Square, by Mac Barnett and Jon Klassen

"HOMEWORK"

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RESEARCH QUESTION

"What is the architectural form of work in relation to home life?"

What is "work" anyway? Was it the first sounds we uttered; the first time we crawled on the grass? Reading about the Pyramids of Giza or visiting museums for a school project? Carrying cardboard boxes up the cellar steps and wrapping them in brown parcel tape? Building Lego worlds? Running through the dark streets at 6AM for race training? Watching the tracks of the pushchair parting snow while delivering newspapers through a winter blizzard? Jumping streams on the way to the top of the Alps? Making models in the bedroom? Drawing reflected ceiling plans? Waiting for the sunrise with Paul?

Work, in the broadest sense, is the physical or intellectual output of our lives, but beyond this is an emotional and spiritual dimension. We may say it is the purpose of life itself, or we may believe that the pursuit of leisure is where our true selves exist. In contemporary society, we compartmentalize work and leisure in time and space (9-5; Monday to Friday; retire at 60; commuting; sick leave; OZP; CBD; WFH; WTF... YOLO); thus, the role of work becomes polarizing, whether you are a 'work to live' person or a 'live to work' person. Above all, work is taken for granted.

To address all this is the purpose of the studio. We will be exploring relationships between work and life. We seek to understand the multiple meanings of "work-life balance" and definitions of wellbeing, exploring the diverse ways that the intellectual space between can inform architectural space. The studio investigates everyday living by thinking what it means to live by practice, challenging existing house-work typologies, and questioning our role for sustainable ways to exist in the world.

DESCRIPTION

OBJECTIVES
With the pursuit of joy and beauty, our studio's objectives are:

- critical exploration of 'work' and what it means for our lives,
- reflexive understanding of the space of work,
- to practice spatializing work-life ideas with form and beauty.

You will design an environment in Hong Kong for working and living. This should be on a building scale rather than an urban plan. You will be encouraged to explore and reveal contradictions of contemporary life, and deal with the messy reality of living. Rather than necessarily resolve the tensions, you must take a logical position: either / or / and / neither, etc. Your thesis may navigate avant-gardism ... social consciousness.

WELLBEING / WORK-LIFE BALANCE
Through the studio we will challenge contemporary work trends. COVID-19 was a tipping point for the work-from-home movement, with well-being and workplace flexibility gaining great popularity. However, in advocating for better personal welfare the discourse around work-life balance tends to deemphasize or malign the "work" half of the equation. An excessive focus on wellness and leisure promotes a perception of work as something to endure rather than as a meaningful life pursuit. Beyond the idea of chores, or climbing the corporate ladder, how can work itself be a more fulfilling part of one's identity and purpose? What does it mean to work too much, or live too much? Where can this life take place? What would such a space look like?

OBJECT / METHOD / SOCIETY

Thesis designs may include an approach to architecture with interplay of three concepts:

- Object: Creation of physical building form; exploring the tangible, aesthetic, and environmental quality of architecture form, with consideration of culture, context, and materials to find a formal response to the project.
- Method: Understanding the process; designing creative research methods to engage and observe users and stakeholders. The learning from research leads to the design of the object.
- Society: Design the architectural spaces with consideration of the social relationships behind the project; reflecting on the consequences of the home-work spatial design to society in the long-term.

CURRENT CONTEXT / ~~HOME?~~ / CONCLUSION

In Hong Kong, the quantitative approach to building overlooks the fact that we are designing spaces for people to inhabit. Rituals, memories, belonging, attachment, and relationships are often absent from design considerations. Yet, they are surely inseparable. How do we design concrete forms to contain these abstract relationships? Although there are many discussions about 'better' living, the discussion on architectural typology innovation is critical. Questioning the fundamentals – of work and life – we will examine the practice of everyday life, the mundane, the magnificent, etc. as the inspiration and perspiration for architectural form making.

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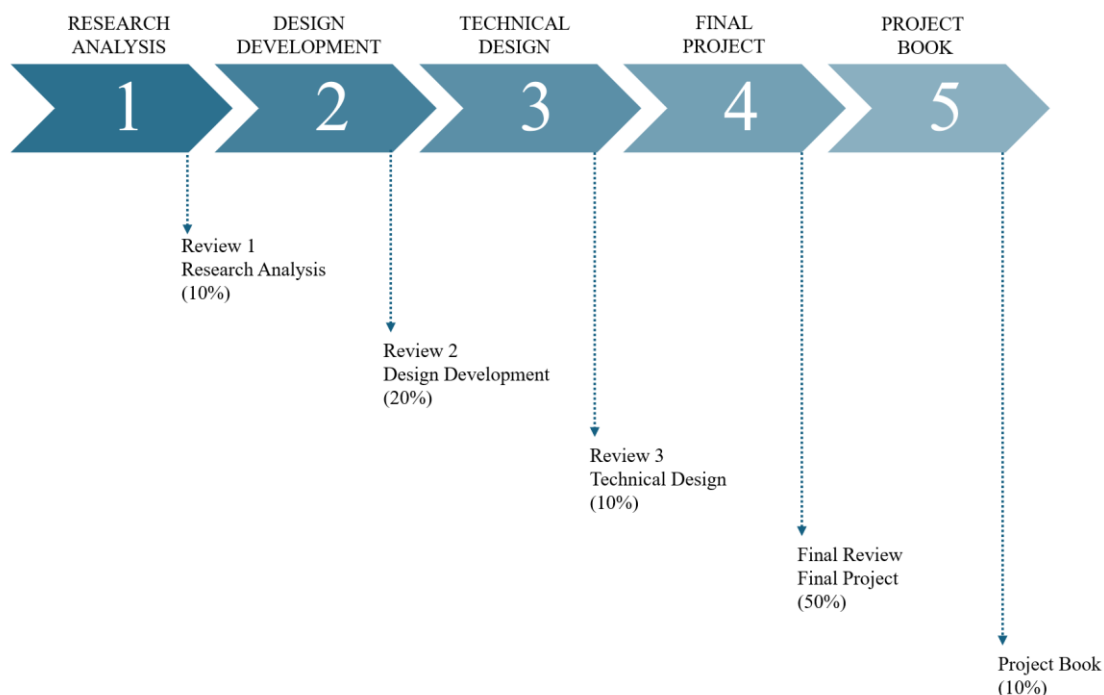
IMPACT AND SUSTAINABILITY

Bang! As students, you should gain an understanding and appreciation of critical reflection on fundamental issues of architecture and life, questioning the meaning of work for yourself and society. You should develop your own connections between abstract ideas, architectural forms, and the needs of users. Your thesis should reveal potentialities for an architect as agent within society, and you may feel an urgency to contribute to the world asking yourself 'what more can I do?'

METHODS

The course will be based on 5 types of reflexive activities that link the process of design from concept to final production. The approach would be reoccurring through different phases.

THEORETICAL RESEARCH
Structured reading and case studies will be part of the learning experience in this studio. The students would be encouraged to look at subthemes such as environment, society, politics, technology, theory, history, tectonics, economics, etc.

EXPERIENTIAL LEARNING
Students will have the opportunity to work with and construct community objects with community in affordable housing as an immersive activity for students to gain personal experience from direct interaction with various stakeholders on the issue of living.

EXPLORATIVE MAKING
The studio will emphasize physical making in the design process. The process of making shall be explorative to work towards the unknown. The process is not just about crafting; it is a training on expression, observation, improvisation, and critical reflection.

COLLABORATIVE LEARNING
All works should be discussed and shared in a peer learning environment to welcome vigorous / rigorous critique and reflections.

PHYSICAL LEARNING
Hand drawings and physical making will be strongly encouraged to understand the fundamentals, develop a sense of scale and spatial understanding.

01_Phase 1 Research Analysis
Concept formation
- Choreographic drawing: Study on Practice in everyday life through exploration of drawing styles
- Research on work and living: Groups research on various living topics
- Reflection: Individual writing
- Sustainable concept: Case study on social models
- Concept wall formation: Develop unique idea on the critique of work and home, building up a proposition, identify the arguments

02_Phase 2 Design Development
Concept building
- Site selection: Site selection with site analysis to support concept
- Stakeholder study: Involve in community building exercise to work and discuss directly with users

- Programmatic research: Case studies
- Concept model: Conceptual ideas into physical form
- Urban and Unit scale development
- Massing design: Explore building form with site understanding through model making
- Unit design: Develop unit scale living based on practice studies
- Design diagrams: Site approach and stakeholders living patterns

03_Phase 3 Technical Design
Building Scheme
- Bringing massing and unit together with common space
- Design exploration: Model making
- Estate, building and neighborhood scale development
- Environmental strategies
- Structural idea
- Material testing
- Visualization: Using drawings such as perspectives as design tool for design development

04_Phase 4 Final Project
Proposal with Details
- Design in detail scale, showing complexity of building from urban (1:500) to unit (1:50) scale. This should include environmental, structural, spatial, practical use, material aspects continued from above phases
- Representation: Designing and exploring the representation of the project with graphics and models
- A presentation pitch has been refined to coherently present the idea

DELIVERABLES

ONGOING
- Concept wall
- Models
- Diagrams
- Design chronicle
- Process drawings
- Process book

01_Phase 1 Research Analysis
- Analysis of case studies of communal living precedents
- Choreographic drawings documenting daily routines/practices
- Research report summarizing findings on critical ideas
- Concept wall synthesizing key ideas around redefining work-home relationships
- Individual narrative on concept

02_Phase 2 Design Development
- Site analysis diagrams and selection rationale
- Program matrix outlining spaces/areas needed to support concept

- Concept model exploring initial architectural interpretations
- Massing development through physical models of site and building forms
- Unit layout plans examining workflows
- Diagrams examining connections between work and home spaces
- Key sections showing main design idea

03_Phase 3 Technical Design
- Plans, sections and elevations integrating building massing and units
- Key drawings and perspectives to demonstrate design concept
- Environmental strategies diagrams
- Structural concept sketch and modelling
- Material test models

04_Phase 4 Final Project
- Architectural plans, sections, elevations at varying scales
- Visualizations of key spaces
- Physical models showcasing different scales of design with structure, materials, environmental systems
- Design presentation

05_Final Analysis
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.

06_Project Book Analysis
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

Field trips to Taipei shall be arranged during term break to study alternative living communities and work-life relationships.

REQUIRED READINGS

Essential:
- Barnett, M. & Klassen, J. (2018). *SQUARE*. Walker Books
- Matsumoto, S. (2018). *A Monk's Guide to a Clean House and Mind*. Penguin.

General:
- Certeau, M. D., & Rendall, S. (1988). *The practice of everyday life*. Berkeley, CA: University of California Press.
- Till,, J. (2009). Architecture Depends. MIT Press.
- Lawson, B. (2007). Language of space. Routledge.
- Lefebvre, H., Moore, J., & Elliott, G. (1991). Critique of everyday life. London: Verso.
- García, H., & Miralles, F. (2017). *Ikigai: The Japanese secret to a long and happy life*. Penguin.

OTHER REFERENCES

Housing:

- Bose, S., Self, J., Williams F. (2016). *Home economics: Five new models for domestic life. British Pavilion, Venice Architecture Biennale 2016. London: The Spaces with REAL.*
- Self, J. & Bose, S. (2014) *Real estates: life without debt.* Jack Self & Shumi Bose (eds.). London: Bedford Press.
- Douglas, Mary, The Idea of a Home: A Kind of Space, Social Research, 58:1 (1991:Spring) p.287
- Friedman, A. (2002) The adaptable house: designing homes for change. New York: McGraw-Hill.
- Schneider, T. & Till, J. (2007) Flexible housing. 1st ed. Amsterdam ; Architectural Press, an imprint of Elsevier.
- Teige, K. & Dluhosch, E. (2002) The minimum dwelling = L'habitation minimum = Die Kleinstwohnung: the housing crisis, housing reform. Cambridge, Mass: MIT Press.

Work:
- Russell, B. (1932). *In Praise of Idleness*.
- Keynes, J.M. (1930). *Economic Possibilities for our Grandchildren*.
- Arendt, H. (1958). *The Human Condition*.

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 Phase 1 Research Analysis**
WEEK 02		
09.09		Tutorial
12.09		**Drawing Exhibition – and Review (12:30-13:30)**
WEEK 03		
16.09		Tutorial
19.09		Tutorial
WEEK 04		
23.09		Tutorial
26.09	Phase 1 Design Development	Tutorial
WEEK 05		
30.09		Tutorial
03.10		Tutorial
WEEK 06		
07.10		Tutorial
10.10		Tutorial
WEEK 07		
14.10		**Pinup 01** Tutorial
17.10		Tutorial
WEEK 08		
21.10		Tutorial
24.10		Tutorial
WEEK 09		
28.10		**Review 1/3**

31.10		**Review 1/3**

WEEK 10		
04.11		Tutorial
07.11		Tutorial

WEEK 11		
09.09		Tutorial
12.09		Tutorial

WEEK 12		
18.11		**Pinup 02**
21.11		Tutorial

WEEK 13		
25.11		Tutorial
28.11		Tutorial (last day of teaching)

WEEK 14		
02.12		Tutorial
25.12		Tutorial

WEEK 15		
09.12		**Review 2/3**
12.12		**Review 2/3**

WEEK 16		
16.12	Term break	**Field Trip (TBC)**

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

WEEK 19		
06.01	Phase 3 Technical Design	Tutorial
10.01		Tutorial
WEEK 20		
13.01		Tutorial
17.01		Tutorial
WEEK 21		
20.01		**Pinup 03** Tutorial
23.01		Tutorial
WEEK 22		
27.01		Tutorial
30.01		**University Lunar New Year Vacation (28-02 Feb)**
WEEK 23		
03.02		Tutorial
06.02		Tutorial
WEEK 24		
10.02		Tutorial
20.02		Tutorial
WEEK 25		
17.02		Tutorial
20.02		Tutorial
WEEK 26		
24.02		Tutorial
27.02		Tutorial
WEEK 27		
03.03		**Review 3/3**
06.03		**Review 3/3**

WEEK 28		
10.03	Phase 5 Final Project	Tutorial
13.03		Tutorial
WEEK 29		
17.03		Tutorial
20.03		Tutorial
WEEK 30		
24.03		Tutorial
27.03		Tutorial
WEEK 31		
31.03		Tutorial
03.04		Tutorial
WEEK 32		
07.04		**Pinup 05**
10.04		Tutorial
WEEK 33		
14.04		Tutorial
17.04		Tutorial (last day of teaching)
WEEK 34		
21.04		**Easter Holiday**
24.04		Tutorial (optional)
WEEK 35		
28.04		Tutorial (optional)
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)**

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: _____

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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

Written Feedback to Students

Term: _____   **Grade:** _____

Course: _____   Date: _____

Assignment: _____   Student Name: _____

Studio Tutor: _____   Student ID: _____

Feedback from Studio Tutor:

Achievements:

Challenges:

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