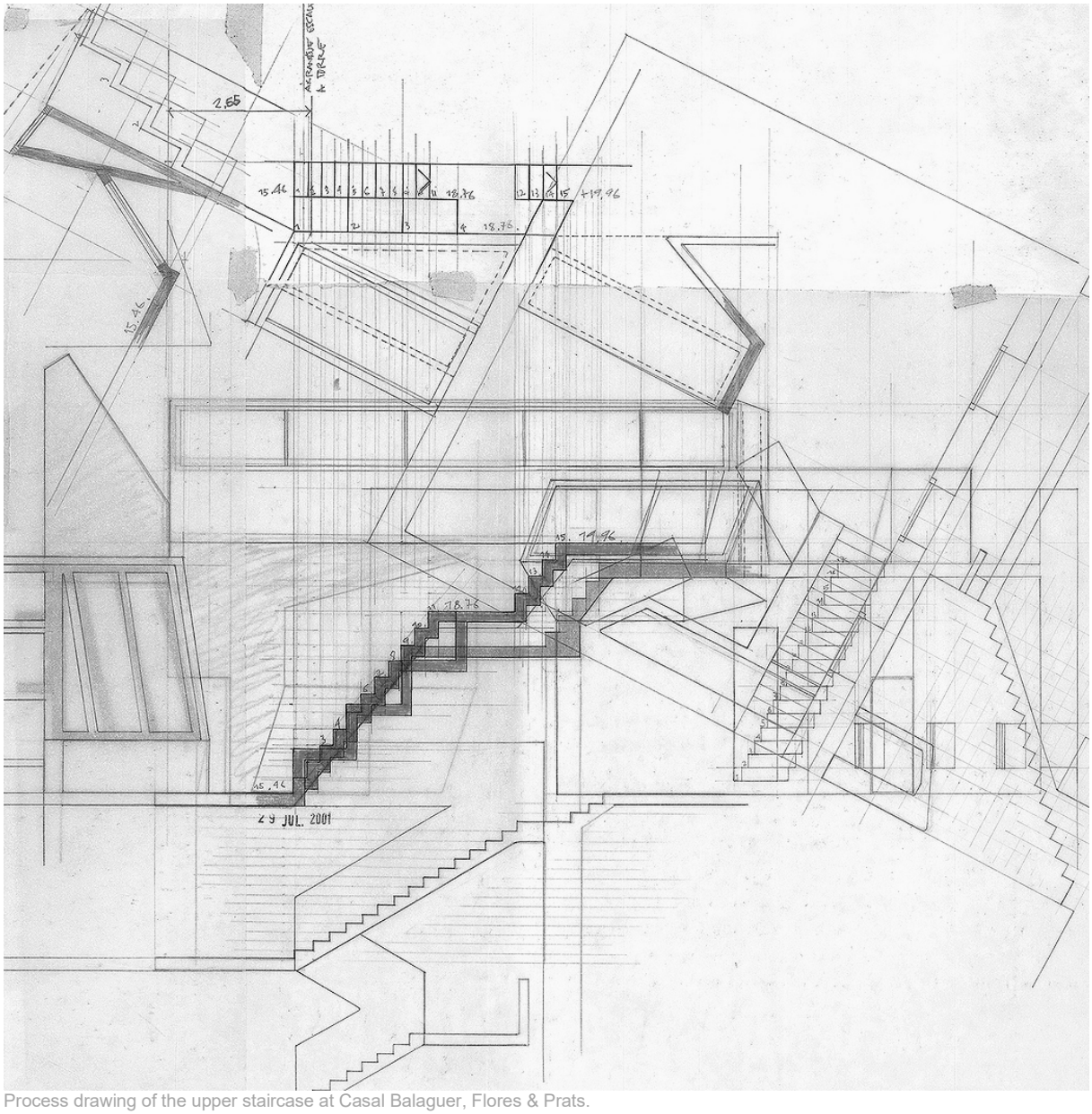

Process drawing of the upper staircase at Casal Balaguer, Flores & Prats.

MEASURE

INSTRUCTORS

FERRETTO, Peter W.	peter.ferretto@cuhk.edu.hk
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ISSUE

Architecture is a collective effort, not merely the work of an individual. It is a collaborative process that involves various stakeholders, including architects, engineers, clients, contractors, and the community. The two introductory design studios aim to challenge the conventional, individual-based learning approach by encouraging students within the same section to collaborate on a single project, reflecting real-world architectural practice. This collective approach enables students to address complex design challenges more effectively by sharing unique skills and perspectives, assuming different roles, and supporting one another throughout the process.

The first studio centres on the concept of "measure." Measurement is a fundamental activity that permeates our daily lives. From an early age, we observe our parents measuring our height and weight to track our growth. As we mature, we continue to rely on these measurements to choose appropriate clothing, helping us recognise subtle changes over time. This practice extends beyond our physical selves to how we interact with our living environments. For example, we might reposition a table to "measure" its fit with other furniture in a room. Such measurements are vital, as they engage our bodies and shape our understanding of the spaces around us.

In architectural practice, measurements are equally essential, whether concerning the dimensions of a brick or the layout of elements on a construction site. In Studio Measure, students will explore the fundamentals of architectural design through the lens of measuring the city of Hong Kong, specifically the Central area, which reflects the region's urban development since the mid-18th century. This hands-on engagement with the urban environment will provide students with first-person experiences, enabling them to interact with and examine the built environment. Such exploration will deepen their understanding of the richness and complexity of the city's spatial dynamics and foster insight into the significance of each dimension and its relationship to human activities.

DESCRIPTION

Studio Measure focuses on cultivating a sophisticated understanding of architecture and its broader contextual built environment, beginning with the simple act of measuring. Measuring in this studio is considered the fundamental tool in establishing a direct relationship between our body and the surrounding physical environment. Through measuring, students will be introduced to a series of architectural concepts, such as dimensioning, geometry and proportion, scale, movement and sequence, circulation and accessibility, public and private, morphology, topography, urban fabric and land use, etc.

Measuring, Drawing and Making
Measuring throughout the learning process will be integrated into two primary forms of creation: drawing and making. Drawing is fundamental as we project and abstract three-dimensional information into notations on a two-dimensional drawing board. It serves as a conventional and convenient means to document the measurements we have taken and organise them in a communicable manner. Students will first develop a plan drawing of the selected area in Central through measuring. Rather than creating the drawing in a neutral manner, the studio encourages students to reflect their understanding of the context and draw specifically to present such a reading.

In the next stage, students will focus on a specific building in the Central area. Each building possesses its own unique identity and character, ranging from quirky and sleek to welcoming and rustic, much like the diverse personalities of individuals in our society. Students are encouraged to interpret the character of their chosen building, examining not only its physical attributes but also its historical and cultural significance, as well as its role in everyday life. As part of this exploration, they

will design a scaled model of the building. Unlike drawings, models embody materiality and weight, conveying atmosphere and enabling observations related to time and change. In this studio, models will not serve as static representations like sculptures; instead, students will create operable models that invite interaction. These models will engage in a narrative developed through their architectural reading, resulting in unique interpretations for each selected building in every section.

Students will be introduced to the building records—a collection of orthogonal drawings at various scales. Through this process, students will learn how professionals create these drawings, thereby developing a deeper understanding of the coordination among various types of drawings to convey three-dimensional design information. In parallel, measuring will provide supplementary information not included in the building records or clarify potential conflicts identified during the study of the drawing archive.

Film
In this studio, students will explore the power and potential of film as a medium for presenting their studies of selected buildings. Each building is viewed as a unique character within the built environment, actively engaging with those who interact with it, rather than merely serving as a lifeless backdrop. Film, when crafted with a narrative structure and incorporating visuals, sound, and movement, can effectively highlight these unique characteristics. It captures various angles, transitions, and intricate details, showcasing materiality and its interaction with light, elements that enhance dynamic storytelling far beyond what static drawings and images can achieve. Students are encouraged to think creatively about how to present their ideas, utilising diverse techniques and incorporating various visual materials rather than simply documenting the final performance.

Learning by Doing
Studio Measure embodies the spirit of "Learning by Doing." We encourage students to engage in direct interactions with tools, materials, and their surrounding environment. We believe these hands-on experiences equip students with practical skills and a genuine understanding of design-build processes, ranging from small-scale projects to larger undertakings. Rather than following a standard method, students are encouraged to explore alternative approaches, learn from their mistakes, refine their designs, and cultivate their own knowledge and experiences.

Collective Approach
In this studio, collective effort is essential. The goal is to explore how a group of approximately ten students can effectively collaborate on a single project, essentially designing the teamwork itself. The first phase of drawing will facilitate mutual understanding among students, allowing them to observe each other's working styles, strengths, skills, and communication preferences. This will help identify the potential roles individuals may naturally assume within the team. As tasks become more complex in later phases, the entire group will be divided into smaller teams based on individual interests and skills, enhancing both communication and productivity. These smaller groups will regularly share their findings with one another, adapting their methods and outputs as needed. Throughout this process, students will develop their collaborative skills—an ability that can be learned and refined. Each studio section may also explore different approaches to organising teamwork, fostering a rich environment for collaboration.

Site(s)
The Studio Measure this year focuses on the area between the Central and Admiralty MTR Stations. This area, known as the City of Victoria by the British colonial government, is among the earliest developed parts of Hong Kong Island. Buildings such as St John’s Cathedral, the Central Police Station, Victoria Prison, and the Central Magistracy were all constructed in the 1840s. Along with the Supreme Court, completed a bit later in 1911, they exhibit European characteristics, including stone

columns and semi-circular window heads. Since the post-war period, Central has transformed into a modern cultural and administrative centre, highlighted by the construction of the new City Hall and Central Government Offices (Government Hill) in the 1960s. Contemporary landmark structures include the well-known Bank of China Tower by I.M. Pei and the HSBC Headquarters by Norman Foster. The continuous development and redevelopment make Central unique for presenting a rich collection of historical and cultural heritage alongside dynamic urban spaces. Students in this term will explore the unique aspects of Central and express their own interpretations through drawing, making, and performing.

IMPACT AND SUSTAINABILITY

The primary goal of this studio is to explore the fundamental concepts of architectural design through measurement, focusing on the Central area of Hong Kong. Students will engage in a hands-on learning experience that emphasises the importance of measurement in understanding spatial dynamics, enhancing their technical skills and encouraging them to think critically about the spaces they occupy and design. The studio significantly emphasises collective efforts. By working in groups, students share diverse perspectives, learning to communicate effectively and consider the broader implications of their design decisions. This collaborative approach aims to prepare students to address complex design challenges in their future careers while equipping them with foundational skills.

Understanding the dimensions and spatial relationships within the built environment enables students to consider the implications of their designs on resource use and environmental impact. By measuring public and private spaces, students will become more aware of accessibility and inclusivity, essential components of sustainable design. Moreover, the exploration of historical and cultural contexts encourages students to appreciate the value of existing structures and the importance of preserving heritage. As they engage with the rich architectural history of Central, students will learn to balance modern development with the need to maintain cultural identity, promoting sustainable practices that respect both the environment and community heritage.

METHODS

PHASE 1_Context | Measure
In the first phase, each studio section will study a specific area in Central and gather the necessary measurements to create a detailed plan drawing of that area. There are various innovative approaches to developing a plan in history. For instance, in 1748, Italian architect Giovanni Battista Nolli produced a large-scale map (1760 x 2085 mm) that intricately depicted the architecture and urban structure of Rome. Known as the Nolli Plan, this drawing emphasised spatial accessibility and continuity within the city by highlighting accessible areas and shading private, non-accessible spaces. This forward-thinking approach has inspired architectural studies for centuries. Students are encouraged to explore what makes each selected area unique in terms of urban design and social dynamics, and to develop specific methods for presenting their findings in the plan drawing.

Logistics: Each section will begin by selecting an area of approximately 100,000 m² (±10%) for study. By the conclusion of the process, a plan drawing will be produced at a scale of 1:100 in greyscale. The four drawings will be showcased in the atrium on the ground floor for review and exhibition purposes.

Recourse: Students will utilise resources from the Lands Department's map services (HKMS 2.0, Product Category: "Spatial Data & Topographic Map," Series: "Digital Topographic Map iB 1000") and the Building Department's Buildings Records Access and Viewing Online (BRAVO) system for reference.

PHASE 2_Character | Perform + Film

In the following phase, each section will focus on a single building in the area. This building will serve as an invaluable source of knowledge, allowing students to grasp essential fundamentals such as materiality, structure, envelope, circulation, and spatial composition. Students are encouraged to develop a comprehensive understanding of the building by investigating its history, cultural significance, and social impact, thereby uncovering the unique narratives associated with the structure. The studio aims to transform the perception of the building from a static backdrop into an active participant in social dynamics, framing architecture as a vital element within its sociocultural context.

Students will examine the physical structure of the selected building by accessing the drawing archive available through the BRAVO system. This archive will provide essential design information, enabling them to develop skills in interpreting various types of architectural drawings. They will learn to address issues of scale, the projection of different elements, and how these drawings interconnect to inform three-dimensional architectural design. On-site study of these drawings will be crucial for deepening their understanding of abstract representations and verifying information through measurement, as architectural drawings may not always provide complete clarity.

Simultaneously, students will translate their studies into physical models, using both drawing and modelling as methods to explore architectural design. It's important to note that these models will not be conventional representations. The studio encourages students to thoughtfully design their models and incorporate them into a performance during the final review. This performance provides a dynamic way to present their interpretations of each selected building, distinct from traditional pin-up reviews. The models will not merely serve as backdrops; they will become integral components of the performance. Students will interact with the models in various ways—opening, folding, unfolding, disassembling, and reassembling—considering how these interactions will influence both the design and construction of their models.

The final submission for the studio output is a 2-minute film. There are no prescribed templates or formulas for its creation; instead, students are encouraged to go beyond a simple video record of the performance. They should explore the dynamic storytelling potential of the medium, examining how visuals, sounds, and movements can be intricately linked to the narrative structure proposed by the team. Ultimately, this film should emphasise the team's understanding of the selected building in Central as a character within its built environment.

Logistics: A physical model will be constructed at a scale of 1:25, with a footprint limited to an area of 4 m². Students should consider the model's transportability within our school building and to other exhibition venues. There are no restrictions on the materials used for the model; this decision should be made collaboratively. During the final review, students will showcase the work produced throughout the semester.

How Do We Teach

The studio will feature varied activities during the two weekly teaching sessions.

1. Mondays will focus on collective activities, such as lectures, workshops, forum discussions, and group sharing. Throughout the semester, studio instructors will present their theoretical perspectives on the concept of measure. Workshops focusing on basic skills will be arranged to support students in their learning journeys. Each group will introduce their progress and share their findings throughout the process, and insights into the project with the cohort.

2. Thursday sessions will concentrate on discussing the students' ongoing work in the form of a desk critique.

Documentation of the Process
Throughout the learning process, students will engage in a series of decision-making activities. This process is inherently non-linear, allowing students to appreciate how their ideas evolve through sketches, models, and critiques. Such an approach fosters critical thinking and innovative problem-solving skills, leading to more refined and thoughtful outcomes. Documenting each stage of the process enables students to reflect on their decisions, helping them understand what worked, what didn't, and why. Effective documentation also enhances students' ability to articulate their thoughts and studies to peers and faculty, improving their communication skills.

At Studio Measure, each student will prepare a standard physical sketchbook (A4, short-side bound) at the beginning of the term, where they can create various types of sketches, including measurements. Students are also encouraged to incorporate prints of visual materials, such as references and photos of their study models, akin to newspaper clippings. As these documents of individuals accumulate, they collectively form an archive of the project's development. In addition, this documentation will serve as a record of individual contributions to the group project and play a crucial role in the final assessment.

DELIVERABLES

PHASE 1 REVIEW (REVIEW 01)

Individual Process_Site Investigation and Measurements
A comprehensive record of field measurements, site visits, and analytical studies of the selected area in Central, including examining spatial patterns, accessibility networks, and the urban fabric. Records can be presented in various formats, such as hand sketches with measurements, photographs, and video documentation.

Group Output_Contextual Drawing
Greyscale hand-drawing at a scale of 1:100

Key Focuses:
1. **Accuracy of Spatial Representation:** The drawing adheres to the 1:100 scale, maintaining proportions and reflecting the measurements, along with a correct representation of the studied area.
2. **Detailing of Elements:** The drawing includes adequate detail for the 1:100 scale, covering wall thickness, the locations, sizes, and types of doors and windows, built-in fixtures, as well as indications of stairs, ramps, changes in levels, and significant landscape features.
3. **Clarity, Readability, and Quality of Drawing:** The drawing clearly differentiates line types and weights, incorporates annotations, and exhibits high quality in line work and shading.
4. **Alignment of Intent and Drawing Method:** The drawing method should effectively and creatively convey key intentions, highlighting the unique characteristics of the studied area.

MID-TERM REVIEW (REVIEW 02)

Individual Process_Building Character
Comprehensive record of two key aspects: 1) the development of a unique interpretation of the selected building as a character, encompassing its historical and socio-cultural significance and its relationship to everyday life, and 2) an analysis of the building's physicality. Records should include drawings, sketch models, archival materials, notes, sketches, photographs, and diagrams, etc., and the visual materials can be edited and collaged similar to newspaper clippings.

Group Output_Process Pin-ups
The mid-term review provides an opportunity to reflect on project progress and discuss the direction for model making and storytelling. Students will display their work on the wall and organise the visual materials into three categories: 1) research findings and project narrative; 2) drawings and sketch models; 3) proposal for model making and performance.

Key Focuses:
1. **Quality of Research**: The group has collected a diverse range of materials about the selected building, demonstrating a holistic understanding from multiple perspectives.
2. **Depth of Study**: The group has achieved an in-depth understanding of building design through various tools, including drawing and modelling.
3. **Clarity of Narrative**: The group has crafted a clear and well-defined narrative that effectively guides the model making and performance.

FINAL REVIEW

Group Output_Process Pin-ups
Similar to the mid-term review, students from each section will curate an evidence wall to display the project's development throughout the semester, utilising materials collected from individual sketchbooks.

Group Output_Film (draft)
Each group will present a draft version of their film, with a maximum duration of 2 minutes, during the final review. In the feedback session on November 27, comments will be provided, allowing students to further edit and refine their films for final submission.

Group Output_Physical Model
Physical model at a scale of 1:25, with a maximum footprint of 4 m^2.

Group Presentation_Performance
Present the building's unique character through an interactive live performance lasting up to 10 minutes. The physical model will serve as an active participant. Students may consider setting up the performance with specific backdrops, music, and lighting.

Key Focuses:
1. **Integration of 2D & 3D Information**: The project should demonstrate a thorough understanding of the relationship between two-dimensional graphics and three-dimensional forms.
2. **Quality of Model Design**: The model must reflect the selected building’s design, adhering to a 1:25 scale. Material selection should be thoughtful and appropriate, while the model should exhibit high-quality craftsmanship with attention to detail. It should be designed for transportability and operability, allowing for interactive engagement during the performance.
3. **Coherence of Concept Development**: The project should emerge from students' analysis of the selected building, resulting in a clear and concise narrative that informs both the modelmaking and the live performance.
4. **Effectiveness of Collaboration**: The collaboration among students should be evident, contributing to a cohesive presentation.

FINAL SUBMISSION

Individual Documentation
In this studio, the sketchbook serves as a crucial medium for documenting project development throughout the process. It acts as a personal record of each student's exploration, efforts, and contributions. By the end of the studio, each student will digitise their sketchbook by photographing or scanning it and will submit a high-quality digital copy to the School. Detailed guidance on this process will be provided in due course.

Group Output_Film
The film should be a maximum of 2 minutes. The key is to convey a narrative about the building's character, utilising various film editing techniques. The visual materials collected and produced throughout the semester could be incorporated into the film. The teaching team will arrange a public screening session at the beginning of the second term to celebrate the creativity and achievements of the second-year cohort.

Key Focuses:
1. **Depth of Analysis and Narrative Structure:** The film should reflect a solid understanding of the selected building, presenting a coherent and engaging narrative that portrays it as a dynamic character within the built environment.
2. **Creativity of Storytelling:** Visuals and audio elements should work together to enhance the narrative, encouraging students to explore creative approaches in linking sound effects, dialogue, and music to the overall story.
3. **Quality of Production:** The film should demonstrate a clear effort in areas such as cinematography, editing, and sound, focusing on clarity and coherence.
4. **Effectiveness of Team Collaboration:** The film should showcase effective teamwork, highlighting a unified vision and collaborative effort in conveying the building's character.

LEARNING OUTCOMES

1. Understanding of the fundamental concepts of measurement and how they apply to architecture and urban design.
2. Ability to collect and analyse measurements to create scaled drawings and models, improving design representation skills and reflecting a nuanced understanding of architectural configuration and urban context.
3. Ability to use appropriate representational media, including models and hand-drawn diagrams and projections.
4. Ability to present architectural studies in various formats, including performances and films, enhancing storytelling and presentation skills.
5. Ability to critically engage with architectural drawing archives, interpreting design information and addressing issues of scale and representation.
6. Understanding of visual perception principles and the systems of order that inform architectural composition and urban design.
7. Understanding of the design-build process through hands-on experiences.
8. Awareness of the non-linear nature of the design process.
9. Awareness of historical approaches to urban planning and measurement, such as the Nolli Plan, and how these methods can influence contemporary architectural practices.
10. Awareness of the history of urban development in the Central area of Hong Kong and its relationship to current urban form and social dynamics.
11. Awareness of the relationship between human behaviour and the physical environment, emphasising accessibility and inclusivity.

12. Understanding the impact of buildings on the environment and the way in which buildings fit into their context
13. Ability to document the design process effectively, reflecting on decision-making and evolving ideas through sketches and models.
14. Ability to engage in reflective practice, learning from mistakes and refining designs based on feedback and teamwork.
15. Ability to collaborate effectively with peers, sharing skills and perspectives to tackle complex challenges.

ASSESSMENT SCHEME

SPECIFIC ASSESSMENT

1. Phase 1 Review (Review 01): 15% (group assessment)
2. Midterm Review (Review 02): 15% (group assessment)
3. Final Review + Film Submission: 50% (group assessment)
4. Individual Contribution and Engagement: 20% (individual assessment)
   10% assessed by tutors based on individual documentation (required sketchbook)
   10% assessed by peer review (with guidance provided)

** for group assessments, members of a group shall be assessed as equal contributors; i.e. one grade per group.

Total: 100%

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

COURSE FORMAT

Teaching Days
1. Design Studio is taught on Monday and Thursday 13:30 to 18:00. Students must be in a studio for F2F teaching during these teaching hours.
2. Students must attend School Public Lectures scheduled 12:00 – 13:30.
3. Field trips, lectures, and other learning activities may be scheduled outside of teaching days.

Student Study Effort (Total: 300 hrs)
1. Class Contact: 130 hrs (Lecture, Tutorial, Critique, Field Trip)
2. Other Student Study Effort: 170 hrs (Studio / Self Study)

Studio Spaces
1. Each Studio will have their own space.
2. The school has made studio space and use a priority. Students should maximise the use of their space by conducting design work in studio.
3. Working in the studio creates an opportunity for peer learning and collaboration – take advantage of this valuable resource.
4. 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.

FIELD TRIP

The studio regards onsite study—encompassing observation, measurement, and discussion—as a fundamental aspect of the learning process. Focusing on the Central area of Hong Kong, the studio requires students to make frequent visits. Some of these visits will be guided by studio tutors, who will facilitate onsite discussions.

REQUIRED READINGS

Ching, Francis D. K. *Architectural Graphics* (7th ed.). Hoboken, New Jersey: John Wiley & Sons, Inc., 2024.
Hind, C., Orsini, F., & Pugh, S. *The Architecture Drawing Book: RIBA Collections* (1st ed.). RIBA Publishing, 2022
Flores, Ricardo, Eva Prats, Moisés Puente, and Fabrizio Gallanti, eds. *Drawing without Erasing and Other Essays*. Cologne: 2G essays, 2023.
Flores & Prats Architects, Miquel Adrià, Juan José Lahuerta, et al., eds. *Thought by Hand: The Architecture of Flores & Prats*. Thrid reprint. Arquine SA de CV, 2022.
Baudoin, Genevieve. *Interpreting Site: Studies in Perception, Representation, and Design*. New York London: Routledge, 2016. https://doi.org/10.4324/9781315778150.
Frampton, Adam, Jonathan D. Solomon, and Clara Wong. *Cities without Ground: A Hong Kong Guidebook*. Berkeley, Calif: Oro Ed, 2012.
Habraken, N. J., and Jonathan Teicher. *The Structure of the Ordinary: Form and Control in the Built Environment*. Cambridge, Mass: MIT Press, 1998.
Koolhaas, Rem. *Delirious New York: A Retroactive Manifesto for Manhattan*. New York: Monacelli Press, Incorporated, 2014.
Lynch, Kevin. *Good City Form*. Nachdr. Cambridge, Mass.: MIT Press, 2001.
Maier, Jessica. *Rome Measured and Imagined: Early Modern Maps of the Eternal City*. Chicago: The University of Chicago press, 2015.

OTHER REFERENCES

GeoInfo Map by the Lands Department: https://www.map.gov.hk/gm/map/
HKMS 2.0 by the Lands Department: https://www.hkmapservice.gov.hk/OneStopSystem/home
Online building records by the Buildings Department: https://www.bd.gov.hk

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 undergraduate studies can be found in the UG Student Handbook. https://rgsntl.rgs.cuhk.edu.hk/aqs_prd_applx/Public/Handbook/

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
The foundational studio aims to equip students with essential knowledge, skills, and techniques in architectural studies. All visual materials produced during the process must be original, meaning students should not use AI tools to generate sketches, drawings, images, videos, or other visual content.

Students may refer to Approach 1 of 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.

External Examination
Of paramount importance to the academic rigour and professional relevance of the architecture programme, the external examination process serves as a critical and impartial review mechanism. An invited panel of distinguished practitioners, academics, and industry experts convenes to rigorously evaluate the school's pedagogical ecosystem. This comprehensive audit scrutinises the fairness and consistency of the internal assessment process, benchmarks the standard and ambition of student work against national and international norms, and provides invaluable feedback on the intellectual and pedagogical direction of the curriculum itself.

As a cornerstone of this process and a mandatory graduating requirement, final-year students from both the Bachelor of Social Sciences (Architecture) and Master of Architecture programmes must present their final project and portfolio work in person. This formal defence before the external panel not only validates the authenticity and depth of their learning but also simulates a professional practice environment, demanding they articulate their design rationale, critical thinking, and technical resolution to an authoritative audience, thereby preparing them for the collaborative and discursive nature of the architectural profession.

SCHEDULE

Important Dates

Review 01	22 September 2025	(Monday)
Review 02	20 October 2025	(Monday)
Final Review	24 November 2025	(Monday)
Final submission	8 December 2025	(Monday)

Term 1: 1 September 2025 (Monday) – 8 December 2025 (Monday)

WEEK 01		
01.09 04.09	Collective Tutorial	**PHASE 1: CONTEXT / MEASURE**
WEEK 02		
08.09 11.09	Collective Tutorial	
WEEK 03		
15.09 18.09	Collective Tutorial	LECTURE 1 [PETER]
WEEK 04		
22.09 25.09	Collective Tutorial	**PHASE I REVIEW; PHASE 2: CHARACTER / PERFORM**
WEEK 05		
29.09 02.10	Collective Tutorial	LECTURE 2 [CAROLINE]
WEEK 06		
06.10 09.10	Collective Tutorial	LECTURE 3 [LEON]
WEEK 07		
13.10 16.10	Collective Tutorial	
WEEK 08		
20.10 23.10	Collective Tutorial	**MID-TERM REVIEW**
WEEK 09		
27.10 30.10	Collective Tutorial	LECTURE 4 [PEDRAM]
WEEK 10		
03.11 06.11	Collective *No Class (Congregation)*	LECTURE 5 [WATARU]
WEEK 11		
10.11 13.11	Collective Tutorial	
WEEK 12		
17.11 20.11	Collective Tutorial	
WEEK 13		
24.11 27.11	Collective Tutorial	**FINAL REVIEW** FEEDBACK SESSION
WEEK 14		
01.12 04.12	*No Class* *No Class*	
WEEK 15		
08.12		**FINAL SUBMISSION**

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

Academic Honesty Statement

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

Relating to the 2025-26 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: _____

Written Feedback to Students

Term: _____ **Grade:** _____

Course Code: _____

Review: _____

Tutor: _____

Student Name: _____

Student ID: _____

Feedback from Course Instructor:

Achievements:
Challenges: