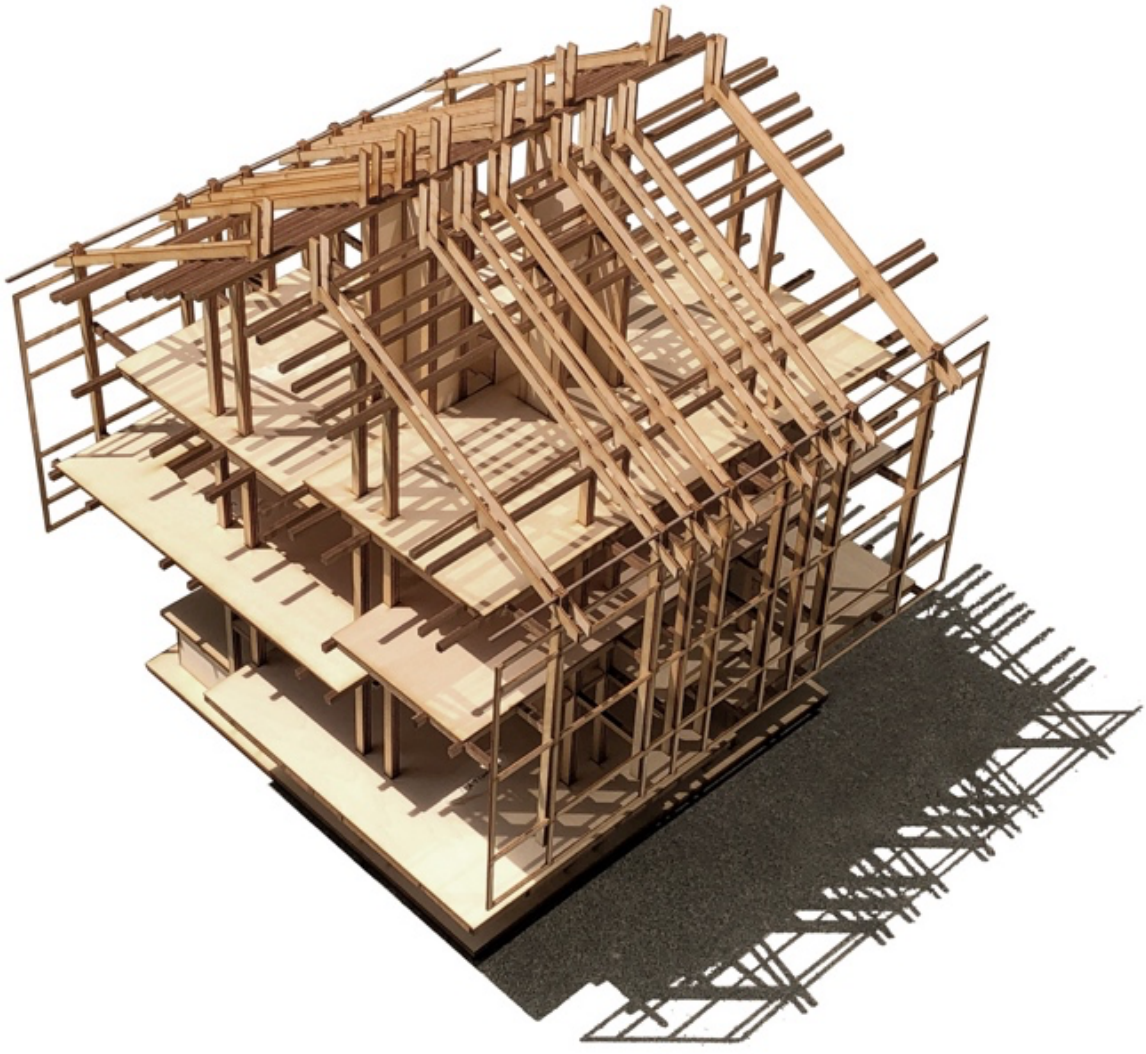

Mutation house, study model, condition_lab

DESIGN FOR EXTREME CONDITIONS

INSTRUCTORS
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RESEARCH QUESTION

"What innovative design approaches can be implemented to create sustainable and affordable buildings for extreme conditions?"

Inspired by Stanford University dschool's "Design for Extreme Affordability" course, this Design Studio looks at developing Architecture for Extreme conditions, where design serves communities in need. Departing from the conventional archetype of the architect as a solitary master builder, this course champions a collaborative ethos, advocating for collective engagement in forming our social landscapes.

"*Design For Extreme Conditions*" aims to reshape architectural practice, emphasizing design's ability to enhance the human condition. Our exploration is grounded in the dynamic interplay between practice and research, envisioning design as a medium for societal adaptation.

Our narrative confronts the widening gap between architecture and society, proposing a practice that places people's needs above commercial imperatives. Rooted in principles of attentive observation, empathetic listening, and mutual trust, we propose an alternative paradigm that empowers students to co-create with communities. This interdisciplinary synergy seamlessly merges teaching, research, and practice, fostering vibrant interactions that encourage genuine social progress.

VISION

Our vision foresees an architectural realm where humanity takes precedence, and architecture emerges as a potent force for positive societal transformation. Through design the studio will demonstrate that this human-centric ethos, together with collaborative actions between inhabitants and architects yields a more inclusive built environment, forging enduring connections that transcend abstract structures. When residents feel a sense of pride in their surroundings, social sustainability becomes an organic by-product of this symbiotic relationship.

INSPIRATION

"The condition of humility must be continually lived and dramatized so as not to become itself an acquired thing, and the utmost care must be devoted to the formation of the 'humble' and extreme civil mentality that 'counters nature'" (Bardi, First: Schools, 1951) Bo Bardi was a pioneer for socially driven architecture, drawing inspiration for the local habitat of Brazil, always putting people and nature at the centre of her designs. She often fought against routine and commonplace assumptions, striving to generate a "state of mind" absorbed in the human condition. By travelling around Brazil to remote rural villages she developed a process of designing based on "Unlearning" Western knowledge, redirecting the discussion towards listening to indigenous forms of habitation, folk arts and vernacular cultures of Brazil.

BY MAKING WE THINK

We can only understand what we make, this is how we work, "*by making we think*". The prototype is our means of communication, our language of experimentation, an attitude towards design based on constant iteration. Make, produce, assemble, and disassemble is what we take from Giambattista Vico's aphorism "*Verum esse ipsum factum*" (Truth is itself something made), making contains the germ of thought.

EMPOWER STUDENTS

This is a design studio where students define their brief and select their site. The aim of the studio is to empower students to become independent thinkers and designers, to translate ideas into real projects. To enable students to connect directly with the reality of the world that surrounds us.

DESCRIPTION

"To teach architecture is to practice architecture; to practice architecture is to teach it"
Tim Ingold (2013)

We are surrounded by "extreme conditions" yet continue to design following conventional paradigms. Extreme conditions relate to various situations: 1) Climate (weather); 2) Social (affordability); 3) Natural Disasters (earthquakes); 4) Health (pandemics); 5) Energy (sustainable); 6) Technology (generative AI) and others. Architecture has always adapted to conditions, vernacular architecture, for example, directly learns from how we inhabit spaces. Can we learn from conditions?

GROUNDING DESIGN IN CONDITIONS

The "conditional" lens through which we ground the Studio, vis-à-vis the term "condition," inherently carries a dual significance. As a noun, it denotes a context or situation, while as a verb, it signifies the act of effecting change.

Our position is rooted in the fundamental understanding that conditions play a pivotal role in shaping architectural discourse and practice. By observing and learning from how people inhabit their environment, we gain invaluable insights that inform our approach to design. Through these diverse conditions, we underscore the importance of understanding and responding to the unique situations that define architectural contexts, ultimately shaping our theoretical stance towards a more holistic and contextually sensitive approach to design.

LEARNING BY DOING

The vision of the studio is embedded in the ideal "learning by doing" where process and engagement subvert standard protocols. We avoid prejudging the situation and believe design must adapt to the given conditions. We are averse to style and our philosophy lies in responsibility. We believe in conditioned architecture rooted in the specific culture of the inhabitants, as opposed to an idea of sovereign architecture that omits people in the name of abstract prescriptions.

Seeing is related to "reading", according to the Italian architect Giancarlo De Carlo, only through reading do you cultivate participation with the community, you register the rhythms and patterns of how people transform spaces into lived places. His practice is founded on the premise that architects must center their questions around "**why**", vis-à-vis the reasons behind people's actions, rather than focus on the "**how**", the more technical aspects related to executing the project. Design should always be aware of the anonymous forces of society, the real protagonists of human conditions, and develop relationships that improve the quality of these spaces.

"When we see the world, we see ourselves, man's story is revealed layer by layer" (De Carlo, La citta e il territorio, 2019). De Carlo was interested in spontaneous architecture and the idea of disorder. He maintained an urban hypothesis that regarded the modern city, as professed by L. Hilberseimer and other exponents of the modern movement as boring and lacking the qualities of excitement and participation so common to our historical cities. According to him, disorder cannot be designed, it is a condition that arises from the complexity of real life.

Architecture is founded in the present, in dialogue with its citizens. "Contact" is the essential ingredient to forming a relationship with the territory, first-person contact such as walking and taking public transport is the basis for establishing responsibility and therefore beginning the process of design. In this respect, De Carlo was unique in creating an organic way of designing rooted in the "process", where the project is not judged by its final output but by its method of engagement and constant adjustment.

PART 1_DESIGN FOR EXTREME CONDITIONS

The Studio is divided into two parts, to correspond with the two semesters. The first part is dedicated to researching and proposing a design solution for a specific "extreme condition".

Objective 1_Atlas of Conditions
SURVEY existing examples of Architecture for Extreme Conditions

Objective 2_Identify your Condition
SELECT your condition to research

Objective 3_Design a Prototype
DESIGN and build a 1:1 prototype that responds to your condition

Objective 4_Translate the Prototype
EXTRACT the DNA from your prototype as the starting point of your final architectural project

PART 2_ARCHITECTURE FOR EXTREME CONDITIONS

In the second semester, students will translate their research idea into an architectural project to address a pressing condition for a specific site.

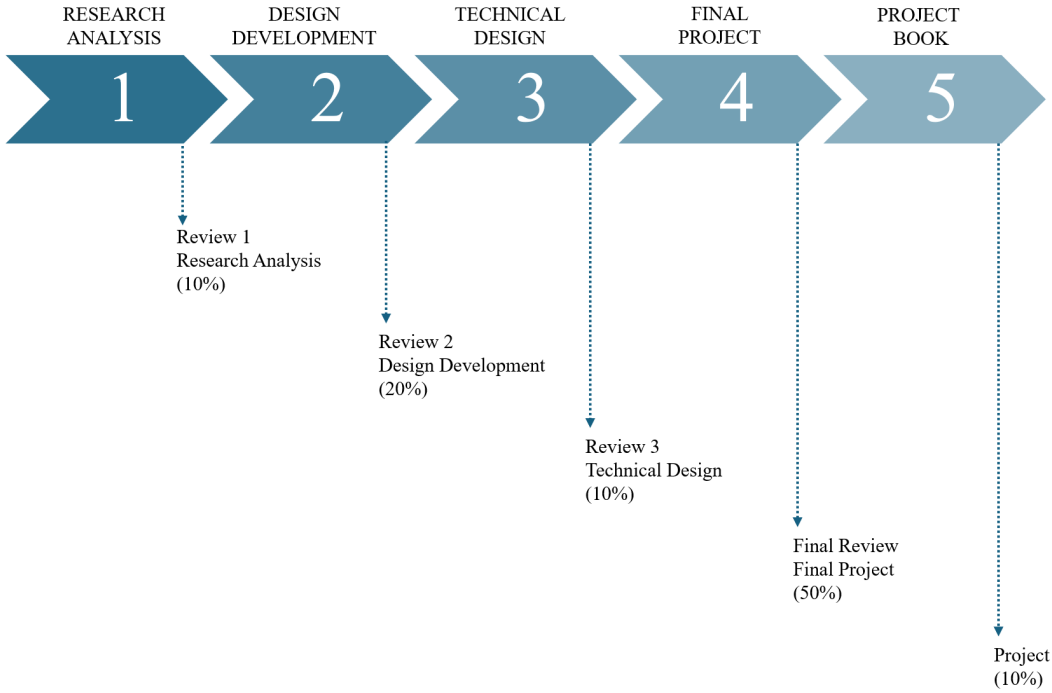
Objective 5_Apply the DNA (Scale 1:200)
APPLY the DNA condition thinking to a specific site

Objective 6_Adapt the Design to Reality (Scale 1:100)
ADDRESS climate, orientation, community, materials

Objective 7_Detail Design (Scale 1:50)
MAKE the design buildable

Objective 8_Final Project (Scale 1:20)
PRESENT your project

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



IMPACT AND SUSTAINABILITY

"In reality, architecture is too important by now to be left to architects."

At the heart of the studio's approach lies a profound commitment to engaging with local communities, echoing Giancarlo De Carlo's sentiment quoted above. We design by editing, cutting and pasting ideas together until they resonate. Every idea is a response to a question that doesn't have a single solution.

Solutions are crafted collectively through discussions. To employ a film analogy, our footage consists of drawings and models, they constitute the medium through which we translate an idea into a story. Stories articulate design, they allow people to connect and participate in the creative process. The Studio's designs aim to create a state of "magic realism", a condition where people connect, wander and become inspired. Every design acts as a catalyst for change to improve people's living conditions.

PROTYPE
The prototype operates as our platform for experimentation. By engaging in the fabrication of a 1:1 artefact, direct relationships are formed with the community, connections that generate an exchange of knowledge, tools, and finances. The prototype assists the research team in being in direct contact with reality, aligning design solutions with the inhabitant's needs. The prototype empowers the designer to actively listen to craftspeople, learning from the implementation of practical design solutions rooted in local knowledge. At the same time, the prototype facilitates communication; through collaborative work, a strong connection is formed between the team, builders, and the household. The prototype acts as a vehicle that promotes the reception of alternative design solutions.

DESIGN ADJUSTS
Reality adapts and changes, its fragility depends on circumstances, in this sense Louis Kanh's words resonate louder than ever when he says "It is the role of design to adjust to the circumstantial" (Venturi, 1988, p. 45). How conditions like circumstances adapt generates tension in design, it allows the design to be responsive to articulate meaning beyond just functionality and use, allowing how people behave and inhabit spaces into the process. In this sense, the relationship between reality and behaviour is encoded within conditions.

ENCODING
Conditions encode how people respond and behave vis-à-vis their surrounding circumstances. This ability to convert behavioural procedures increases our awareness of external stimuli and builds a rooted relationship between people and their everyday life. "Design tools are directed toward encoding and extending local conditions" (Chow, 2022). Through their acknowledgement we learn to connect to others, a process of responsibility is enacted between the individual and the community.

METHODS

DRAWING AND MAKING

The studio focuses on two methods of designing: Drawing and Making. They are the process through which the studio will work. Research and Design will be developed through this framework, where observations, analysis and ideas are translated via a process of drawing and making.

01_Draw A Condition

A1 landscape drawing of an extreme topography

- Mid-Levels escalator condition, from Conduit Road to Central Market
- Paper Type: same for everyone
- Only black ink
- Instruction: The drawing must define a specific condition, spatial, environmental, habitation

02_Drawing

Black and white drawing

- We will only draw in black and white for the whole year
- Students will have to define their own drawing language
- Emphasis will be to produce “composite drawings”
- Mixed media drawings that combine digital and analogue techniques and infuse a sense of spatial depth into the image
- All material produced will be expected to be of a publication standard

Sketchbook

- Students must keep a A4 sketchbook diary of their design thinking
- Think and design with sketches

03_Making

Models

- We learn by making
- Through models, we test our design proposals
- There is no set style of model making
- Each student has to develop their own language

Prototype

- The prototype is a 1:1 model
- The prototype is a vessel to explore your design proposal
- Affordability is a key issue when making a prototype

DELIVERABLES

01_Drawing Exercise

A1 Landscape Drawing of an extreme topography in Hong Kong

02_Atlas of Conditions

Group Atlas 1

- Background Research and Literature Review
- Research Framework to include material, social, community, environmental, sustainability, craft, vernacular, business, social enterprise and economic research

Group Atlas 2

- 12 Chapters, 3 A1 drawings per chapter, to explain the conditions each student identified
- Articulated Thesis
- Development Strategies

03_Design Development
Prototype 1:1
- Empirical Experiment
- Translation of research into design

Design Models 1:200 > 1:100 > 1:50 > 1:20
- Extract DNA of 1:1 prototype and apply into the project
- Develop design through models in ascending scales

04_Final Presentation
- 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

05_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

Group field trip to Mid-Levels Escalator, from Conduit Road to Central Market
Specific field trip of each student to be discussed.

REQUIRED READINGS

Abraham, A. (2015). A New Nature: 9 Architectural Conditions between Liquid and Solid. Zurich: Lars Muller Publications.
Calvino, Italo., and William Weaver. Mr. Palomar. London: Vintage, 1999. Print. Vintage Classics (London, England).
Carlo, G. D. (1972). An Architecture of Participation. Melbourne: Melbourne Architectural Press.
Collymore, P. (2005). The Architecture of Ralph Erskine. London: Academy Editions.
Berger, J. (1972). Ways of Seeing. London: Penguin Books.
Awan, N., Schneider, T., & Till, J. (2011). Spatial Agency: Other Ways of Doing Architecture. London: Routledge.
Alexander, Christopher; Ishikawa, Sara; Silverstein, Murray;. (1977). A Pattern Language. New York: Oxford University Press.
Ellrichshausen, P. V. (2016). Spatial Structures. Copengahen: Architectural Publisher.
Engelke, M. (2017). Think like and Anthropologist. London: Pelican Books.
Frampton, K. (1995). Studies in Tectonic Culture. Massachusetts: MIT Press.
Gauntlett, D. (2018). Making is connecting: The social power of creativity, from craft and knitting to digital everything (Second ed.). Cambridge: Polity Press.
Heidegger, M. (1971). Building Dwelling Thinking. In Poetry, Language, Thought. New York.
Ingold, T. (2013). Making: Anthropology, Archaeology, Art and Architecture. London: Routledge.

Jones, P. B. (2016). Architecture and Ritual. London: Bloomsbury Academic.
Koolhaas, R., & AMO. (2020). Coutryside a Report. Kohl: Taschen.
Latour, B. (1993). We Have Never Been Modern. New York: Harvester Wheatsheaf.
Lepik, A. (2013). Afritecture Building Social Change. Munich: Hatje Cantz.

Lepik, A., & Barry Bergdoll. (2010). Small Scale, Big Change: New Architectures of Social Engagement. New York: Moma.
Margolin V., and Margolin S. (2002). A “Social Model” of Design: Issues of Practice and Research. The MIT Press.
Papanek, V. (1971). Design for the Real World. London: Thames and Hudson.
Radic, S. (2019). Every So Often a Talking Dog Appears and other essays. London: Koning.
Rudofsky, B. (1964). Architecture without Architects: A Short Introduction to Non-Pedigreed Architecture. New York: Doubleday & Company.
Sennett, R. (2012). Together: The Rituals, Pleasures, and Politics of Cooperation. New Haven: Yale University Press. Frascari, Marco. "Tools for Architectural Thinking." Eleven Exercises in the Art of Architectural Drawing. Routledge, 2011. 127-38. Web.

OTHER REFERENCES

Competition:
Mobile Schools: An Urgent Need in Palestine
https://schoolsforpalestine.com/?fbclid=PAZXh0bgNhZW0CMTEAAaZin9Fhk0gDCX3ztcXY64Uk3mZNbav9fDhV24evTpsk_CiBI07VyWCYrS0_aem_IsUkvT2Wcdy8qi_WNXtiIA
Boundless Joy: Playgrounds
https://www.seekfanatic.com/competitions/boundless-joy/

Artist:
Christo and Jeanne-Claude, Artist
Gordon Matta-Clark, Artist
Lucien Kroll, Architect
Raimund Abraham, Architect
Walter Pichler, Artist
William Kentridge, Artist

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 – Visit to Mid-Levels on Island**
WEEK 02		
09.09	**MENU (PIN-UP)**	Pin-up – Drawing a Condition
12.09	**COOK (COLLABORATIVE)**	**Drawing Exhibition – and Review (12:30-13:30)** Collaborative – Objective 1_Atlas of Condition
WEEK 03		
16.09	**MENU**	Objective 1_Atlas of Condition
19.09	**COOK**	Objective 1_Atlas of Condition
WEEK 04		
23.09	**MENU**	**Group Atlas 1** Objective 1_Atlas of Condition
26.09	**COOK**	Objective 2_Identify your Condition
WEEK 05		
30.09	**MENU**	Objective 2_Identify your Condition
03.10	**COOK**	Objective 2_Identify your Condition
WEEK 06		
07.10	**MENU**	Objective 2_Identify your Condition
10.10	**COOK**	Objective 2_Identify your Condition
WEEK 07		
14.10	**MENU**	**Group Atlas 2** Objective 2_ Identify your Condition
17.10	**COOK**	Objective 3_Design a Prototype
WEEK 08		
21.10	**MENU**	Objective 3_Design a Prototype
24.10	**COOK**	Objective 3_Design a Prototype
WEEK 09		
28.10	**MENU**	**Review 1/3**
31.10	**COOK**	Objective 3_Design a Prototype

WEEK 10		
04.11	**MENU**	Objective 3_Design a Prototype
07.11	**COOK**	Objective 3_Design a Prototype
WEEK 11		
09.09	**MENU**	Objective 3_Design a Prototype
12.09	**COOK**	Objective 3_Design a Prototype
WEEK 12		
18.11	**MENU**	Objective 4_Translate the Prototype
21.11	**COOK**	Objective 4_Translate the Prototype
WEEK 13		
25.11	**MENU**	Objective 4_Translate the Prototype
28.11	**COOK**	Objective 4_Translate the Prototype
WEEK 14		
02.12	**MENU**	Objective 4_Translate the Prototype
25.12	**COOK**	Objective 4_Translate the Prototype
WEEK 15		
09.12	**REVIEW**	**REVIEW 2/3**
12.12		

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

WEEK 19		
06.01	**MENU**	Objective 5_Apply the DNA
10.01	**COOK**	Objective 5_Apply the DNA
WEEK 20		
13.01	**MENU**	Objective 5_Apply the DNA
17.01	**COOK**	Objective 5_Apply the DNA
WEEK 21		
20.01	**MENU**	Objective 5_Apply the DNA
23.01	**COOK**	Objective 5_Apply the DNA
WEEK 22		
27.01	**MENU**	Objective 5_Apply the DNA
30.01	**COOK**	**University Lunar New Year Vacation (28-02 Feb)**
WEEK 23		
03.02	**MENU**	Objective 5_Apply the DNA – **1:200 Model**
06.02	**COOK**	Objective 6_Adapt the Design to Reality
WEEK 24		
10.02	**MENU**	Objective 6_Adapt the Design to Reality
20.02	**COOK**	Objective 6_Adapt the Design to Reality
WEEK 25		
17.02	**MENU**	Objective 6_Adapt the Design to Reality
20.02	**COOK**	Objective 6_Adapt the Design to Reality
WEEK 26		
24.02	**MENU**	Objective 6_Adapt the Design to Reality
27.02	**COOK**	Objective 6_Adapt the Design to Reality
WEEK 27		
03.03	**REVIEW**	**REVIEW 3/3** Objective 6_Adapt the Design to Reality – **1:100 Model**
06.03	**COOK**	Objective 7_Detail Design

WEEK 28		
10.03	**MENU**	Objective 7_Detail Design
13.03	**COOK**	Objective 7_Detail Design
WEEK 29		
17.03	**MENU**	Objective 7_Detail Design
20.03	**COOK**	Objective 7_Detail Design
WEEK 30		
24.03	**MENU**	Objective 7_Detail Design
27.03	**COOK**	Objective 7_Detail Design
WEEK 31		
31.03	**MENU**	Objective 7_Detail Design – **1:50 Model**
03.04	**COOK**	Objective 8_Final Project
WEEK 32		
07.04	**MENU**	Objective 8_Final Project
10.04	**COOK**	Objective 8_Final Project
WEEK 33		
14.04	**MENU**	Objective 8_Final Project
17.04	**COOK**	Objective 8_Final Project
WEEK 34		
21.04	**MENU**	**Easter Holiday**
24.04	**COOK**	
WEEK 35		
28.04	**MENU**	
01.05	**COOK**	**Labour Day**
WEEK 36		
05.05	**MENU**	**Buddha's Birthday**
08.05	**COOK**	**Final Review (06-08)**
WEEK 37		
12.05	**MENU**	
17.05	**COOK**	**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