Sitting Device (2023). Chi Ho Man, Cheung Lit Fung, Lo Tsun & Tam Wing Chung.

MATERIALISE

INSTRUCTORS

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ISSUE

Materiality is not static or silent. It is lived, touched, remembered, and gives agency. Through experience, materials provoke response—thermal, acoustic, tactile—allowing space to speak beyond representation. Traditions, identities, and histories are carried in matter; form gathers significance through time, through culture, and through decay. In this studio, to materialise means more than to construct. It means thinking through doing, to speculate by building, and to allow material engagement to lead design inquiry. Architecture becomes a way of learning—iterative, embodied, and entangled with the world it inhabits.

DESCRIPTION

To materialise is to give form. It is to ask what form means, how it emerges, and whom it serves. Material form is never neutral: it is shaped by the conditions of tools, labor, systems of value, social and economic pressures. To make architecture is a creative, political, and cultural act. The materials we choose, the mechanisms we engage, and the bodies that build all encode ideologies. Ideas must be worked through in the real—where resistance, cost, entropy, and context challenge assumptions and generate unexpected outcomes. In this way, materialisation is not the final stage of design, but the terrain where meaning is tested.

In this studio, sustainability is not treated as an external constraint but as an intrinsic quality of material engagement. By working with reclaimed, local, or low-impact materials, students will explore how architecture can extend the life of matter, reduce waste, and reveal cycles of transformation. Sustainability becomes a spatial and temporal practice—where buildings are designed to adapt, disassemble, and return to the material stream. Through this lens, materiality is not only expressive but ethical, shaping how architecture participates in the world's ecological and cultural continuity.

Studio 3114 explores "Materialise" as a fundamental design process, emphasizing *making* as a tool for discovery and refinement. Students engage in extensive drawing and iterative prototyping, recognizing system and tool failures as critical moments in architectural learning. The course moves beyond conventional design approaches by embedding physical experimentation, documentation, drawing, design ethics, and reflection into every phase of development.

Through this studio, students gain insight into the following questions:
1. How can the act of making reveal unexpected design opportunities and shape architectural exploration?
2. How can materials and their edge conditions influence spatial qualities, assembly logic, and sensory experience?
3. How can immersive engagement with traditional crafts and vernacular architecture inform contemporary, context-sensitive design methodology that balances cultural memory, ecological responsibility, and material innovation?

Structured across three key phases - Observe, Prototype, and Build - students will study craftsmanship, and traditional methods for making, translating material and spatial insights into architectural exploration. Through hands-on prototyping, students will explore material connections, spatial qualities, and tectonic systems, developing a personal, refined architectural language.

A field trip to the Kyoto region in Japan will ground student design work in the deep relationship between place, craft, and community. They'll observe buildings, artisans and experience master crafting across disciplines, materials, and traditions. Students will trace the logic of architecture and absorb how material details, assemblies, and spatial qualities emerge from local climate, resources, and traditions. By spending time observing traditional and contemporary architecture, we will experience an ethos that

will resonate into our own material explorations, informing prototypes, assembly strategies, and cultural and ethical narratives woven into final design projects.

The field trip will define two sites for a deeper investigation. Students will repeatedly visit these locations and gather insight and direction for their further design work. Each student will choose one of the two sites (as common ground across all sections and studio projects). Sites will be announced ahead of the field trip.

Each studio section will declare a specific material type to serve as the foundation of their design investigations. This material declaration anchors the studio's inquiry, guiding students to explore the inherent properties, limitations, and possibilities of their chosen material. Material explorations must address and incorporate recycle/reuse/upcycle methods. Through hands-on experimentation, students will engage with processes of transformation – cutting, carving, stacking, casting, bending – as responses to the material's behavior and potential. These operations are not predefined, but emerge from the material and design configurations, challenging students to develop architectural assemblies that are expressive and technically sound. As design evolves, particular attention is paid to material edge conditions – the critical points where crafted material meets otherness – offering creative opportunities for assembly, spatial definition, and architectural articulation.

Iterative explorations help students to engage in a design and revision cycle by 1) declaring design interests; 2) exploring material and fabrication methods; 3) synthesis of objects and assemblies; 4) testing limits of their design system; 5) revising with informed knowledge. This documented process will help students illustrate an evidence-based approach to support their design argument, outlining a clear barometer of challenges and achievements encountered throughout their process.

Throughout the studio, students will explore a diverse range of media – drawing, modelling, photography, and film – as part of the design process. Media serves as an interface for reflection, capturing intentional design decisions, and emergent discoveries that arise through material experimentation. Iterative documentation becomes part of the materializing process, allowing students to test, reflect, and refine their ideas. Drawings evolve into constructed narratives, models shift between scale and precision, and photography extends architectural thinking into qualitative design reflections. Together, this work will form a body of evidence that communicates design process, material understanding, and critical awareness, as key artefacts in presentations.

Our work continues with a final building design proposal conceived as an extension of the iterative making process. Linked to our field trip, students will define their design goals, develop site and programme strategies based on insights and opportunities to improve specific aspects of community life. The building programme is assigned as a community recycling/zero waste center. Projects should have achieved a mature and sensitive approach to building design, that considers sufficiently complex programme and design aspirations. Final work will demonstrate a deep understanding of material agency, craftsmanship, and iterative design thinking, reinforcing the importance of making as both an architectural methodology, and creative philosophy, as ethically deployed into built environments within communities.

DESIGN TASKS

Students will engage in design investigations that foreground making as inquiry. Through iterative prototyping and drawing, each student will investigate and engage with materials and tooling operations to develop a design direction. This hands-on series of design investigations will drive the studio's ethos of materialisation, inviting students to build upon preliminary design research, developing edge conditions and assembly systems, detailed spaces, and environments based on their

practice throughout the term.

Building on design discoveries, a primary building design project will ask students to develop an architectural proposal specific to site conditions. Projects will emerge as a logical extension of prototyping work, with deep reflections on the spatial impact of those systems being deployed at an architectural scale and complexity of programme.

The studio is deeply rooted in the position that architecture and design engage in fluid dialogue between abstraction and materialisations. These actionable components work in partnership to balance development of idea and reality – providing students with a barometer of good design based on ambition, mature execution, and iteration.

Design Task 1: Prototype as Provocation
Objective: Design inquiry through material exploration and prototyping.
Students begin the studio by designing and fabricating a portable physical prototype using their studio's declared material. This object should explore initial interests in material use, fabrication methods, and assembly ideas. Though small in scale, the prototype must express a clear tectonic intention. Students will bring this object with them on the studio field trip to Kyoto, where it will serve as a tool for reflection and site-based documentation.

What is the Prototype? For this first activity, each student will acquire material samples (based on their section) and begin design explorations by forming and assembling into a new creative object. For example, if using wood, students may explore shaping, cutting, bending, forming, etc. The work will evolve into an assembly by connecting multiple components together with a solid connection detail. Connection is a design choice, and may involve mechanical fasteners, adhesives, friction, or clever cutting/shaping techniques. Connection methods are part of the design process and should be considered a critical component of the prototype development.

The prototype should be understood in two important ways: 1) as a technical process for fabricating and assembling material; 2) an overall design system with a design goal – for example structural integrity, light/shadow modulation, spatial configuration, etc.) Students should ideally produce and document three documented iterations of their prototype within the working period, with an ability to articulate improvement with each version. Students should avoid producing *design options* – instead work on refining and improving their work – identifying learning opportunities and challenges associated with the exercise. These may include material availability, fabrication difficulties, etc. Systematic (material and assembly failures) in early iterations should be acknowledged and documented as part of the process and considered valuable learning opportunities toward improvement. This will help set a barometer of *good design and practices* based on the improvements made through iteration and the acknowledgements of *what doesn't work.*

This process should be well documented using drawings, photography, video, etc. There is no single way to document this process, as it depends on in the individual project. Most important is your story of moving from design idea, exploring material, assemblies, and materialising into an improved *way of working and declared interest in advancing* ideas into complex objects, assemblies, and architecture. Special documentation of the final prototype should be done with explorative photography that focuses deeply on the work and its performance. While most documentation will be part of *the making of…* - final work (especially) should strive to look professional, well lit, and appropriately composed (removing clutter and unwanted items from the composition).

Outcomes:
1. A crafted prototype demonstrating material behavior and tectonic clarity
2. Initial exploration of fabrication and assembly strategies
3. Preparation for site-based reflection and documentation
4. Ability to articulate design priorities through drawing and photography

Design Task 2: Field Trip Documentation and Reflection
Objective: Deepen understanding of architectural context and material systems through site visits, observational drawing, and prototype reflection.

During the field trip to Osaka and Kyoto, students will engage in a series of site-based activities designed to connect material investigations with architectural precedent and environmental context. Each studio section will have a declared site in Kyoto, which students will visit multiple times. The trip requires observational drawings, sketches, site documentation, and reflection on individual prototypes in relation to the site.

Reflections require students to consider and imagine how their prototypes (as material and assembly investigations) may relate to a building design proposal in Kyoto. Their prototype agenda will grow into an important part of their future design work. For example, if a prototype is interested in *light and shadow*, what challenges or opportunities might exist on their site based on orientation, adjacencies, access, and others noted conditions? If their prototype is examining assemblies based on *field conditions*, could this become an important design surface as part of a building envelope? Students should return from the field trip with an idea of how this relationship could exist between their building site, programme, and material/assembly/prototyping activities. This will help set the agenda for their future work throughout the studio as part of their final building design.

Outcomes:
1. A curated sketchbook of architectural observations and drawings
2. Site-specific documentation through photography, mapping, and analysis
3. Reflections on prototype performance and potential for revision
4. Strengthened ability to connect material inquiry with architectural context

Design Task 3: Architectural Proposal
Objective: Translate material investigations and site reflections into a comprehensive architectural proposal through iterative prototyping and representation.

The building programme is a Zero Waste Center. A multifunctional facility that supports community-led recycling, upcycling, and environmental education. The building must accommodate spaces for sorting, storing, and processing a wide range of recyclable materials, with clear workflows for public drop-off and handling. The project should include a reuse/upcycle shop, workshops for repair and creative reuse, and educational areas for exhibitions, talks, and school visits. As a civic hub, the center should provide community engagement through gathering spaces. The building design must embody principles of sustainability – through material reuse and adaptability – serving as both an operational facility and a public symbol of circular living.

Upon returning to studio in Hong Kong, each section will together define the building programme for their site. This will be shaped through dialogue between students and tutors, aiming to respond meaningfully to the needs of the local community. Students will then continue their iterative design process with physical prototyping, drawing, photography to evolve work from abstract prototypes into a resolved architectural proposal, emphasizing spatial logic, quality of space, and practical use.

The practice of prototyping will evolve beyond isolated material studies and models into more architectural work that iteratively grows in the following ways: 1) into more complex assemblies that consider material otherness; 2) considers the reality of scale and architectural materials analogous to those developed through model-making; 3) engagement with site specificity including urban fabric, access, and a designed engagement with the ground-plane through sectional studies; 4) response to building programme, awareness of human needs and standard statutory norms associated with building design standards; 5) structural principles associated with the specific approach to design including a key detail that enhances design resolution and matures project resolution; 6) develops building envelope as a natural extension of design ambition and studies.

Students will advance their work by developing physical models that progressively calibrate into a fixed architectural scale. Models will serve as the primary canvas for continued prototyping, enabling students to test ideas in relation to spatial organization, structural logic, and material expression. Through a cycle of making, documenting (with photography), drawing, and critical reflection, students will refine their proposals iteratively through research into specific areas of development (structure, use, programme, etc.) to add informed clarity to building attributes. This process drives the final design proposal as an extension of investigations, grounded in technical rigor and design clarity.

During this phase of the studio, there is no distinct shift between *work in progress* and *final production*. Students will build a cumulative body of work that demonstrates increasing resolution and refinement over time, serving as evidence of iterative improvement and critical engagement. The final building design proposal is understood as the natural outcome of this sustained and informed process.

Outcomes:
1. A resolved architectural proposal
2. Deep consideration of building materials, assemblies, and sustainable design principles
3. Definition of a building programme through collaborative discussion and contextual analysis
4. Development of architectural representation skills
5. Continued physical model making as iterative prototyping at architectural scale
6. Integration of design ethos, structural systems, and environmental strategies
7. Communication of design priorities

SITE

Two sites (of which students select one) will be assigned across all studio sections in Kyoto, Japan, which will serve as the contextual foundation for architectural investigations. Students are expected to travel as part of the studio field trip in early January, during which they will conduct multiple visits to their site. These visits will involve observation, drawing, diagramming, and experiential engagement with the site's spatial, material, and environmental conditions. The site will inform the development of the building programme and the architectural proposal in the final design task.

IMPACT AND SUSTAINABILITY

This studio equips students with resilient methodologies that bring together technological innovation with cultural tradition, empowering them to create architecture that is environmentally responsible, materially honest, and deeply attuned to place.

DELIVERABLES

(* The following lists are provided as a standard reference. Specific requirements will be arranged by each tutor. Flexible deliverables are encouraged to enable individual expression.)

REVIEW 01_ Learning from Kyoto
1. Drawing
   1.1. Collection of Sketches
   1.2. Maps and Diagrams
2. Prototyping
   2.1. Design Declaration – a statement defining individual design ambition and direction
   2.2. Collection of design prototypes – illustrating growth and improvement of work based on reflection, iteration, and knowledge gained through improvement.

REVIEW 02_Design Development
1. Drawings
   1.1. A collection of drawings that translate design studies toward a building design. These should include plans and sections that organize building layout, features, and key moments that can be further refined over the remainder of the term.
2. Models
   2.1. A series of study models
   2.2. A structural model
3. Project statement

FINAL PRESENTATION
1. Architectural drawings
   1.1. Plans, Sections, Elevations all drawn to the same scale
   1.2. Site Plan
   1.3. Analysis Drawings
   1.4. Key Detail Drawings
   1.5. Structural Drawings (Framing)
   1.6. Diagrams / Sketches
2. Models
   2.1. Final Building model aligned to scale with plans, sections, elevations.
   2.2. Structural Model
   2.3. A collection of prototyping models illustrating iterative growth through improvement
3. Project title & statement (300 words)
4. Project Book (A3 Landscape format, soft copy)

PROJECT BOOK
Physical printed and bound portfolio documents 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 the standards widely accepted by the profession

FIELD TRIP SKETCHBOOK
Each student will be required to submit a sketchbook containing drawings and observations made during the field trip to Kyoto and Osaka. This sketchbook must reflect individual engagement with site visits, architectural precedents, material contexts, and will be presented as part of the studio's travel documentation. It serves as a key record of visual thinking, spatial analysis, and design reflection.

LEARNING OUTCOMES

1. Ability to develop a conceptual and critical approach to architectural design that integrates aesthetic ambitions with technical requirements, demonstrated through iterative prototyping, material experimentation, and the development of a comprehensive building proposal grounded in site-specific conditions.
2. Ability to respond to natural and built site characteristics by translating observations from the Kyoto field trip into informed design strategies that connect material investigations with programmatic and spatial decisions.
3. Ability to use appropriate representational media—including hand drawings, digital drawings, physical models, diagrams, and photographic documentation—to communicate design intent and iterative development at all stages of the studio process.
4. Understanding of the principles of structural behaviour as applied to material assemblies and their translation into architectural systems, demonstrated through prototyping, connection detailing, and structural modeling.
5. Understanding of the principles, conventions, standards, and applications of construction materials and assemblies, explored through hands-on engagement with a declared material type, forming and assembly operations, and iterative refinement of tectonic systems.
6. Understanding of the fundamentals of visual perception and systems of order as they relate to material expression, spatial composition, and the iterative design process, demonstrated through crafted prototypes and architectural proposals.
7. Awareness of the theories and methods of inquiry that link human behavior to material and spatial conditions, informed by field observations and cultural analysis during the Kyoto study trip.
8. Adequate knowledge to apply theoretical concepts to studio design projects, demonstrating a reflective and critical approach to material agency, cultural context, and iterative design thinking.
9. Knowledge to creatively apply fine arts principles—such as composition, proportion, and visual narrative—to the conceptualization and representation of material-based design investigations and architectural proposals.

ASSESSMENT SCHEME

SPECIFIC ASSESSMENT

1. Review 01 (20%)
2. Review 02 (20%)
3. Final Review (50%)
4. Project Book (10%)

Total: 100%

Each assessment result will be promptly 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, 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.

Group Pinups
There are three informal scheduled pinups for sharing across different studio units. These are designed to give students practice in orally presenting the priorities of their research, investigations, and design interests.

REQUIRED/SUGGESTED READINGS

Architectural Graphics by Francis D.K. Ching
Prototyping for Architects by Mark Burry & Jane Burry
Manufacturing the Bespoke: Making and Prototyping Architecture
Architectural Models: Construction Techniques (2nd Edition) by Wolfgang Knoll & Martin Hechinger
Houses and Gardens of Kyoto by Thomas Daniell & Akihiko Seki
Machiya: The Traditional Townhouses of Kyoto by PIE International
Exploring Kyoto: On Foot in the Ancient Capital by Judith Clancy
Kyoto: An Urban History of Japan's Premodern Capital by Matthew Stavros

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 any and 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

Students are allowed to use AI tools to clarify concepts and understanding of their learning activities. This can come in the form of text prompts to engage in a critical discussion of ideas, or through visual ideation. The rationale being that thoughtful use of AI can allow the student to deepen their critical understanding and generate richer options. No AI shall be used to practically execute the Projects. The student must explicitly acknowledge the use of these tools. When utilising AI tools, students must document the following in their process book: the specific AI tools used; how these tools were employed, including details of their interactions; their assessment of the feedback received from the AI tools and whether that feedback was incorporated into their submitted work. Failure to follow these points may result in disciplinary action in accordance with university policy on academic dishonesty.

Students are reminded to learn and use the AI tools responsibly and ethically and be aware of the limitations. Improper/unauthorized use of AI tools in learning activities and assessments will constitute acts of academic dishonesty which will be handled in accordance with the University's Procedures for Handling Cases of Academic Dishonesty. Students are reminded to clarify with the course teacher and obtain permission, if necessary, when in doubt.

Students may refer to Approach 3 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	2 February 2026 (Monday)
Review 02	12 March 2026 (Thursday)
Final Review	14 April 2026 (Tuesday)
Project Book	27 April 2026 (Monday)

Term 2: 5 January 2026 (Monday) – 27 April 2026 (Monday)

WEEK 01	
05.01	**Collective – Introduction**
08.01	**Individual**
WEEK 02	
12.01	**TRAVEL**
15.01	**JAPAN**
WEEK 03	
19.01	**Collective – Reflection and Direction**
22.01	**Individual**
WEEK 04	
26.01	**Collective – Informal Pinup_01**
29.01	**Individual**
WEEK 05	
02.02	**REVIEW 01 – Learning from Kyoto**
05.02	**Individual**
WEEK 06	
09.02	**Collective**
12.02	**Individual**
WEEK 07	
16.02	**Lunar New Year Holiday**
19.02	**Lunar New Year Holiday**
WEEK 08	
23.02	**Informal Pinup_02**
26.02	
WEEK 09	
02.03	**Reading Week**
05.03	**Reading Week**
WEEK 10	
09.03	
12.03	**REVIEW 02 – Design Development**
WEEK 11	
16.03	**Collective**
19.03	**Individual**
WEEK 12	
23.03	**Collective**
26.03	**Individual**
WEEK 13	
30.03	**Collective**
02.04	**INFORMAL PINUP_03**
WEEK 14	
06.04	**Easter Holiday**
09.04	**Individual**

WEEK 15	
14.04 (TUE) 16.04	**FINAL REVIEW - Resolution**
WEEK 16	
20.04 23.04	No class
WEEK 17	
27.04	**Project Book 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: