STUDIO EXPLORE

INSTRUCTORS
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ISSUE

Dwelling has become a widely used term in architecture by scholars and architects, largely as a result of the way the term is taken to appear in Martin Heidegger's 1951 seminal essay 'Building Dwelling Thinking', in which the idea of the human is closely implicated. But what is dwelling anyway? Are the dynamics and the fleeting characteristics of the contemporary world no longer compatible with the continuity, stability, and security traditionally linked with dwelling? Why should and how can we rethink the concept of dwelling today? And, ultimately, how can architectural design contribute to dwelling?

Studio Explore will embark on a transformative exploration of the concept of "dwelling" by designing a house as a complex of rooms. Our designs should be born from an understanding and reimagining of "dwelling", weaving together issues of user, place, structure, material, and sustainability to create spaces that cater to the human experience on various levels—physically, emotionally, and psychologically.

DESCRIPTION

Addressing the issue of dwelling in architecture is essential for enhancing human comfort and well-being, reflecting cultural identity, promoting sustainability, fostering social interaction, ensuring adaptability, and embracing inclusivity. Dwellings serve as more than mere structures; they embody the values and lifestyles of their inhabitants while impacting the environment and community. By prioritizing elements such as comfort, sustainability, adaptability, and inclusivity, architects can create spaces that not only provide shelter but also contribute to a sense of belonging, promote social cohesion, and integrate seamlessly into their surroundings. Thoughtful design that considers these multifaceted aspects of dwelling results in architecture that not only meets basic needs but also enriches lives, supports communities, and contributes to a more sustainable and inclusive built environment.

DESIGN TASK

Each student is designing a house as complex of rooms totally around 800 to 1,000 square meters, which comprises a residential space and an additional space. The very specific users/types of users are to be defined by the students guided by the tutors.

The final resolution of the design should manifest the exploration of dwelling clearly, addressing:
1. The relationship between the house and the context
2. The spatial organization of a complex of rooms for the users
3. Materiality
4. Structure

It is important to note that these aspects ultimately should contribute to a coherent design narrative.

SITE

Option 1: Tokyo (TBC)

Tokyo is a unique example of urbanisation where constraints are limiting yet allows for diverse architectural experimentation.

Option 2: Urban villages in Shenzhen (TBC)

Urban villages in Shenzhen blend rural history with urbanization, featuring high density, a mix of old and new structures, informal housing, vibrant commerce, and strong community bonds. They are

undergoing transformation and redevelopment, which offer a great opportunity to explore the topic dwelling.

The fundamental understanding of design, space, and materiality that students acquired from the prior design studios and courses will facilitate the exploration.

PRECEDENTS
The analysis of seminal works in the history and regional precedents will be introduced through a lecture.

This course aims to guide the students to explore the architectural issue "dwelling" that affects the future and at the same time help students develop their design competence through a methodical approach.

The studio will work closely with other courses. For instance, it will collaborate with *Building Technology II*: Materials and Construction to help students develop structural concepts for their design projects.

IMPACT AND SUSTAINABILITY

The topic is relevant globally and locally. For instance, the student proposals can inspire the housing practice in Hong Kong. Facing the challenges of pressing housing provision, the government of Hong Kong adopted a semi-autocratic operational measure to deal with the demands. This pragmatic approach for urban development achieved enormous success in housing provision to the city, however, the success was also attributed to the disregard of many other development objectives, and its resultant built environment constantly received criticisms usually related to the design concern of human scale, architectural diversity, and public realm, which were not taken into the main consideration in the pragmatic urbanization process. The proposal will provide insights and solutions to improve the housing design in Hong Kong.

The issue will be addressed by prioritizing occupant health and well-being through proper ventilation, natural lighting, and the use of non-toxic building materials.

METHODS

PHASE 1
Site study (group work): a guided field trip will be arranged to study the site. Students are required to study the physical environment, documenting it through photos, videos, and drawings. In the meantime, students must observe human activities and interview the people to understand the community. Students should consolidate their study into a site map, a site model, and a video conveying the character and mood of the site.

Programming (individual work): based on the information obtained from the field trip and a lecture on understanding dwelling, seminars and tutorials will be conducted to help students specify the users and program. Students will create a collage to convey the narrative of the program and the life rituals of the users.

Design parti: informed by the site study and the program, student will start to propose formal and spatial concepts.

PHASE 2
A series of lectures on key themes will be presented gradually to stimulate design exploration:

Precedent analysis: a lecture will delve into the analysis of seminal works in the history and regional precedents, with a focus on dwelling, spatial organization, and sustainability.

Structure: the topic will be introduced through a combined lecture/workshop, in collaboration with the required course Building Technology II: Materials and Construction.

Materiality and construction: as the last lecture of this series, it will focus on the fundamental understanding of materiality and construction.

PHASE 3
Drawing workshop: following the second review, a drawing workshop will be held to enhance the students' drawing skills, focusing on the key drawing.

Guided by the tutors, students will develop their projects and refine their design outputs through iteration.

WORKSHOPS
A drawing workshop will be conducted to enhance the students' drawing skills

FIELD TRIPS
Shenzhen and/or Tokyo

GUEST LECTURES
TBC

EXHIBITION
TBC

DELIVERABLES

REVIEW01
Site map, 1:500
Site model, 1:500
Video conveying the character and mood of the site
Collages of narrative of the program
Parti model, 1:200

REVIEW02
Site plan and section, 1:500
Building plan and section, 1:200
Physical models, 1:200
Structure concept model, 1:200

KEY DRAWING
Sectional perspective views showing the spatial qualities and the ritual of life

FINAL PRESENTATION
Explanatory text
Evidence of design iteration
Site plan and section, 1:500
Ground floor plan (with surroundings) and upper floors, 1:100
Section and elevation (with surroundings), 1:100
Sectional perspective views showing the spatial qualities and the ritual of life
Photomontage of interior with information on materials, light, moods
Isometric drawings with surroundings
Physical model, 1:100
Structure concept model, 1:200

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

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

LEARNING OUTCOMES

1. Develop fundamental skills and techniques in architectural photography, including the effective use of light, shadow, and composition.
2. Gain an in-depth understanding of digital design publication workflows and the role of photography in architectural documentation and communication.
3. Cultivate the ability to use photography as an efficient tool for exploring and interpreting architectural design concepts and spatial narratives.
4. Develop the capacity to analyse and interpret photographic and photorealistic rendering information, translating visual cues into an understanding of architectural form, function, and design intent.
5. Demonstrate the ability to strategically create, select, and organise photographic views to creatively explore design ideas and navigate spatial cognition.
6. Foster the skills to present creative photographic works through the curation of an exhibition.
7. Enhance the capacity for cooperative teamwork and collaborative problem-solving.

ASSESSMENT SCHEME

SPECIFIC ASSESSMENT
01_ Review01 (15%)
02_ Review02 (15%)
03_ Final Review (50%)
04_ Project Book (20%)

Total: 100%

COURSE FORMAT

1_Teaching Days

1. Students must attend for F2F teaching during these teaching hours.
   Teaching Day: 12:30-13:30, Monday and Thursday
   Design Studio is taught on Monday and Thursday 13:30 to 18:00. Students must be in a studio during these teaching hours.

2. Field trips, lectures, and other learning activities may be scheduled outside of teaching days.

2_Student Study Effort (Total: 300 hrs) (Total hours are not equivalent. I haven't calculated)

1. Class Contact: 130 hrs (Lecture, Tutorial, Critique, Field Trip)
2. Other Student Study Effort: 180 hrs (Studio / Self Study)

FIELD TRIP

Shenzhen and/or Tokyo

REQUIRED READINGS

Ching, Francis D. K. 2007. Architecture: Form, Space, & Order. 3rd ed. Hoboken, N.J.: John Wiley & Sons.
Hejduk, John, Richard Henderson, Elizabeth Diller, and Irwin S. Chanin School of Architecture, eds. 1988. Education of an Architect. New York: Rizzoli.
Heynen, Hilde. "Architecture between Modernity and Dwelling: Reflections on Adorno's 'Aesthetic Theory.'"
Malpas, Jeff. Rethinking Dwelling: Heidegger, Place, Architecture. London: Bloomsbury Academic, 2021.
Simitch, Andrea, and Val K. Warke. 2014. The Language of Architecture: 26 Principles Every Architect Should Know. Beverly, Massachusetts: Rockport Publishers.

OTHER REFERENCES

Transformation of 530 dwellings / Lacaton & Vassal + Frédéric Druot + Christophe Hutin architecture
House & Atelier Bow-Wow/ Atelier Bow-Wow

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.

Term 2: 6 January 2025 (Monday) – 17 May 2025 (Friday)

WEEK 19		
06.01	**LECTURE AND TUTORIAL**	Introduction and Site Study
09.01	**TUTORIAL**	Site Study
WEEK 20		
13.01	**TUTORIAL**	Site Study
16.01	**LECTURE AND SEMINAR**	Understanding Dwelling
WEEK 21		
20.01	**TUTORIAL**	Narrative of the Program
23.01	**TUTORIAL**	Narrative of the Program
WEEK 22		
27.01	**TUTORIAL**	Design Concepts
30.01	**HOLIDAY** **NO CLASS**	
WEEK 23		
03.02	**HOLIDAY** **NO CLASS**	
06.02	**REVIEW01**	Yr2
WEEK 24		
10.02	**LECTURE AND TUTORIAL**	Precedent Analysis
13.02	**TUTORIAL**	Design Iteration
WEEK 25		
17.02	**LECTURE AND TUTORIAL**	On Structure
20.02	**TUTORIAL**	Design Iteration
WEEK 26		
24.02	**LECTURE AND TUTORIAL**	On Materiality and Construction
27.02	**TUTORIAL**	Design Iteration
WEEK 27		
03.03	**READING WEEK**	Ug Classes Suspended
06.03	**READING WEEK**	Ug Classes Suspended
WEEK 28		
10.03	**TUTORIAL**	Design Iteration
13.03	**REVIEW02**	Yr2
WEEK 29		
17.03	**DRAWING WORKSHOP**	On Drawings
20.03	**TUTORIAL**	Design Iteration
WEEK 30		
24.03	**TUTORIAL**	Design Iteration
27.03	**TUTORIAL**	Design Iteration
WEEK 31		
31.03	**TUTORIAL**	Design Iteration
03.04	**TUTORIAL**	Design Iteration
WEEK 32		
07.04	**TUTORIAL**	Design Iteration
10.04	**TUTORIAL**	Design Iteration

WEEK 33		
14.04 15.04 (Tue) 17.04	**FINAL REVIEW**	Yr2
WEEK 34		
WEEK 35		
xx.04		Project Book Submission

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

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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

Written Feedback to Students

Term: _____ **Grade:** _____

Course: _____ Date: _____

Assignment: _____ Student Name: _____

Studio Tutor: _____ Student ID: _____

Feedback from Studio Tutor:

Achievements:

Challenges: