate physical surroundings.

IMPACT AND SUSTAINABILITY

The sequential and static formulation of design-to-build-to-habitation, as described in the design agenda, has been and continues to be the prevailing practice in Hong Kong and other regions. By challenging this segmented approach, this studio first demonstrates that the act of designing and building can be and should be interconnected. Additionally, by challenging the common belief among practitioners that habitation always comes after construction, this studio proposes a more flexible approach in which design, construction and habitation stages overlap. This approach firstly enables constructors to intervene in the design, adapting to the immediate contingencies and secondly, enables users to construct and intervene in their living spaces during the habitation process.

It is at the core of the co-optive and open-ended approach to allow *adaptation* during each of the three stages of design, construction and habitation. Firstly, this approach promotes environmental sustainability by allowing construction-related decisions to influence the design and prevent unnecessary waste. Secondly, it fosters economic and social sustainability by providing opportunities for users to intervene in their living spaces during the habitation process.

METHODS

The work study will be carried out in three phases:

01_Phase 1:

Studio Explore is comprised of two main stages: the first three weeks and then the following nine weeks. Each of these phases will take students through a complete journey of design, making and habitation, but with different intensities of exploration, different modes of making and different levels of intervention with the site. In other words, the first phase will serve as a warm-up design workshop for students to understand the act of designing as a culminating process of thinking with hands. In parallel, there are exercises in which students get to study the psycho-geographical dimension of Cheung Chau Island, through which they will understand and study the existing forms of habitation on the site.

1. Weaving a Mat and a Hat

The making operation of phase one is weaving, and the given material is bamboo threads. The exercise starts with weaving bamboo threads into a woven mat (a surface), then a woven hat (a volume) and eventually, after visiting the site, collaging the hat into the site as a woven hut (an architectural space). During this process, students will make objects, i.e. mat and hat, in the 1/1 scale, and second, they will get to design and weave the mat and hat in direct relation to their body (hands and head). There are also certain parameters that students are expected to explore during the weaving operations: i) the geometrical complexities of the threads, i.e. the vertical, horizontal and diagonal relationship among the threads; ii) the visual complexities of the woven surface in terms of colour combinations, pattern and porosity, and iii) the weaving complexities, i.e. the way in which threads link together. During this process, students are also expected to understand the inherent properties of the bamboo threads as a given material and also to explore how this property affects the complexities, as mentioned earlier.

2. Psycho-geographic Mapping of Cheung Chau:

During the first three weeks, in parallel with the weaving mat and hat, students will also carry out a psycho-geographical mapping of Cheung Chau Island. First, students will form a group of three and

experience a district on Cheung Chau Island while paying particular attention to bodily experiences, like sound, smell, texture, etc. Then, they would have to select one route that interests them the most and photograph the built and natural environment along the way. During this journey, they would have to capture sound, smell, and texture along the way, using photos, sketches and charcoal-robbed techniques. In this exercise, the works will be evaluated based on i) their sensitivity to environmental stimuli, i.e. sounds, texture, smell, etc.; ii) creative translation of senses to sketches and photos; and iii) awareness of the natural and physical environment through photography. The second phase of the psycho-geographical analysis of the site involves activity collages. So, students will continue with the same group as the previous exercise and experience the same district in Cheung Chau Island while paying particular attention to users and their activities. During this process, they will identify and photograph three forms of activities that interest you the most, related to work, solitude and gathering, one for each. Then, using David Hockney's photo collage technique, they will compose three collages to highlight the work, solitude and gathering activities and their relation to the environment. The key considerations during this process are the careful identification of the activities on the island, as well as the creative translation of activities into sketches and photos.

3. Collage of the Woven Hut

At the beginning of the third week, students should have already produced several woven hats and completed the psycho-geographic mapping and activity collages of Cheung Chau. The task is to transform, re-scale and collage the woven hat into a primitive hut, accommodating each of the three activities related to work, solitude and gathering. In other words, students would have to imagine how the hat, as a given spatial structure, can transform and adapt to the given site and accommodate the analysed activities. In this process, students are allowed to make use of the inherent versatility of the hat, change its orientation, and even change its scale freely to accommodate various activities. The key considerations during this process are a creative translation, i.e. re-scaling and re-orientation of the hat into a primitive hut, and the relationship between the proposed hut and the earlier activities as well as the built and natural environment.

02 Phase 2:

This phase is the start of a nine-week-long development of the final project. The operation involves casting, and students get to experiment with casting materials as well as the mould. This marks a sharp yet necessary transition from the previous phase:

From Tectonic to Stereotomic.

1. Casting Materials:

This phase starts with students' exploration and research on different casting materials and hardeners. The casting operation will be as follows: First, they have to make a single cut into a 10*10*10 cm cubic foam using a hot wire. The cutting line can take various geometries and produce infinite possibilities of two pieces. Second, they will have to link these two pieces and place them in a box for casting. Lastly, they would have to experiment with different materials such as plaster, concrete, wax, etc. and/or mix them with hardeners such as straw, sand, gravel, wooden pieces, etc. Each student will cast various options, and in two rounds of iteration, they will eventually arrive at their unique material and its specific expression. There are various topics to explore in the selection of the materials, such as the texture, porosity, transparency, and visual complexity of the composite materials. Students will have to use drawing, charcoal rubbing and photographs to document the materials.

2. Casting Operations:

Having learned and produced various materials and spatial concepts through casting, students will have to experiment with the materiality of the mould and then try creative ways to remove the mould after casting. The objective is to communicate with students that the casted space is not merely about

the geometric configuration of the negative space or the casted material; it is also about the process of casting through inserting and removing the mould itself. For instance, students can choose various ways to remove the mould, such as burning it, using acids, or other ways. They can also use other organic materials such as mould, such as rattan, wooden sticks, etc. To further clarify this process, a lecture will exemplify the works of Peter Zumthor, Ensemble Studio and Ishigami. Time-lapse photography will be used to document the process.

3. Castd Hut:

In the last week of this phase, students would have to integrate the learnings of the previous two steps into one casted hut: a space that can accommodate one of the earlier studied human activities. The main objective of this phase is to learn the skill of capturing and representing spatial qualities through photographs, collages and technical drawings, such as sections and plans. Drawings should not only meet the technical accuracies, but they should also incorporate temporal qualities such as human activities, movements and natural lights. Students are also encouraged to produce one impressionist rendering of the casted hut on the site to reconstruct subjective interpretations of natural environments and spaces.

03_Phase 3: Conceptual development, a Hong Kong Type

The third phase, which will last for six weeks, will build upon the site analysis of phase one and the casting experiments of phase two. This step will eventually culminate in a Retreat Habitat in which students will finalise their decision on i) what form of habitation and activity they choose, ii) where it will be located, and iii) how it interacts with the built and natural environment. These questions will be answered in an iterative process between casting and drawing operations. The scheme will eventually increase in resolution regarding the conceptualising of the program, site reaction, matter and form relationship and spatial qualities. The size of the Retreat Habitat may vary between 50 to 200 sqm, depending on the chosen activity. Each Retreat Habitat should carefully define three key spaces: i) the threshold between in and out, ii) the space of movement and iii) the space of stillness. In a lecture, students will be introduced to these three major spaces within architectural discussions and the various combinations they can produce.

Physio-topographic Analysis of Site:

This phase begins with a collective site visit together with tutors. Students will be given several site options, and they are expected to produce site analysis drawings of their chosen site together with a physical model. Drawings such as site plans, vegetation plans, transportation plans, and also site sections are expected.

Integration and Iteration:

The last five weeks should develop and integrate all the learnings of the previous phases. There won't be a uniform methodology through which students arrive at the final project; instead, students will find their own way in discussion with their tutors. This process includes but is not limited to i) drawing of the making process, ii) model making and casting, and iii) photo-collages.

WORKSHOPS

There will be two workshops during the semester:

1. Bamboo weaving workshop: A bamboo master will be invited, not simply to teach students a uniform way of weaving, but rather to make them understand the diversity in which they can arrive by tying bamboo threads.
2. Casting workshop: Casting operation requires certain skills, knowledge, and know-how regarding the materiality and preparation of the formworks and moulds. Once again, this step is not to uniform the outcome in the class but rather to explore the boundaries and limitations in search of new materials, textures and expressions.

FIELD TRIPS

Two field trips will be organised during the semester:

1. Students will visit Cheung Chau Island individually to get a raw and immediate impression without guidance interference from the tutors. This will be done in the second week of the semester.
2. After the second review, students and tutors will meet at the site to calibrate their site selection decisions and explore more possibilities. They will also observe and collect information about the site for the upcoming site drawing assignments.

GUEST LECTURES

In total, there will be various lectures, including 1) Designing through Making, 2) Tectonic and Stereotomic, 3) Myth of primitive hut, 4) Forces of the Site and 5) Making to Habitation.

DELIVERABLES

00_Key Drawing

TimeLine Drawing

This studio deals with several topics, including materiality, site and habitation. Thus, the key drawing of the studio will be a 1/25 section drawing through the topography with the following characteristics: i) to indicate clearly how the specific users inhabit the retreat habitat, ii) specify the relation between the designed material and the spaces, and iii) above all, indicate how the casted habitat form a relationship with the surrounding natural and built condition.

In terms of technique, collage, assemblage and bricolage are suggested.

01_Review 01

Model deliverables:

1. Woven mat and variations, A4 size, Individual work
2. Woven hat and variations, Individual work

Drawing deliverables:

1. Woven self-portrait (an ice-breaker exercise), Individual work
2. Psycho-geographic map of Cheung Chau, A1, Group work
3. Activity Collages of Cheung Chau, 3x large corrugated board (45*81cm), Group work
4. Collage of the Woven Hut, 3x large corrugated board (45*81cm), Individual work

02_Review 02

Model deliverables:

1. Casted materials and variations, Individual work
2. Casted hut and variations, Individual work

Drawing deliverables:

1. Material texture generated from the casted materials, Individual work
2. 1/50 plan and section drawings of the casted hut, Individual work
3. Impressionist renderings of the casted hut in the site, A2, Individual Work

03_Final Presentation

Model deliverables:

1. 1/50 or 1/25 casted model and its variations (depends on students' scale of intervention in the site)
2. 1/200 site model with the project
3. the woven mat, woven hat and cast materials from the previous stages

Drawing deliverables:

1. Key section drawing: 1/25
2. Plan(s): 1/50
3. Site plan: 1/200
4. One axonometric drawing of the casted habitat on site
5. Two Interior renderings of the retreat habitat, indicating the retreat activity
6. One exterior rendering of the retreat habitat, indicating the relation of the project with the site
7. Process drawings and model photos

04 Project Book

Physical printed and bound portfolio document with a common format across all students within the studio. This will include:

1. written statement on your overall project position
2. graphic collection of your design process
3. documentation in the form of plans, sections and elevations that meet with the standards widely accepted by the profession

LEARNING OUTCOMES

1. Basic ability to formulate basic design proposals showing an understanding of architectural issues
2. Ability to work cooperatively with others in a team setting.
3. Ability to use appropriate representational media, such as models, and hand-drawn diagrams and projections
4. Understanding of the fundamentals of visual perception and the principles and systems of order that inform two- and three-dimensional design, architectural composition, and urban design.
5. Understanding of the needs and aspirations of building users
6. Understanding the impact of buildings on the environment and the way in which buildings fit into their local context
7. Ability to discuss architectural ideas with non-architects, listen objectively to their opinions, and consider those opinions in designing.
8. Ability to employ basic methods of site data collection and analysis to inform all aspects of the programming and design process.
9. Ability to speak and write effectively on subject matters contained in the professional curriculum in Chinese and/or English.
10. Ability to observe and articulate spatial experience

ASSESSMENT SCHEME

1_Reviews (30%)

1. Review 1 (15%)
2. Review 2 (15%)

2_Final Review (50%)

3_Project Book (20%)

Each assessment result will be promptly released to students upon completion accompanied by written comments based on student progress and performance.

COURSE FORMAT

01_Teaching/Learning Methodology

1. **Lecture:** Lecture series on fundamental ideas of the studio to develop students' awareness of issue and ability to explore spatial and architectural design through experimental methodologies.
2. **Tutorial:** Group tutorials to facilitate idea exchange among students in order to learn from one another.
3. **Critique:** Develops students' ability in articulating concepts in front of an audience and to learn by receiving comments.
4. **Project:** Develops students' ability to identify, understand, conceptualise and design with attention to contextual concerns.
5. **Project Book:** Develops students' ability in reflecting their thought processes after the class activities and self-study.

02_Group Work

1. Students may work in groups on various assignments and projects throughout the course calendar.
2. Final projects must be based on individual building design proposals. If the preliminary work shown was developed in partnership with other students – this must be explicitly stated and assessed accordingly.

03_Teaching Days

1. Design Studio is taught on Monday and Thursday 13:30 to 18:00.
2. Students must be in a studio for F2F teaching during these teaching hours.
3. Field trips, lectures, and other learning activities may be scheduled outside of teaching days.

04_Studio Spaces

1. Each Studio will have their own space, accommodating a desk for each student.
2. Layouts will be issued at the start of the academic year.
3. The school has made studio space and use a priority. Students should maximise the use of their space by conducting design work in studio.
4. Working in the studio creates an opportunity for peer learning and collaboration – take advantage of this valuable resource.
5. Studio space should be respected – especially with consideration of food, drinking, material use, personal safety, disruption to others, and building safety regulations. Areas relating to fire escape should be always kept clear.

05_Student Study Effort

- | | |
|-------------------------------|--------------------|
| 1. Class Contact | 130 hrs |
| Lecture | 5 hrs |
| Tutorial | 110 hrs |
| Critique | 15 hrs |
| Field Trip | |
| 2. Other Student Study Effort | 170 hrs |
| Studio / Self Study | (14 hrs/week x 12) |
| 3. Total Student Study Effort | 300 hrs |
| | (~25 hrs/week) |

FIELD TRIP

Cheung Chau Island: one individual field trip in the second week and one collective field trip in the eighth week

REQUIRED READINGS

Deplazes, Andrea, Lisa Rosenblatt, and Eidgenössische Technische Hochschule Zürich Institut für Geschichte und Theorie der Architektur. 2010. *Making Architecture: Projects from the First Year Course*. Zurich: Gta Verlag

Deplazes, Andrea, Gerd H. Söffker, Philip Thrift, and Eidgenössische Technische Hochschule Zürich. Departement Architektur. 2013. "The Importance of the Material." In *Constructing Architecture: Materials, Processes, Structures: A Handbook*, Third, extended edition, 10–22. Basel: Birkhäuser Verlag.

Ingold, Tim. 2013. "On Building a House." In *Making: Anthropology, Archaeology, Art and Architecture*, 47–59. Routledge.

<https://www.taylorfrancis.com/books/mono/10.4324/9780203559055/making-tim-ingold>.

———. 2021a. "Building, Dwelling, Living: How Animals and People Make Themselves at Home in the World." In *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill*, 172–88. London; New York: routledge.

———. 2021b. "On Weaving a Basket." In *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill*, 339–48. London; New York: routledge.

<https://www.taylorfrancis.com/books/mono/10.4324/9781003196662/perception-environment-tim-ingold>.

REFERENCES

Peter Zumthor's Bruder Klaus Field Chapel
Ensamble Studio's The Truffle House
Junya Ishigami's Maison Owl house

IMPORTANT NOTE TO STUDENTS

Expectations for Professional Conduct

The motto of The Chinese University of Hong Kong (CUHK) is “Through learning and temperance to virtue”. This motto places equal emphasis on the intellectual and moral education of students. In addition to pursuing academic excellence, students of CUHK are expected to maintain and uphold the highest standard of integrity and honesty in their academic and personal lives, respect the rights of others and abide by the law. More information on Postgraduate studies can be found in the PG Student Handbook. <https://www.gs.cuhk.edu.hk/>

Attendance

Class attendance is required in all courses. For an excused absence, the instructor must be notified and presented with documentation of illness or personal matter. Please note: **Three (3)** or more unexcused absences may result in a failing grade for the course.

Academic Honesty

The Chinese University of Hong Kong places very high importance on honesty in academic work submitted by students and adopts a policy of zero tolerance on academic dishonesty

Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at: <http://www.cuhk.edu.hk/policy/academichonesty/>.

With each assignment, students may be required to submit a statement that they are aware of these policies, regulations, guidelines and procedures.

Third-Party Assistance

All intellectual work essential to the design project must be completed by the student and cannot, under any circumstance, be outsourced to a third party (including, but not limited to a company, consultant, alumni, and/or friend).

In the design studio context, students may utilize external resources, such as printing services for presentation materials, and/or laser cutting and 3D printing services for prototyping purposes. Use of such third-party services constitutes non-intellectual work done by others. It is only permitted with prior written consent from the studio tutor and acknowledgment of such work done by the third party.

Assistance from other students or friends for aspects of project production also constitutes non-intellectual work done by others; this is allowed only if declared and acknowledged in a written statement attached to any such work that has received assistance.

Under all circumstances, students must declare all work done by others by completing the school's designated form before assessment. This form must include a detailed explanation of the third party's identity (name and relationship to the student), when and how they were utilized, and the specific tasks they performed in the project. The completed form, signed by the student, must be endorsed by the tutor and presented during the final review. The school will collect and retain this form for record-keeping purposes.

Failure to follow this code of conduct may be considered a case of academic dishonesty, to be reviewed by a disciplinary board, and possible failure of the course.

Artificial Intelligence

Unless approved by the Programme or School Director, any use of AI tools such as ChatGPT or image generation tools (Midjourney) etc. is strictly prohibited and may result in disciplinary action in accordance with university policy on academic honesty. Students may refer to the CUHK 'Use of Artificial Intelligence tools in Teaching, Learning and Assessments' – A Guide for Students.

Student Work

Submission of studio documentation must be complete and correctly formatted. Missing or incomplete submission of the documentation folder will result in the grade for the course being withheld. This will prevent registration for the following term or delay graduation. In addition, a grade deduction of *one letter grade* will be made.

SCHEDULE**Important Dates**

Review 01	23 SEP 2024	(MON)
Review 02	17 OCT 2024	(WED)
Final Review	25 NOV 2024	(MON)
Project Book	TBC	

Term 1: 2 September 2024 (Monday) – 30 November 2024 (Saturday)

WEEK 01		
02.09	PHASE A Library Taxonomy	Seminar on Type and Typology
06.09		Studio
WEEK 02		
09.09		Seminar on Library
12.09		Drawing Exhibition
WEEK 03		
16.09	PHASE B HK Taxonomy	Seminar on Adaptability
19.09	Site Visit	Sai Ying Pun
WEEK 04		
23.09		REVIEW 01
26.09		Studio
WEEK 05		
30.09	PHASE C Concept Design	Seminar on Parti
03.10		Studio
WEEK 06		
07.10		Studio
10.10		Studio
WEEK 07		
14.10	PHASE D Design Development	Seminar on Concept – Plan
17.10		Review 02
WEEK 08		
21.10		Studio
24.10		Studio
WEEK 09		
28.10	PHASE E Consolidation + Detail Design	Seminar on Detail Considerations
31.10		Studio

WEEK 10	
04.11	Studio
07.11	Studio
WEEK 11	
09.09	Studio
12.09	Studio
WEEK 12	
18.11	Studio
21.11	Studio
WEEK 13	
25.11	Final Review – Year 2
28.11	
WEEK 14	
02.12	
25.12	
WEEK 15	
09.12	
TBC	Project Book Submission

BSSc Studio Review

Written Feedback to Students

Term: _____

Grade: _____

Review: _____

Studio Tutor: _____

Student Name: _____

Student ID: _____

Feedback from Studio Tutor:

Achievements:

Challenges:

Academic Honesty Statement

*Please print out and pin-up next to your works on your allocated panels

Relating to the 2024-25 Studio Review pin-up (BSSc students)

Please tick one of the following:

All the work and models presented at the Final Review were made by me personally

All the work and models presented at the Final Review were made by me.

with the exception of the following:

Under all circumstances, students must declare all work done by others by completing this form before the review. Provide a detailed explanation of the third party's identity (name and relationship to the student), when and how they were utilized, and the specific tasks they performed in the project.

Student's Name: _____

Date: _____

Signature: _____

Tutor's Name: _____

Date: _____

Signature: _____

Grade	Descriptor	Criteria	Points
A	Excellent	Comprehensively excellent performance on all aspects of the design intention, development, technical resolution and presentation. Achieving all learning outcomes with distinction.	4
A-	Very Good	Generally outstanding performance on the design intention, development, technical resolution and presentation. Achieving all learning outcomes with merit.	3.7
B+	Good	Substantial performance on the design intention, development, technical resolution and presentation. Achieving all learning outcomes satisfactorily.	3.3
B			3
B-			2.7
C+	Fair	Fair performance on the design intention, development, technical resolution and presentation. Achieving all learning outcomes at a passing standard.	2.3
C			2
C-			1.7
D+	Pass	Barely satisfactory performance on the design intention, development, technical resolution and presentation. Achieving all learning outcomes at a barely satisfactory standard.	1.3
D			1
F	Failure	Unsatisfactory performance on the design intention, development, technical resolution and presentation. Not achieving all learning outcomes.	0