23 East 22nd Street, New York, OMA, 2007

LEARNING FROM NEW YORK

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RESEARCH QUESTION

The current conventions for urban regeneration in Hong Kong fall mainly into two uninspired modus operandi. When planners are powerful and patient enough to amass considerable individual lots, entire blocks are torn down for yet another tower-on-podium project. Any sense of local spirit and urban fabric is obliterated and forgotten. On the other hand, smaller developers who secure a small lot of merely two adjacent Tong Laus, produce residential pencil towers of a single unit per floor. These developments house minimal amenities and devoid of all communal aspirations.

This conundrum leads the studio to question: **Can urban regeneration preserve valuable architecture, morphology and culture, while creating a renewed sense of community?** The answer to that in Hong Kong seems few and far between. To inject fresh thinking and new possibilities, the studio proposes to look at this problem through a new and hypothetical lens of **air rights**.

Air rights is a planning mechanism to regulate the density of a block or zone rather than individual lots. The unused development rights above low or heritage buildings can be transferred to nearby lots for potentially mutual benefits. Bigger developments can be built without aggregating adjacent lots and the limitations of future development potential ensure smaller buildings their preservation and longevity.

DESCRIPTION

AIR RIGHTS

Air rights guidelines currently do not exist in Hong Kong. However, they do exist in many cities around the world, nowhere more prominently than in New York City. This concept has played an important factor in New York City's streetscape and vertical development for many decades (since its 1961 zoning regulations). As real estate prices continue to supersede construction costs, ever more creative structural solutions in recent years take advantage of air rights guidelines to forge a new era in urban development.

POPS (PRIVATELY-OWNED PUBLIC SPACES)

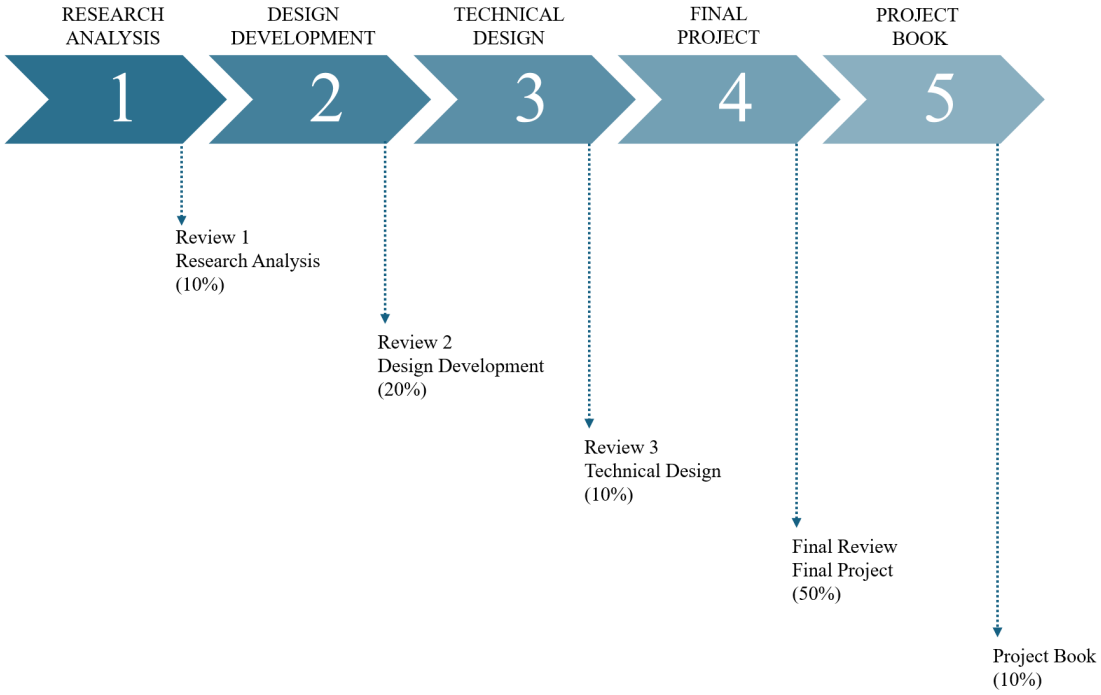
Students will use New York City as a site of initial investigation and research. They will look at specific case studies for air rights and related development incentives, such as **POPS** (privately-owned public spaces). How have these guidelines allowed development to preserve valuable architecture while amplifying public spaces and communities?

This 2-student group research will focus on a one-block radius to analyze the massing, program, open spaces, and zoning implications. Air rights development ultimately forces students to understand the city not just in plan, but more specifically in section and three-dimension. Students will therefore use **massing models and section drawings** to illustrate their findings.

HK SITE AND PROJECT

Learning from New York, students will then implement these design strategies for urban regeneration contained to a one-block radius of their choice in Hong Kong. We will define together a neighborhood such as Sham Shui Po, To Kwa Wan or Sai Ying Pun as the focus of our studio investigation. The individual student project will consist of developing a program and brief based on site research and analysis, and culminating in a comprehensive design proposal. This studio is not looking at urban regeneration from a nostalgic point of view. The design project should be of significant size (to be determined but not less than 50,000sm), to address realities of the market, and the mix of amenities and community facilities to support the neighborhood. Emphasis will also be placed on **section drawings** as a tool for site analysis as well as design implementation.

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



IMPACT AND SUSTAINABILITY

Hong Kong authorities recently announced a new town planning mechanism allowing landowners to transfer development potential of a site to nearby lots. The new tool acts as an incentive to speed up urban regeneration by allowing the transfer of plot ratios. Seizing on this new guideline, the studio looks at innovative ways to approach urban regeneration. Students will learn to broaden their horizon and seek out-of-the-box solutions when tackling specifically local problems. They will look at how planning guidelines elsewhere, in this case New York, can change how Hong Kong thinks about urban planning and architecture. The complexity and intricacy of air rights guidelines are far from what this studio intends to study. They are merely used as an over-arching concept to test and reimagine building design potential in Hong Kong.

METHODS

01_Research and Design
Term 1 will be split into modules of investigations, each 3-4 weeks long.

Module 1: New York City Research
- Field Trip to New York (to be confirmed)
- Conversation with and Presentation by New York Architects
- Workshop on Section Drawings
- Workshop on Diagramming

Module 2: Hong Kong Site and Program Research and Brief Outline
- Workshop on Massing Exercise
- Workshop on Concept Modeling

Module 3: Thesis Position and Design Proposal(s)
- Field Trip to Site Selections in Hong Kong

Term 2 Students will develop iterations of their design proposal through testing by sketches, drawings, and models with increasing levels of detail and complexity. They will be expected to develop an evidence-based argument of their **thesis position** with a well-rounded **site strategy, design proposal and technical basis**.

Module 4 Design Development
- Conversation with Urban Renewal Authority
- Exchange with Albert Pope and his Students

Module 5 Technical Design – Structure, Façade, Landscape
- Workshop on How Building Meets the Ground / Landscape
- Workshop on Building Enclosure

Module 6 Final Project
- Workshop on Presentation and Presentation Styles

02_Workshops
Workshops will be interspersed throughout the modules as a way of sharing and at times, exchanging, different technical aspects of seeing, drawing, and making. These interactive workshops, which include design as well as reference activities, are meant to open-up possibilities of representations, exercise iterative and design skills and discuss technical design development. Possible workshop topics include drawing, model making, presentation styles, massing operations, understanding form, and building enclosure studies.

03_Conversations
Conversations, discussions, and other exchanges are critical to our profession and ideological development. Dialogue is not only important in the research and information gathering phase, but also in the design process. **Active student participation is essential** to the direction in which this studio will take. Guests from various academic institutions and professional practice will be invited to lead discussions on topics relevant to the studio. Last year, we had zoom discussions with New York architects,
- Matteo Milani, Associate Partner at **Pei Cobb Freed** (who also came to our final review in May) and
- Jason Long, Partner at **OMA**, as well as face-to-face presentations with
- Lawrence Mak, Director of Design and Planning at **Urban Renewal Authority**.
- Albert Pope, Gus Sessions Wortham Professor at **Rice University** brought his students to Hong Kong and we had studio exchanges between the students.

We plan to continue to have these discussions and exchanges this year.

DELIVERABLES

01_Ongoing Work Book
Sketches, sketch models, progress drawings, model photos, etc.… to be continually compiled in an A4-format Work Book and presented at each review.

02_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.

03_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

We hope to have a 5-day visit to New York at the beginning of Term 1. It is crucial for students to learn on site and experience the city as a living organism. Walking excursions will be conducted to various individual projects that highlight air rights guidelines, as well as relevant districts such as the Financial District and Midtown for POPS, gardens and other public amenities immersed in the center of vibrant and dense commercial districts. In addition, visits to architecture offices such as **Pei Cobb Freed, OMA, Snohetta, KPF and Meier Partners** will help students gain insight into how they approach working on projects in New York and elsewhere.

Other than New York, excursions will also occur around different parts of Hong Kong to understand first hand existing conditions of housing typology, urban environments, and site morphologies. These will consist of walking exploration around sites students have chosen for their project.

REQUIRED READINGS

Banham, Reyner. Megastructure: Urban Futures of the Recent Past. The Monacelli Press, 2020
Beanland, Christopher. Unbuilt: Radical Visions of a Future That Never Arrived. Batsford Publisher, 2021
Calvino, Italo., and William Weaver. Mr. Palomar. London: Vintage, 1999. Print. Vintage Classics (London, England).
Fernández Per, Aurora. This is Hybrid: An Analysis of Mixed-Use Buildings. a + t ediciones, 2011
Frampton, Adam; Solomon, Jonathan; Wong, Clara. Cities Without Ground. ORO Editions, 2012
Frascari, Marco. "Tools for Architectural Thinking." Eleven Exercises in the Art of Architectural Drawing. Routledge, 2011. 127-38. Web.
Gehl, Jan. Life Between Buildings: Using Public Space. Arkitektens Forlag. 1996
HKIA Journal Issue 73, Occupy Commons. 2017
https://www.hkia.net/uploads/en/publication/journal/HKIA_Journal_73.pdf
HKIA Journal Issue 74, Occupy Landscape. 2018
https://www.hkia.net/uploads/en/publication/journal/HKIA_Journal_74.pdf
HKIA Journal Issue 75, Occupy Towers. 2019
https://www.hkia.net/uploads/en/publication/journal/HKIA_Journal_75.pdf
Jacobs, Jane. The Death and Life of Great American Cities. Modern Library, 2011
Koolhaas, Rem. Delirious New York: a Retroactive Manifesto for Manhattan. Monacelli Press, 1994
Seng, Eunice. Resistant City: Histories, Maps and the Architecture of Development, World Scientific Publishing, 2020

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** Workshop on Section Drawings and Module 1 Assignment
WEEK 02		
09.09		
12.09		**Drawing Exhibition and Review (12:30-13:30)** Studio
WEEK 03		
16.09.SH		
19.09.SL		
WEEK 04		
23.09		Field Trip to New York (TBC)
26.09		Field Trip to New York (TBC)
WEEK 05		
30.09		
03.10		Module 1 Review Module 2 Assignment
WEEK 06		
07.10		
10.10		
WEEK 07		
14.10		PinUp_01
17.10		
WEEK 08		
21.10		
24.10		
WEEK 09		
28.10		**Review 1/3 (10%)** – Module 2 Review
31.10		**Review 1/3 (10%)** – Module 2 Review

WEEK 10	
04.11	Module 3 Assignment
07.11	
WEEK 11	
11.11	
14.11	
WEEK 12	
18.11	PinUp_02
21.11	
WEEK 13	
25.11	
28.11	Last Day of Teaching
WEEK 14	
02.12	
25.12	
WEEK 15	
09.12	**REVIEW 2/3 (20%)** – Module 3 Review
12.12	**REVIEW 2/3 (20%)** – Module 3 Review Module 4 Assignment

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

WEEK 19	
06.01	
10.01	
WEEK 20	
13.01	
17.01	
WEEK 21	
20.01	PinUp_03
23.01	
WEEK 22	
27.01	**University Lunar New Year Vacation (28-02 Feb)**
30.01	
WEEK 23	
03.02	
06.02	Module 4 Review Module 5 Assignment
WEEK 24	
10.02	
20.02	
WEEK 25	
17.02	PinUp_04
20.02	
WEEK 26	
24.02	
27.02	
WEEK 27	
03.03	**REVIEW 3/3 (10%)** – Module 5 Review
06.03	**REVIEW 3/3 (10%)** – Module 5 Review

WEEK 28	
10.03	Module 6 Assignment
13.03	
WEEK 29	
17.03	
20.03	
WEEK 30	
24.03	
27.03	
WEEK 31	
31.03	
03.04	
WEEK 32	
07.04	PinUp_05
10.04	
WEEK 33	
14.04	
17.04	Last Day of Teaching
WEEK 34	
21.04	**Easter Holiday**
24.04	
WEEK 35	
28.04	
01.05	**Labour Day**
WEEK 36	
05.05	**Buddha's Birthday**
08.05	**Final Review (06-08) 50%** – Module 6 Review
WEEK 37	
12.05	
17.05	**Project Book Submission 10% (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