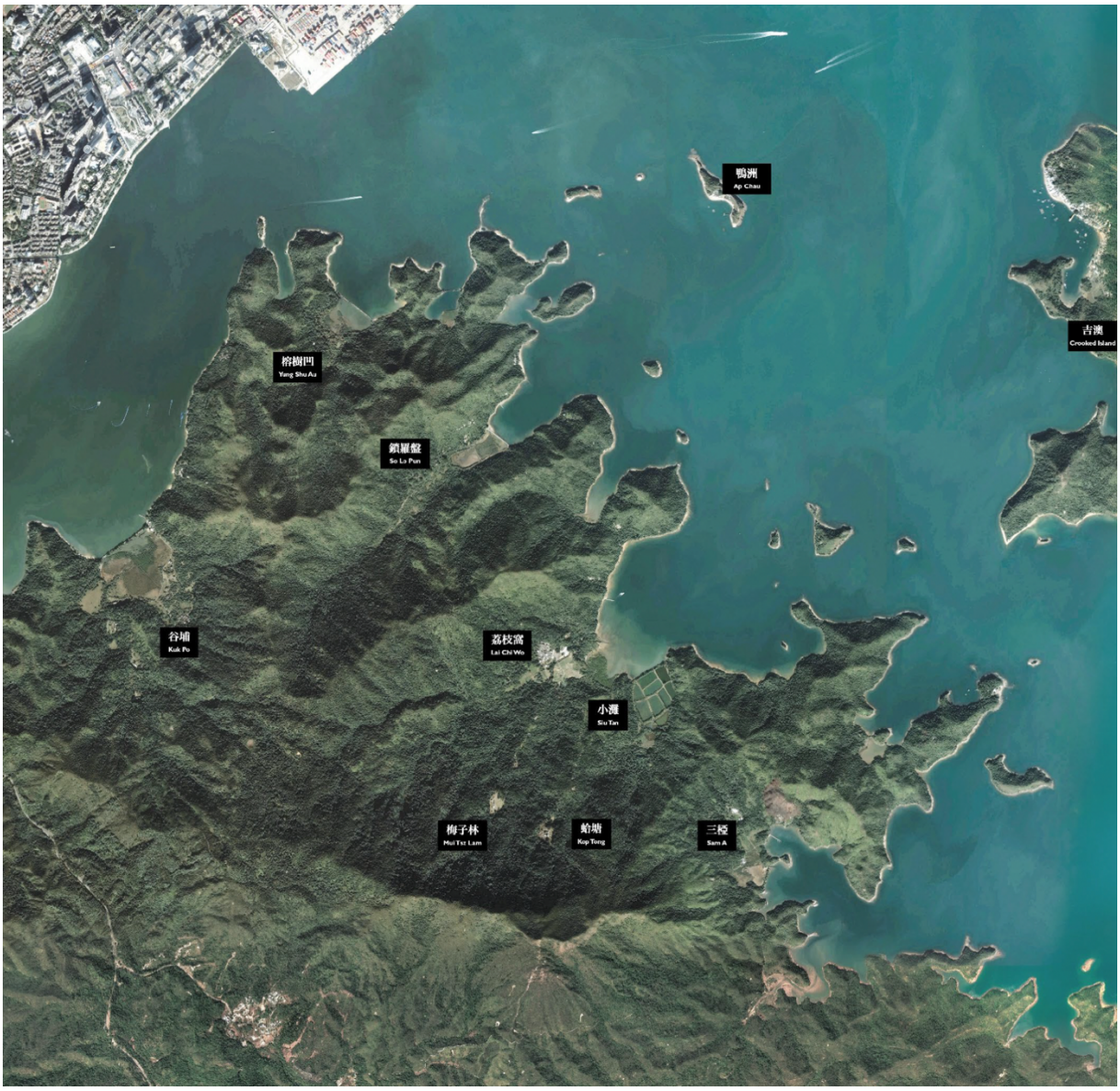

Villages from Sha Tau Kok

REGENERATIVE LANDSCAPES

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TUTOR
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RESEARCH QUESTION

In our age of global urbanization and intensifying climate change, there is increasing attention worldwide on the "Countryside" and its reinvigoration for the sake of achieving sustainable living. As Rem Koolhaas put it, "the Countryside is at the frontline of transformation… and radical changes… you cannot understand the city without understanding the countryside." Never merely an "extension of the urban", it has to be treated as a topos whose distinct character, cultures and values are driven by the complex involvement of communities and heritages with natural landscapes and post-industrial ecologies. The reimagining of the Countryside is fast becoming a major public concern as well as forging new frontiers for architectural design and research.

Sustainable design is increasingly focusing on the interdependence between social, built and natural environments. **Regenerative design** goes beyond sustainability's 'do less harm' imperative to aspire towards a more progressive **'do more good' paradigm**. It understands the contexts of **life-in-place**, creates mutually beneficial relationships (Reed, 2007) and co-evolves human-natural and architectural systems in **partnered relationships**. It calls for a proactive, all-encompassing development process to replace "the present linear system with cyclical flows at sources" (Lyle, 1994) that not only restore but **positively regenerates** the ecosystem. Architecture as regenerative landscapes will be key to reinventing viable futures for the countryside.

1. In the face of global urbanization and radical climate crisis, how can we better value and revitalize the rich, multi-faceted resources in rural areas to **achieve urban-rural balance** and **sustainable living for all**?

2. How to evaluate the **benefits of placemaking practices in rural areas** (from spatial projects to architectural interventions), to assess their actual impact in enhancing and regenerating "rural place", transforming rural communities and their well-being?

3. How to define, analyse and design **successful "rural placemaking"** interventions as regenerative architecture, ensure their **long-term viability** and operational outcomes for "sustainable revitalisation"?

4. How to augment local public discourse on demystifying "the rural", stimulate perception changes on Hong Kong's "countryside" and its multiple significances, increase motivation to participate and co-create a **collective stewardship model** for "urban-rural symbiosis"?

DESCRIPTION

Urban Hong Kong is tightly controlled within a quarter of the city's territory, as is the rigorous protection of the rest of our rural landscape in the form of country parks, wetlands and reservoirs. Within the last decade, due to many new developments in the New Territories and the overall housing and land supply problems in Hong Kong, more attention is put on debating the relationship between the natural environment and rural developments, including the planned New Development Areas (NDA) and the substantial changes that would be wrought on these rural areas by these and other infrastructure-led mega-projects, such as the Northern Metropolis Development Strategy (NMDS). The focus shifted to the urban-rural interface and New Territories' diverse terrain.

This year's studio uses Northern New Territories' eco-cultural landscape as a point of departure and employs regenerative design as the thematic drive for architectural interventions. We will focus on the topic of Rural Placemaking with respect to Hong Kong's countryside conservation, focusing on processes, outcomes and impact of "place-enabling" architecture and practices for community well-

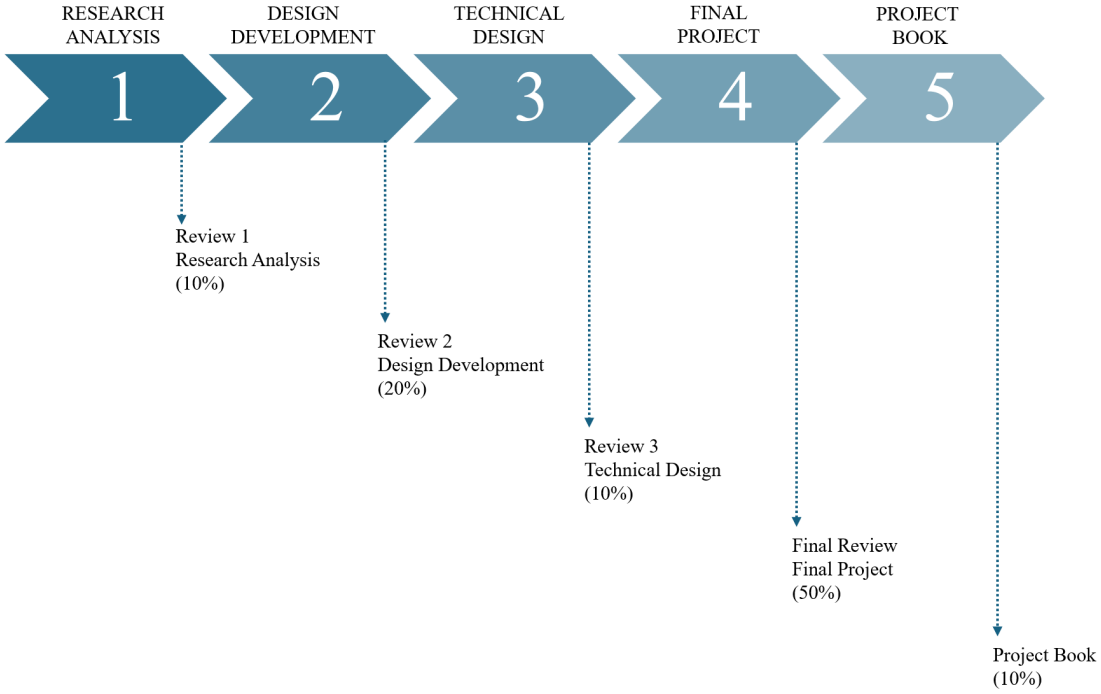
being. We will establish the values and drives for rural revitalisation, study and visit exemplary cases in Hong Kong, Mainland and abroad to build up a best-practice framework. We will assess the impacts and issues of architectural transformations in the countryside and co-develop a stewardship model for sustainable revitalization through participatory "action research", culminating in concrete architectural proposals for localised scenarios to regenerate rural values.

Our study area will be associated villages of Sha Tau Kok, its settlement clusters along hill-to-coast landscape, including the Hing Chun Yeuk Alliance (慶春約七村) Hakka villages Lai Chi Wo (荔枝窩), Mui Tsz Lam (梅子林) Kop Tong (蛤塘), also other Hakka villagers Kuk Po (谷埔) and Yung Shue Au (榕樹凹) together with Tanka-inhabited Crooked Island (吉澳) and Ap Chau (鴨洲). Such authentic "village-in-place" settings and cultural landscape comprise landscape topography, settlement configurations to architecture and cultural heritage.

We will co-create conservation strategies for selected village settlements and their hinterlands by engaging residents and stakeholders. Together with interdisciplinary collaboration, we will propose innovative scenarios with radical architectural interventions as catalysts to enact regenerative futures for Sha Tau Kok remote villages.

We will design rural placemaking architecture as **Village Community Hub / Rural Revitalisation Workstations** (鄉村社區空間 / 鄉郊復興工作站), tentatively around 3,000sqm for different villages, as settings to enable reciprocities/connections between urban and rural, volunteers and villagers, architecture and landscape. The basic programme comprises spaces for welcoming volunteers and visitors who help to revitalise villages, i.e. multipurpose room, exhibition spaces, short-term accommodation, while workshop or communal spaces celebrate happenings and culture of the community and place. The selected villages represent a diversified socio-cultural landscape, from Hakka to Tanka culture, agricultural to fishery-driven settlement that would provide inspirations for specific programmes, spatial ideas and tectonics from student-initiated research, design development and technical design.

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



IMPACT AND SUSTAINABILITY

The studio will situate our efforts within the UN SDG framework and global imperatives to eco-friendly design, biodiversity and carbon-consciousness, nature-based circular solutions to consider architectural thinking, designing and making. We will cultivate a holistic approach to Site, Theme, People, Design, understand bio-ethnic traditions of the place, and aspire to iteratively develop a regenerative ecology of tectonics. Students will devise alternative approaches to current planning, test prototypes that embody deeper empathy with the wider potential of the human-natural eco-system, and generate radical design scenarios as catalyst for regenerative futures.

You will learn about the discourse of rural revitalisation, study rural placemaking, regenerative design, have field trip visits, participate in experiential learning with real-life sites and people, including co-creation with stakeholders, hands-on making, group collaborations and on-site displays and presentations.

METHODS

Our studio considers four aspects of an architectural project: Site, Theme, People, Design as closely connected. With in-depth understanding of these four aspects, your project aims to regenerate village settlements and their surrounding environments. We are expecting to see a holistic research approach on your particular interest, drawing from context and site, understanding its bio-ethnic traditions, extracting their potential for architectural interpretation to culminate in regenerative ecology of tectonics.

SITE (MAPPING CONTEXT)
We will investigate the existing context and current metabolisms of our study areas to understand the complexities and potentials of various human-natural life-cycles. We will map their multiple human-natural heritages (materiality), topographies (space) and ecologies (time) to better recognize the partnered relationships and empathise with its eco-system integrating culture and environment.

THEMES (COUNTRYSIDE, REGENERATIVE DESIGN)
We will examine theories on Countryside, Regenerative Design and analyse related ecological design frameworks; learn from principles, patterns and processes of nature by studying relevant cases in depth. We will explore regenerative ecologies with input from relevant disciplines (history, anthropology, ecology, biology) to formulate our own architectural positions on regenerative design at different scales.

PEOPLE (VILLAGERS, STAKEHOLDERS)
We will dialogue with local residents and relevant stakeholders to seek out sites of challenges and emerging opportunities, co-create place-specific scenarios and conservation strategies.

DESIGN (ECOLOGY OF TECTONICS)
You will test alternative approaches to current planning and generate radical design scenarios through a deeper empathy with the wider potential of the human-natural eco-system. With timely input from guest consultants (planning, engineering), you will generate architectural prototypes as catalyst for regenerative conservation.

The Studio is structured as 4 main stages over 2 terms, leading to a final project over two semesters.

01_Stage 1 CONTEXT begins with
- research and mappings of site study areas;

- readings on theories: Countryside, Regenerative Approach, Ecological design; Cases of regenerative systems;
- expert talks to gain holistic understanding of multiple human-natural environments and ecologies;
- field visits to experience, observe and listen to 'murmurs' of the site and meet villager groups.

02_Stage 2 SCENARIO conducts

- in-depth understanding of study area, studying site 'situations' and seeking narratives;
- learn from natural systems and case studies, develops position of regenerative design;
- 'expressive studies' of interpretive drawing and experimental making (collages/assemblages/composites)
- propose regenerative ideas by conceptual modelling and testing formal-tectonic making;
- engage with local community at site, co-create conservation strategies; - propose design scenarios (site selection with architectural design proposal).

03_Stage 3 SCHEME translates

- design idea into developed proposal; architectural precedent research and analysis dialogue with residents at site and experts to refine project brief and programme;
- intensive design, iterative drawing/modelling;
- prototype exploration of siting, orientation, form and structure;
- timely consultant input concluding with the Technical Report submission.

04_Stage 4 PROJECT focuses on

- articulating detailed design developments of materiality and construction as material poetics;
- explore spatial sequence and representation imagination;
- critical studies/key fragment as intensive demonstration of an innovative regenerative ecology of tectonics.

DELIVERABLES

FINAL REVIEW
Oral and graphical presentation of relevant materials as follows 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.

SYNOPSIS
1.0 Project Synopsis (500 words)

DRAWINGS
2.1 Conceptual diagram, site analysis, case studies, regenerative cycle and research drawings
2.2 Master Scenario, and relationship to your architecture and other project position
2.3 Site axonometric drawing illustrating the synergies between projects, regenerative cycle of the place and key planning principles
2.4 Site plan in relation to landscape and context – 1:1000 / 1:500
2.5 Key floor plans – minimum 1:200
2.6 Two sections (or elevations as appropriate) – 1:100 or 1:200 minimum
2.7 Detailed section illustrating the tectonic – 1:20 or 1:50 minimum

IMAGES
3.1 Two exterior views of models / perspective renderings

3.2 Interior views for key spaces in form of model photo / perspective renderings – At least 2
3.3 Spatial sequence / collage / video walk-through, if appropriate
3.4 Collages/assemblages/composites drawing explaining the design narrative, position of regenerative design and the regional context

MODELS
4.1 Group Site model with project scheme indicated - 1:3000
4.2 Conceptual Model/ Installation illustrating key concept of your project- as appropriate
4.3 Process/ Parti models – scale as appropriate, demonstrating process of critical analysis
4.4 Site Model - 1:500
4.5 Building models - minimum 1:200
4.6 Detailed model showing material and construction - partial 1:50, 1:25, 1:10, 1:1, as appropriate

PROCESS REPORT
5.1 Research Booklet (Perfect binding booklet)
5.2 A3 folio recording the design process and thinking to support the final review presentation. The record will collate photos, design ideas, sketches and precedents studies, etc. to show development throughout the entire academic year over the two semesters.

NB: The expected deliverables of each stage (1-4) will be clearly indicated in the handout for that stage. Students are able to propose additional /supplementary works to suit their project.

PROJECT BOOK
Printed project booklet shall be submitted by the end of the semester with the given studio template, including

- 500 words project synopsis
- Research documentation from Term 1
- Case studies
- Process of your design process, including all progress models, sketches, interim design drawings and review documentation
- Documentation of final design
- Physical model photo taken in studio condition (Taken by camera under well-illuminated setting with white/black background)
- Design and construction details related to building technology aspect

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

Mandatory field trips to villages in Sha Tau Kok area would be arranged during the semester. As Sha Tau Kok still exercises restricted area policy, all entry to Sha Tau Kok would require a Closed Area Permit.

Temporary 1-day Tourism Closed Area Permit – Individual can be applied in the link below
https://www.es.police.gov.hk/eserv-online-portal-ui/#/pages/e-services-application-forms/10

Field trip visiting selected revitalised villages during winter break would be announced subsequent to the start of the semester.

REQUIRED READINGS

Reed, W (2007) “Shifting from ‘sustainability’ to regeneration”. Building Research & Information, 35(6), 674–680.
Miller, D (2012) Regenerative Design: An Exploration. UBC Library, Vancouver.
Chung, T (ed)(2023) “Countryside” issue. HKIA Journal, vol.78. HK: HKIA, pp1-144.

Cole, R (2012) “Regenerative design and development: current theory and practice”. Building Research and Information 40(1), pp.1-6.
Craft, W et al (2017) “Development of a regenerative design model for building retrofits” in Procedia Engineering, 180, 658 – 668.
Mang, P & Reed, W (2012). “Designing from place: a regenerative framework and methodology” Building Research & Information, 40:1, 23-38
Lyle, J.T (1994) Regenerative Design for Sustainable Development. Wiley, Hoboken, NJ.
Naboni, E et al (2019) Regenerative Design in Digital Practice: A Handbook for the Built Environment. Bolzano
Wahl, D (2016) Designing Regenerative Cultures. Triarchy Press, International Futures Forum, UK.

OTHER REFERENCES

Alberti, M (2016) Cities That Think like Planets: Complexity, Resilience, and Innovation in Hybrid Ecosystems, University of Washington Press.
Stan Allen and Marc McQuade eds (2011) Landform building: architecture's new terrain.
Balmori, D (2011) Groundwork: between landscape and architecture. New York: Monacelli Press.
Hawken, P (2016) Drawdown: The Most Comprehensive Plan Ever Proposed to Reverse Global Warming.
Hayward, T. (1995) Ecological Thought: An Introduction.
Koolhaas, R; AMO (2020) Countryside: The Future (A Report). Guggenheim Taschen
McDonough, W and Braungart, M (2002). Cradle to Cradle: Remaking the Way We Make Things. New York: North Point.
McHarg, I.L (1969) Design with nature. Garden City, NY: Natural History Press.
Morton, T (2018) Being Ecological. Pelican Books
Mostafavi, M & Doherty, G (2010) Ecological urbanism. Baden, Switzerland: Lars Müller Publishers.
Muller, B (2014) Ecology and the architectural imagination. New York: Routledge, 2014.
Anne Beim, Ulrik Stylsvig Madsen eds. (2014) Towards an ecology of tectonics. Stuttgart: Axel Menges.
Spanier, J (2021) “Rural Futurism: Assembling the Future in the Countryside” in ACME: An International Journal for Critical Geographies, Vol. 20(1): 120-141.
Sutherland, A. (2018) “Reinventing the rural: a new perspective on our countryside” in Architectural Review, April 2018 issue. https://www.architectural-review.com/essays/reinventing-the-rural-a-new-perspective-on-our-countryside
Thompson, I (2009) Rethinking Landscape: a critical reader. London; New York: Routledge.

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 Issues**
07.09 (SAT)		**Site Visit -** Lai Chi Wo, Mui Tsz Lam, Kuk Po, etc.
WEEK 02		
09.09		Drawing Assignment Desk Crit
12.09	**Stage 1A – Rural Placemaking Framework**	**Drawing Exhibition – and Review (12:30-13:30)** Issuance of Stage 1A – Rural Framework Introduction Seminar
14.09 (SAT)		**Exhibition & Event – Mui Tsz Lam**
WEEK 03		
16.09	**Stage 1A – Rural Placemaking Framework**	Guest Seminar 1 – Experience of Yim Tin Tsai [Tentative] Prof. Wallace Cheng, Department of Architecture, HKU
19.09	**Stage 1A – Rural Placemaking Framework**	Guest Seminar 2 – Experience from European Context [Tentative] Pin-up / PPT Presentation of Stage 1A progress
28.09 (SAT)		**Site Visit** Yung Shue Au, Kat O
WEEK 04		
23.09		Desk Crit
26.09	**Stage 1B –** **Framework in Context**	Using the Spectacle of rural framework to look into the site or regional context (akin to mapping but with the framework in mind)
WEEK 05		
30.09	**Stage 2A – Engage**	Issuance of Stage 2A – Engage
03.10		Guest Seminar 3 – Rural Common in Sha Tau Kok and Kat O [Tentative] Ms. Hermion Au Project Manger MaD
WEEK 06		
07.10		Guest Seminar 4 – Sha Tau Kok and Neighboring Villages [Tentative] Prof. Sidney Cheung, Department of Anthropology, CUHK
10.10		Desk Crit
WEEK 07		
14.10	**Stage 2A Presentation**	MArch Pin-up Session 01 (pin up session prescribed by School)
17.10	**Stage 2B – Master Scenario**	Master Scenario Workshop Note: - Applying the learning from the studied rural framework to particular site - Or any from Ruritage repository
WEEK 08		
21.10		Desk Crit

24.10		Desk Crit
WEEK 09		
28.10		**Review 1/3** - Master scenario in relation to framework and site are required in the presentation - Issuance of architectural case studies at the end of review for discussion in next session
31.10		**Review 1/3**
WEEK 10		
04.11	**Stage 3A – Concept Design**	Desk Crit
07.11		**Architectural Design Seminar and Workshop – Site Response**
WEEK 11		
11.11		Desk Crit
14.11		**Architectural Design Seminar and Workshop – Foam modelling workshop**
WEEK 12		
18.11		MArch Pin-up Session 01 (pin up session prescribed by School)
21.11		Desk Crit
WEEK 13		
25.11		Desk Crit
28.11	**Mock Review and Design Freeze**	Last Day of Teaching
WEEK 14		
02.12		Desk Crit on request
25.12		Desk Crit on request
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	**Stage 3B – Process, Materials & Tectonics**	Exploring particular design idea from concept design
10.01		**Process, Material & Tectonics** Exploring particular design idea from concept design
WEEK 20		
13.01		**Process, Material & Tectonics** Exploring particular design idea from concept design
17.01		**Process, Material & Tectonics** Exploring particular design idea from concept design
WEEK 21		
20.01		MArch Pin-up Session 03 (pin up session prescribed by School)
23.01		Design iterations of drawing, modelling, making of an appropriate scale
WEEK 22		
27.01		**Design Iteration** Design iterations of drawing, modelling, making of an appropriate scale
30.01		**University Lunar New Year Vacation (28-02 Feb)**
WEEK 23		
03.02		**Design Iteration** Design iterations of drawing, modelling, making of an appropriate scale
06.02		**Design Iteration** Design iterations of drawing, modelling, making of an appropriate scale
WEEK 24		
10.02		Desk Crit session with Landscape Architect [Tentative]
20.02		Desk Crit session with Ecologist [Tentative]
WEEK 25		
17.02		MArch Pin-up Session 04 (pin up session prescribed by School) Lecture / Desk Crit Session on Material Specialist [Tentative]
20.02		Desk Crit session with Structural Engineer [Tentative]
WEEK 26		
24.02		Lecture on Regenerative Design Narrative [Tentative]
27.02		Desk Crit
WEEK 27		
03.03		**REVIEW 3/3**
06.03		**REVIEW 3/3**

WEEK 28		
10.03	**Stage 4 – Detail Design**	Issuance of Stage 4 Instruction
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		MArch Pin-up Session 05 (pin up session prescribed by School)
10.04		Desk Crit
WEEK 33		
14.04		**Mock Review and Design Freeze - Session 1**
17.04		**Mock Review and Design Freeze - Session 2** Last Day of Teaching
WEEK 34		
21.04		**Easter Holiday**
24.04		**Final Review Preparation – Desk Crit on Request**
WEEK 35		
28.04		**Final Review Preparation – Desk Crit on Request**
01.05		**Labour Day**
WEEK 36		
05.05		**Buddha's Birthday**
08.05		**Final Review (06-08)**
WEEK 37		
12.05		
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: _____

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