Left: Happy Valley Racecourse and the colonical cemetery from the late 1840s from Nigel Cameron 1991
Right: Happy Valley Racecourse redevelopment from 1996 from Dragages Hong Kong

VESSEL OF SPECTACLE

INSTRUCTOR(s)
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RESEARCH QUESTION

From studying more traditional spaces of art display to hybrid spaces of art exchange to spaces of performance, this studio has always been interested in exploring how architecture can question, enhance or alter the way we view and interact with art and performance, and in the most intriguing of cases, even contribute to new forms of cultural production. This leads us this year to consider one of the most historic forms of performance – horse racing – and its spectacular Hong Kong Island setting – the Happy Valley Racecourse, with its continuous legacy as a physical space of spectacle in the city of Hong Kong.

Spectacular urban spaces of gathering, from their commissioning to their architecture and their utility, have always followed the ebbs and flows of a city's prosperity. The Happy Valley Racecourse in Hong Kong Island is operated by the Hong Kong Jockey Club (HKJC) and its physical space remains till this day with its outline virtually unchanged since it was first built in 1845, an anomaly in Hong Kong's fast-paced urban development. This is made possible by the fact that betting on horse racing contributes significantly to the HKJC's yearly revenue, cementing the non-profit organization as both the city's largest taxpayer and community benefactor.

The open-air nature of the Happy Valley Racecourse creates de facto a spectacular urban void, and as the city has grown vertically around it, its openness, visibility, and continued profitability has made it a cherished landmark. Its continued presence throughout the history of the city has allowed it to evolve into a fascinating programmatic agglomeration of landscape, architecture and infrastructure. What is this collection of elements? How are they organized? How well have they functioned through the last 179 years? And do they succeed is bringing together the spectator and the spectacle? In this studio, we consider how an urban space of spectacle becomes an enduring part of the city, and ask - how can it continue to offer the city and its inhabitants possibilities beyond that which it was originally intended?
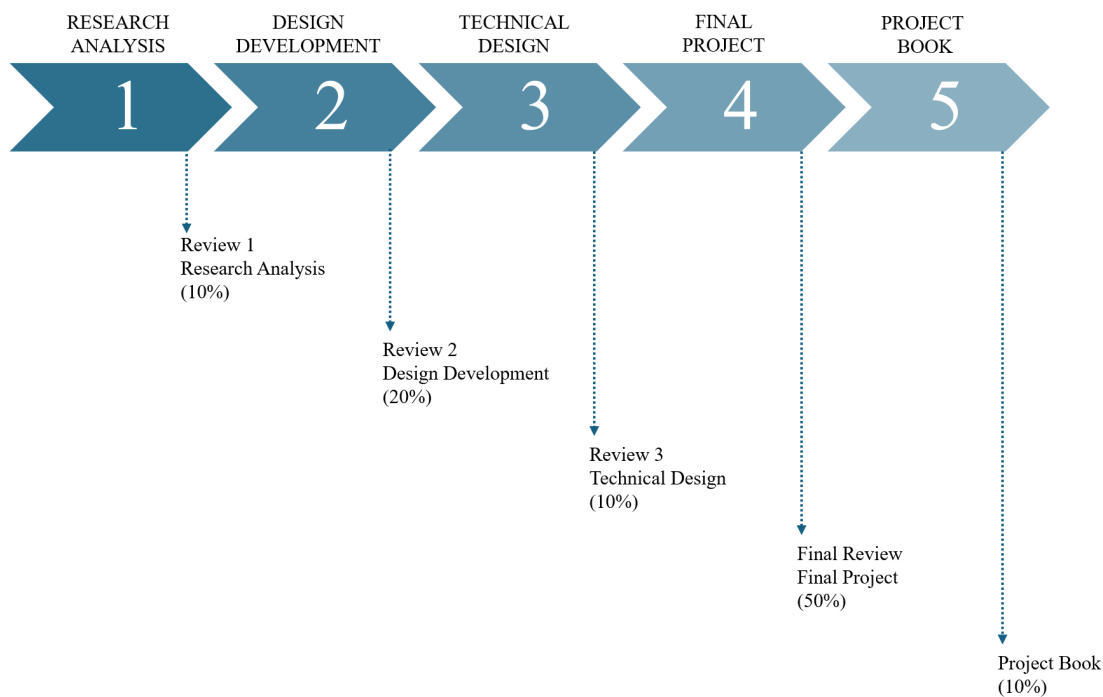
DESCRIPTION

Horse racing is one of the most ancient of sports. In Rome, we see the architectural remnants of this spectator sport in many forms – from the architectural ruins of the Colosseum to today's open park space of the Circus Maximus to the public open square of Piazza Navona, which was built on the site of an ancient stadium. These spaces of spectacle were a symbol of a city's prosperity, built as status, built to entertain and built to last. As a result of their scale, openness and urban context, they were often reappropriated in different ways after their heyday as a sports stadium. Today, as the popularity of this equestrian sport continues, we see different variations of racecourses around the world. What do these historical and modern spaces of spectacle mean to the citizens of their time? How have they fared and evolved through the history of the city?

The Happy Valley Racecourse was built by the British in 1845 in a flat area then considered a swampland. The outline of the racecourse is uncharacteristically asymmetrical, likely having been shaped by the natural terrain. What began around it as a rural landscape has urbanized rapidly. Today, the Racecourse is bordered on all sides by a multitude of programs – private recreational clubs to the north, the Hong Kong Cemetery (also founded in 1845) and an elevated highway to its west, a hospital (Hong Kong Sanatorium & Hospital) to its south, a secondary school and several rows of high-valued residential real estate to the east. What are the other qualities of its particular geographic location historically and in today's urban context of Hong Kong?

Programmatically, the Happy Valley Racecourse is a fascinating study of mixed uses. During the night of the race, the city, made up of spectators from every income level, gathers in and around the grandstand. The architecture of this grandstand has evolved throughout the years to feature an ever-dizzying sectional mix of viewing stands, restaurants, and VIP dining and viewing facilities. During the rest of the week, its open grounds within have been transformed into public recreational grounds, featuring a variety of different sized sports pitches. In recent years, the grounds have been given another purpose. An underground stormwater tank was constructed below the recreation grounds under the Happy Valley Underground Stormwater Drainage Scheme, transforming the racecourse's subterranean grounds into an important part of the city's drainage infrastructure.

This mix of architecture, landscape and infrastructure has agglomerated in a piecemeal manner with renovations upon renovations. In addition to its history and context, students are to research, analyze and diagram this particular programmatic mix. What sort of architectural identity does the grandstand have and can we speculate on other ways the programs can be reorganized, layered or intermixed? What is the relationship between the open recreation grounds and subterranean water tank below and are there further opportunities to be seized architecturally by this relationship? Finally, they are to consider what a space of spectacle means to us today in the context of our urban setting.

The following diagram describes the structure and the assessment criteria for the year.

RESEARCH ANALYSIS	DESIGN DEVELOPMENT	TECHNICAL DESIGN	FINAL PROJECT	PROJECT BOOK
1	2	3	4	5

Review 1
Research Analysis
(10%)

Review 2
Design Development
(20%)

Review 3
Technical Design
(10%)

Final Review
Final Project
(50%)

Project Book
(10%)

IMPACT AND SUSTAINABILITY

Students will learn about the history and development of a particular area in the city of Hong Kong. They will discover how architecture, landscape and infrastructure are organized programmatically, so that they can effectively analyse and form their own critique. They will be introduced to historical and current-day references relevant to their research and eventual design proposal. In the course of their design work, they shall also formulate topics of their own "obsession" and be expected to communicate the knowledge they have learned and formulate a design concept around these topics.

METHODS

PHASE 1 – GROUP RESEARCH ANALYSIS (SEMESTER 01: WEEK 01 TO WEEK 03)

01_ Task 1 Group Research on Racecourses
Students will work in pairs focusing on one of the research topics below.
Produce a collection of research that shall be shared amongst the studio for co-learning.
1. History and evolution of racing and racecourses: focus on social and cultural aspect of racing; program anatomy of racecourses on their urban / rural placement and master planning
2. Global horse racing events: study the environment and context together with the architecture of racecourses, focus on the spectator stand and amenities
3. Deep dive into the below racecourses: Piazza del Campo Racecourse, Italy/ Flemington Racecourse, Australia/ St. Moritz Racecourse, Switzerland / Meydan Racecourse, Dubai/ Chantilly Racecourse, France
4. Deep dive into the below racecourses: Tokyo Racecourse, Japan/ Churchill Downs Racecourse, United States/ Laytown Racecourse, Ireland / Ascot Racecourse, United Kingdom/ Aintree Racecourse, United Kingdom
5. History and evolution of Hong Kong Jockey Club
6. History and evolution of Shatin Racecourse

PHASE 2 – DESIGN DEVELOPMENT (SEMESTER 01: WEEK 04 TO WEEK 15)

01_Task 1 Individual Site and Program Analysis
Students will work solo focusing on Site and Program matters.
Produce a collection of research that shall be shared amongst the studio for co-learning.
1. History and evolution of Happy Valley
2. Happy Valley Racecourse

02_Task 2 Concept Design Proposal
Students will decide on a site and program.
1. Concept Narrative & Program Brief
*   To analyze and identify constraints, forces and opportunities of site; and start to overlap the opportunities and synergies between program and context.
*   Each Student should develop their individual programmatic interests according to what they learned in Phase 1 Task 1 and Phase 2 Task1

2. Concept Design and Massing
*   Based on the investigation in creating a Concept Narrative & Program Brief, the aim is to formulate conceptually, the potential programmatic and spatial framework of the design with a Concept Design and massing models.

03_Task 3 Schematic Design Proposal 25%
*   Students will further develop their Concept Design into Schematic Architectural design level, with an emphasis in material gestures and drawing representations.
*   Students will be split into Monday and Thursday group for weekly desk crits.
*   Students must end Semester 1 with a Schematic Architectural Proposal, not a Concept Proposal, developed based on their individual programmatic brief and their individual concept narrative.

PHASE 3 – TECHNICAL DESIGN (SEMESTER 02: WEEK 19 TO WEEK 36)

01_Task 1 Schematic Design Proposal 50%
- Students will further develop their Semester 01 Final 25% Schematic Design proposal into 50% Schematic Design Architectural design level at Mid Term review, with an emphasis on learning and processing architectural concepts into technical design architectural proposals, including but not limited to material gestures, structural strategies and drawing representations.
- Students will be split into Monday and Thursday group for weekly desk crits.
- Students must end Phase 3 at 50% Schematic Design level Architectural Proposal level at Mid Term, with a developed technical proposal that is fitting to individual's programmatic brief, concept narrative and architectural proposal, with technical representations.

PHASE 4 – FINAL PROJECT (SEMESTER 02: WEEK 04 TO WEEK 15)

01_Task 1 Schematic Design Proposal 100%
- Students will further develop their Semester 02 50% Schematic Design Architectural design level at Mid Term review to 100% Schematic Design Architectural Level at Final Review, with an emphasis on how one has progressed from an architectural concept into a technical design architectural proposal, including but not limited to material gestures, structural strategies and drawing representations.
- Students will be split into Monday and Thursday group for weekly desk crits.
- Students must end Semester 2 with 100% Schematic Architectural Proposal, developed based on their individual programmatic brief, concept narrative, architectural proposal that includes technical representations.

GENERAL – LECTURES & FIELD TRIPS
Throughout Semester 01 and 02, guests lectures and field trips with experts from various fields will be organized, availability of speakers to be determined, list to be continued.

- Helen Ng, Associate & Studio Director, Herzog & de Meuron Hong Kong
- Johnny Fu, Senior Manager, Project Management, Hong Kong Jockey Club
- Angie Wong, Executive Manager, Racing Sports Marketing at The Hong Kong Jockey Club
- Rory McGowan, Director, ARUP
- Happy Valley Stormwater Storage visit
- Happy Valley Racecourse and Jockey Club / Shatin Racecourse and Jockey Club visit

DELIVERABLES

01_Phase 1 Group Research Analysis (Semester 01: Week 01 to Week 03)
Group Research on Racecourses Analysis (Semester 01: Week 01 to Week 03)
- Each group of students should have their own research narrative in oral and graphic representation including but not limited to drawings, animation, slides, models etc to illustrate your research and analysis.
- A physical/printed and bound research document with a common format across all students within the studio.

02_ Phase 2 Design Development (Semester 01: Week 04 to Week 15)
Task 1 Individual Site and Program Analysis (Semester 01: Week 04 to Week 05)
Task 2 Concept Design Proposal (Semester 01: Week 06 to Week 09)

1. **Concept Narrative & Program Brief**
- Each student should have their individual programmatic brief for their given site.
- A full concept narrative in oral and all means of representation methods including but not limited to drawings, animation, slides, models etc to illustrate your idea from research, to analysis, to program, to site, to massing concept.

2. **Concept Design and Massing**
- Research Summary – how you progress through your research and decide on your topic / brief
- Research and Design Report A4 Format build up with a 1-page essay on background research and individual concept narrative and program brief.
- Students are expected to complete 100% concept design
- Oral and graphic presentation:
Site Analysis that is specific to your individual project
Final Programmatic Brief with Program bar
Concept Design Proposal
- Design Concept investigation in progress, not limited to the below:
Site / Master plan (scale to be determined)
Series of study massing models.
Zoning Diagram: Floor Plan, Section etc
Drawings / diagrams / renders etc
Process drawings of Floor Plans, Section or Elevations (scale to be determined)
Concept massing model to plug into site model (scale to be determined)

Task 3 Schematic Design Proposal 25% (Semester 01: Week 10 to Week 15)

- Students are expected to complete 25% Schematic Design
- Physical Material Investigations
- Architectural Design Studies
- Architectural Drawing Representations
- Design Report A4 Format continuous build up with background research and individual concept narrative, program brief and building concept design narrative
- Oral and graphic presentation:
Research Summary – continuously refine your concept narrative
Site Analysis that is specific to your individual project
Final Programmatic Brief with Program bar
Building concept design narrative refinement
- 25% Schematic Design in progress, not limited to the below:
Series of study massing models.
Site / Master plan (scale to be determined)
Drawings / diagrams / renders etc
Concept massing model to plug into site model (scale to be determined)
Schematic design model (scale to be determined)
Floor Plans, Sections, Elevations etc (scale to be determined)
A presentation physical model (scale to be determined)

03_Phase 3 Technical Design (Semester 02: Week 19 to Week 27)

Task 1 Schematic Design Proposal 50%

- Students are expected to complete 50% Schematic Design, as part of the process in producing representation materials for Semester 02 Mid Term Review
- Physical Material Investigations
- Structural Design Studies
- Architectural Design Studies
- Architectural Drawing Representations
- Design Report A4 Format continuous build up with background research and individual concept narrative, program brief and building concept design narrative
- Technical Report Draft with a 1:50 technical section model, A4 Format, with a minimum of 30 pages to contribute as part of the Design Report
- Oral and graphic presentation:
  Research Summary – continuously refine your concept narrative
  Site Analysis that is specific to your individual project
  Final Programmatic Brief with Program bar
  Building concept design narrative refinement
  Technical design narrative and drawings
- 50% Schematic Design in progress, not limited to the below:
  Series of study massing models.
  Site / Master plan (scale to be determined)
  Drawings / diagrams / renders etc
  Concept massing model to plug into site model (scale to be determined)
  Schematic design model (scale to be determined)
  Floor Plans, Sections, Elevations etc (scale to be determined)
  Technical architectural drawings
  A presentation physical model (scale to be determined)

04_Phase 4 Final Project (Semester 02: Week 28 to Week 36)

Task 1 Schematic Design Proposal 100%
- Students are expected to complete 100% Schematic Design for Semester 02 Final Review
- Physical Material Investigations
- Structural Design proposal
- Architectural Design proposal
- Architectural Drawing Representations
- Physical models: 1:50 sectional model that indicates a particular architectural study or spatial study of the project, not limited to structural elements
- Final Design Report A4 Format continuous build up with background research and individual concept narrative, program brief and building concept design narrative
- Final Technical Report A4 Format, with a 1:50 technical section model, minimum of 30 pages to contribute as part of the Final Design Report
- Oral and graphic presentation:
  Research Summary
  Site Analysis
  Final Programmatic Brief with Program bar
  Architecture concept design narrative
  Architecture schematic design representation
  Technical design narrative and drawings
- 100% Schematic Design, not limited to the below:
  Series of study massing model
  Site / Master plan (scale to be determined)

Drawings / diagrams / renders etc
Concept massing model to plug into site model (scale to be determined)
Schematic design model (scale to be determined)
Floor Plans, Sections, Elevations etc (scale to be determined)
1:50 sectional drawing indicating technical design
Technical architectural drawings
An architectural presentation physical model (scale to be determined)

Ongoing – Internal Review, Field Trips, Guest Lectures
- Internal reviews will be held for students to share progress among the studio, attendance is mandatory.
- Local field trip will be held as much as possible during studio hours, attendance is mandatory.
- Overseas field trip might be held, attendance is not mandatory.
- Guest lectures will be held as much as possible during studio hours, attendance is mandatory.

Final
Oral and graphical presentation of relevant materials from above in all formats. The final review is a celebration and exhibition of the overall work produced by students over a 3-day event and will include a diverse cross section of international and regional experts relating to the studio research area.

Project Book
Physical/printed and bound portfolio document with a common format across all students within the studio. This will include a written introduction to your overall project position, graphics of your design process, and a comprehensive technology report including design and construction details.

LEARNING OUTCOMES

1. **Ability** to create architectural designs that satisfy both aesthetic and technical requirements.
2. **Ability** to generate complex design proposals showing understanding of current architectural issues, originality in the application of subject knowledge and, where appropriate, to test new hypotheses and speculations.
3. **Ability** to evaluate and apply a comprehensive range of visual, oral and written media to test, analyse, critically appraise and explain design proposals.
4. **Ability** to assemble a comprehensive programme for an architecture project, including:
5. **Ability** to respond to natural and built site characteristics in the development of a programme and design of a project.
6. **Ability** to work cooperatively with others in a team setting.
7. **Ability** to discuss architectural ideas with non-architects, to listen objectively to their opinions and to consider those opinions in designing.
8. **Ability** to speak and write effectively on subject matters contained in the professional curriculum in English.
9. **Ability** to use appropriate representational media, such as drawings, models, diagrams, charts, including computer technology, to convey essential design information at each stage of the programming and design process.
10. Understanding of the relationship between people and buildings, and between buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale.
11. Understanding of the methods of investigation and preparation of the brief for a design project.
12. Awareness of the theories and methods of inquiry that seek to show the relationship between human behaviour and the physical environment.
13. Understanding of the basic principles of sustainable development and architects' responsibilities

with respect to the social, economic, and environmental sustainability in architecture and urban design.
14. Understanding of the principles of structural behaviour in withstanding gravity and lateral forces, and the range and appropriate applications of contemporary structural systems.
15. Knowledge of the fine arts as an influence on the quality of architectural design.
16. Adequate knowledge of the histories and theories of architecture and the related arts, technologies and human sciences.

ASSESSMENT SCHEME

0_Studio Drawing Assignment, September
The first week will be reserved for a shared drawing assignment within all studio groups. The drawing provocation will be issued by individual section tutors on the first day of the studio after course selection. The submission will be in a flexible format and all works will be part of an exhibition in the SOA Atrium.

1_Reviews (40%)
1. Review 1, October (10%) –Research Analysis
2. Review 2, December (20%) – Design Development
3. Review 3, March (10%) – Technical Design

2_Final Review (50%)
1. Final Project Presentation, May (50%) – Final Project

3_Project Book (10%)
1. Project Book has three parts: Position / Technology Report / Process.
2. To be started at the beginning of the year and reviewed throughout.

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

COURSE FORMAT

1_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.

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

3_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.

4_Group Pinups
There are five 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.

TECHNICAL DESIGN

Building and structural systems support will be coordinated by Prof. Shuaizhong WANG beginning in term 2 and ahead of the Technical Design assessment. Consultations with experts will assist in adding a stronger technical focus and key design element to a studio design project. Sessions can be scheduled by studio groups, and with individuals. Students are recommended to prepare appropriately ahead of those consultations with their own research, drawings, and materials to maximise this resource.

FIELD TRIP

Please join the studio under the circumstances of having the understanding that overseas field trip may be held, and all expenses are to be borne by students, with prior arrangement and agreement amongst students and tutors.

REQUIRED READINGS

Jacques Herzog, Justin Mc Guirk: Space and Emotion. Interview by Justin Mc Guirk with Jacques Herzog. In: Eleanor Watson, James Bird (Eds.). Football. Designing the Beautiful Game. Exh. Cat. Football. Designing the Beautiful Game. the Design Museum, London. 8 April - 29 August 2022. London, Design Museum Publishing, 2022. pp. 154-157.

OTHER REFERENCES

Interview by Justin McGuirk with Jacques Herzog
https://www.herzogdemeuron.com/writings/space-and-emotion/

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

0_Studio Selection for Students. 02 SEP 2024
1_Studio Drawing Assignment 05-12 SEP 2024

2_ Reviews (40%)
Review 1, 28-31 OCT 2024 (10%)
Review 2, 09-12 DEC 2024 (20%)
Review 3, 03-06 MAR 2025 (10%)

3_Final Review (50%)
Final Project Presentation, 06-08 MAY 2025 (50%)

4_Project Book (10%)
Project Book, 17 MAY 2025

5_HKIA EXHIBITION
Tutors are to collect all studio materials for the HKIA Exhibition before 25 MAY 2025.

Term 1: 2 September 2024 (Monday) – 12 December 2024 (Thursday)

WEEK 01		
02.09	**ORIENTATION & STUDIO PRESENTATION**	**Studio Selection for Students**
06.09	**DAY_01 OF STUDIO**	**Studio Sections Announced** **Drawing Assignment 00 / Lecture& Research Assignment**
WEEK 02		
09.09		**Phase 1– Research Analysis – Task 1_Group Research on Racecourses begins / Field Trip or Guest Lecture (tbd)**
12.09		**Drawing Exhibition – and Review (12:30-13:30)** Desk Crit / Field Trip or Guest Lecture (tbd)
WEEK 03		
16.09		Desk Crit/ Field Trip or Guest Lecture (tbd)
19.09		**Internal Review**
WEEK 04		
23.09		**Phase 2 –Design Development – Task 1_Individual Site and Program Analysis Begins / Field Trip or Guest Lecture (tbd)**
26.09		Desk Crit / Field Trip or Guest Lecture (tbd)
WEEK 05		
30.09		Desk Crit / Field Trip or Guest Lecture (tbd)
03.10		**Internal Review**
WEEK 06		
07.10		**Phase 2 – Design Development – Task 2 – Concept Design Proposal – 1. Concept Narrative & Program Brief Begins**
10.10		Desk Crit
WEEK 07		
14.10	**SCHOOL WIDE PINUP_01**	**Phase 2 – Design Development – Task 2 – Concept Design Proposal – 2. Concept Massing Begins**
17.10		Desk Crit
WEEK 08		
21.10		Desk Crit
24.10		Desk Crit
WEEK 09		
28.10		**Review 1/3**
31.10		**Review 1/3**

WEEK 10		
04.11		**Phase 2 – Design Development – Task 3 – 25% Schematic Design Begins**
07.11		Desk Crit
WEEK 11		
09.09		Desk Crit
12.09		Desk Crit
WEEK 12		
18.11	**SCHOOL WIDE PINUP_02**	Desk Crit
21.11		Desk Crit
WEEK 13		
25.11		Desk Crit
28.11		Desk Crit
WEEK 14		
02.12		Desk Crit
25.12		Desk Crit
WEEK 15		
09.12		**REVIEW 2/3**
12.12		**REVIEW 2/3**

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

WEEK 19		
06.01		**Phase 3 – Technical Design Development – Task 1 – 50% Schematic Design Begins**
10.01		Desk Crit / Field Trip or Guest Lecture (tbd)
WEEK 20		
13.01		Desk Crit / Field Trip or Guest Lecture (tbd)
17.01		Desk Crit / Field Trip or Guest Lecture (tbd)
WEEK 21		
20.01	**SCHOOL WIDE PINUP_03**	Desk Crit / Field Trip or Guest Lecture (tbd)
23.01		Desk Crit
WEEK 22		
27.01		Desk Crit
30.01		**University Lunar New Year Vacation (28-02 Feb)**
WEEK 23		
03.02		Desk Crit / Structural Workshop (tbd)
06.02		Desk Crit / Structural Workshop (tbd)
WEEK 24		
10.02		Desk Crit
20.02		Desk Crit
WEEK 25		
17.02	**SCHOOL WIDE PINUP_04**	Desk Crit
20.02		Desk Crit
WEEK 26		
24.02		Desk Crit
27.02		Desk Crit
WEEK 27		
03.03		**REVIEW 3/3**
06.03		**REVIEW 3/3**

WEEK 28		
10.03		**Phase 4 – Final Project – Task 1 – 100% Schematic Design Proposal Begins**
13.03		Desk Crit
WEEK 29		
17.03		Desk Crit
20.03		Desk Crit
WEEK 30		
24.03		Desk Crit
27.03		Desk Crit
WEEK 31		
31.03		Desk Crit
03.04		Desk Crit
WEEK 32		
07.04	**SCHOOL WIDE PINUP_05**	Desk Crit
10.04		Desk Crit
WEEK 33		
14.04		Desk Crit
17.04	**LAST TEACHING DAY**	Desk Crit
WEEK 34		
21.04		**Easter Holiday**
24.04		Desk Crit
WEEK 35		
28.04		Desk Crit
01.05		**Labour Day**
WEEK 36		
05.05		**Buddha's Birthday**
08.05		**Final Review (06-08)**
WEEK 37		
12.05		**Phase 4 – Final Project – Task 2 – Project Book**
17.05		**Project Book Submission (17/5)**

MArch 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 Term 2 Studio Review pin-up (MArch 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: _____

建築中大 School of Architecture
THE CHINESE UNIVERSITY OF HONG KONG

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

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