Dominio del Águila, La Aguilera, Burgos, Spain_Photo by Estanis Núñez / Ao Yun winery, Yunnan, China_Photo by Tomohide Yamaguchi

FERMENTING TERRITORIES

FIELDS

INSTRUCTORS

NG, Betty betty@collective-studio.co
MINGUEZ, Juan juan@collective-studio.co
CHAN, Chi-yan chiyan@collective-studio.co

ARCHITECTURE AS AGENCY

This studio mobilizes architecture's Agency as a diplomatic practice, rejecting the fiction of it producing stable, autonomous objects. We will investigate the building as a dense assemblage -a technology that actively choreographs the entanglement of bodies, ecosystems, economies, and regulations. Architecture's agency lies in its capacity to make hidden networks visible and to reexamine existing power structures, operating as intervention rather than as a final solution. The architect becomes an investigator, mapping the material controversies a building is embedded within to then design the ecologies it will enact.
Our test site for this investigation will be a winery either in Yunnan or in Ningxia, China, a device where the diplomacy of production—from soil microbes to tourism—must be spatially negotiated. Your project is to design this negotiation, making a material argument for the specific reality your architecture performs.

FIELDS

This year's studio adopts Field as its conceptual lens, in alignment with the Cluster Themes of CUHK's MArch Program '25–'26. Fields examines distributed agency within ecological, infrastructural, and territorial systems. It moves beyond isolated objects to explore how space is shaped by networks, flows, and layered conditions across scales As Deleuze and Guattari note in A Thousand Plateaus, a field is not defined by borders but by gradients, thresholds, and flows—a notion that resonates with architecture as dynamic and relational. Students and tutors are invited to operate within open frameworks: from urban–rural interfaces to modular habitats and environmental systems. Here, space is understood as a living matrix of relations, extending beyond the built environment to encompass technology, artificial intelligence, climate systems, and cultural production. Agency lies in the ability to navigate complexity and calibrate systems capable of adaptation, evolution, and resilience. The studio positions the field not as a neutral ground but as a charged site of hybridization and coexistence. Legislative and social frameworks, microbial ecologies, human desires, and economic protocols intersect and negotiate. The field becomes a composite condition—expansive, contested, and generative—where architecture must respond to intensities across systems and scales.

PROJECT CRITERIA

All projects developed throughout the year, both collective and individual, must respond to the following criteria:

Agency and Relevance
The proposal must engage with real issues (social, ecological, or territorial) and respond critically to the conceptual lens of the assigned cluster.

Multiscalar and Contextual Design
The project must operate across multiple scales and respond meaningfully to its socio-spatial, environmental, and cultural context.

Programmatic and Spatial Richness
The project must integrate diverse uses, users, and spatial conditions, avoiding reductive or mono-functional approaches.

Design Resolution and Coherence
The project must be well-developed in form, material, and construction logic, and demonstrate architectural depth through clear drawings, physical or digital models, and a coherent narrative.

RESEARCH QUESTION

How can architecture mediate between geology, chemistry, biology, economies, culture, technologies and policies to cultivate a productive realm for both human and land?

STUDIO DESCRIPTION

This studio's macro-scale context is the dynamic relationship between China's urban centres and its vast countryside. We will disown the simplistic notion of an "urban-rural divide" and instead study the territory as a continuous field of flows, shaped by state strategy, economic forces, and technological development. The countryside is not a static, pastoral backdrop but an active zone of transformation where the logics of urbanization are continually at play.

The official strategy of "urban-rural integration," first introduced in the 2014 National New-Type Urbanization Plan, provides the dominant framework for this transformation. This is not merely a policy, but a vast project of socio-spatial engineering designed to resolve persistent disparities in income and infrastructure, optimize resource allocation, and foster a "New-Type Urban-Rural Relationship". The relationship is defined by a powerful, bidirectional current of resources. For decades, a surplus of rural labour has fuelled China's industrial growth and rapid urbanization. By 2024, China's urbanization rate reached 67%, with the urban population growing by millions annually as the rural population declined. Now, that flow is reversing in new forms. Urban centres have become sources of capital, technology, and innovation that are strategically injected back into the rural sphere to "revitalize" it. This revitalization often takes the form of new agricultural-industrial ventures.

The studio adopts the winery as its laboratory. The winery is a multi-scalar phenomenon where geology, biology, chemistry, economics, culture, technology, and policy converge. Through it, we trace the trajectories of life forms, materials, and capital connecting remote geographies to global circuits of consumption. The grapevine itself is a traveling technology, a biological agent with cultural, economic, and ecological histories layered across millennia.

Its first transfer into China came via the Silk Road in the 2nd century BC, when Han envoy Zhang Qian introduced Vitis vinifera to the imperial court. Wine remained a delicacy for elites, while grain alcohols dominated broader consumption. A later transfer occurred in the 19th century, when French missionaries brought vines to Yunnan's valleys. These hybrid varieties, with obscured European origins, persist today, embedding colonial and religious histories into the local vine. The vine in our site of study is therefore a living artifact, a testament to ancient trade routes, imperial ambitions, and colonial-era religious expansion. The concept of "terroir" offers a counter-narrative to industrial standardization. In Yunnan, terroir, terroir emerges as an active collaboration among diverse actors—a parliament where soils, climates, microbes, farmers, and investors negotiate their existence.

In Yunnan, the defining characteristic of the region is its extreme geography, with vineyards at 2,200–2,900 meters that produce unique viticultural conditions: intense UV radiation, dramatic diurnal shifts, and long dry growing seasons shielded from monsoons by the Mountains. Unlike in China's other major wine regions, the winters are mild enough that vines do not need to be buried for protection, becomes a hugely significant factor in the labour and economics of viticulture.

This terroir is not a backdrop but a complex, cooperative condition of human and pan-organic life. The architectural task becomes is to design for the particular, resisting the generic. Our intervention must acknowledge and engage with the entire parliament of actors that co-produce the wine - geology, microbiology, labour, capital— transforming an agricultural practice into an observatory where global and local systems intersect.

PART ONE_COLLECTIVE

Inspired by the Cloaca series of installations by Belgian artist Wim Delvoye, where a series of devices recreate the human digestive process with a result that has both the look and smell of faeces, the studio's collective design-build project will be the creation of a critical Machine. It is not a task of reproduction but one of critical performance. The goal is not merely to build a device that can reproduce all stages of wine making. Its primary function is not to produce wine, but to produce debate.

The Machine should be a performative device that deconstructs and makes public the complex processes of winemaking. It should translate the abstract chemical transformations, the agency of invisible microbes, the mediation of technologies, and the consequences of human decisions into a legible and debatable physical form.

Ultimately, the Machine is an architectural intervention in the form of a machine. Its success will not be measured by the quality of the liquid, but by the quality of the discussion it generates.

Phase 1 Analysis
Phase 2 Conceptual Design
Phase 3 Design Development
Phase 4 Exhibition Design

Deliverables
The process begins with background research, article review, and lectures and tasting sessions led by industry professionals. A research framework is developed to address material culture, social dynamics, local communities, environmental and sustainability issues, craft and construction techniques, local economies, business models, social enterprise, and broader economic factors, supported by field trips to Yunnan wineries. Research findings are then translated into conceptual design directions through brainstorming, models, photomontages, drawings, and material explorations. Design development continues with detailed physical models, architectural drawings, digital models, and visualizations. The work concludes with exhibition design, refining display strategies, curating materials, and managing budget.

PART ONE_PROJECT PROPOSAL

At the end of the first semester and contextual the presentation of the COLLECTIVE work students will present a proposal for the development of their individual or group project for the second part of the studio. This proposal should outline how the project responds to the overarching theme of the MArch — Architecture as Agency — and to the specific conceptual lens of the studio cluster. The aim of this to demonstrate a clear and thoughtful direction that can be further developed in the next phase of the studio.

Deliverables
Students will submit a booklet to illustrate their project proposal. Using a shared Project Book format common to all studios, the layout will be organised into four sections: Project Site, Research Questions, Project Description, Design Concept. The booklet will gather the main outcomes of the conceptual stage, including drawings, model photographs, illustrations and preliminary programme, to clearly convey the core ideas of the project. An InDesign template will be provided to ensure clarity and consistency among the students.

PART TWO_PROJECT

Each student will develop a project that explores architecture and programs as a form of agency within the framework of their assigned cluster — a tool for engaging with and responding to contemporary Chinese wine making. With guidance from the tutor, students are encouraged to formulate their own brief, select a site and formulate a program that align with their thematic direction. In this studio, students will have the option to choose among locations within the Yunnan, China.

Students retain full autonomy in selecting a site within Yunnan that best aligns with their project vision. Regardless of whether the design research leans toward dystopian, utopian, or hyper realistic visions, the core remains architectural design. We are interested in how each project defines space and its relationship to the territory — materially, formally, diplomatically, economically and spatially — and we expect this definition to emerge at a tangible architectural scale. Students will be required to work across multiple scales, typically ranging from 1:1000 to 1:100 or 1:50, depending on the size and complexity of the proposal.

We have confirmed visits to a few wineries in the high altitude Shangri-La wine region[1] in Yunnan including Domaine Muxin 木松酒莊, Tinnyu Winery田与酒造, and we are currently in touch with Xiaopu 小圃釀造 and Ao Yun Winery 敖云酒莊, potential visits to be determined.

The selected wineries offer a deliberate intention to cover a very board range of wineries that are different in scale, methodologies, history, experience, production etc.

Deliverables

Drawings
Site plan (1:1000 / 1:500)
Floor plans (target scale 1:100 or 1:50, depending on project scale)
Sections (at least two) to illustrate key spatial and contextual relationships
Axonometric or exploded axonometric to communicate structural, programmatic, or conceptual logic

Models
Site plan model at an appropriate site scale (1:1000 or 1:500)
Building models ranging from 1:200 to 1:50
Detail model or fragment at 1:50 or 1:20 to explore material/tectonic resolution

Illustrations and Representation
Concept diagrams and narratives
Material/atmospheric explorations
Photographic collages, sketches, or other visual material to support conceptual development

Narrative and Critical reflection
Project statement (max 500 words) articulating the design intent, agency, and connection to the studio theme and cluster. The integration with insights from the first semester's collective work is strongly encouraged.

[1] "The Shangri-La wine region, situated at the intersection of Yunnan, Sichuan, and Tibet, is one of the highest-altitude wine producing areas in the world. The vineyards are predominantly located along the valleys of the Lancang and Jinsha rivers, where the unique combination of high altitude, low latitude, and longitudinal diversity creates a diverse alpine valley microclimate. This region is surrounded by over 20 mountains exceeding 5,000 meters in elevation, including Meili Mountain and Baima Mountain, which effectively block the warm, moist monsoon winds from the Indian Ocean, resulting in a dry and favorable climate. The high altitude provides ample sunlight and significant diurnal temperature variation, the dry climate was known to reduce the threat of pests and diseases, allowing the grapes to grow naturally with minimal intervention."

Final Presentation
Students will give an oral presentation and present their projects using drawings, models, and all required materials in various formats. The Final Review will take place over three days and will be a moment to celebrate and showcase the work developed throughout the semester. As per tradition, a group of international and local experts, invited by each studio tutor, will join the review to provide feedback and share their perspectives.

Project Book
Students will present their final work through a shared Project Book format, common to all studios. The book will be organised into six sections: Project Summary, Research Questions, Project Description, Programme & Technology, Process, and Appendix. It will gather the main outputs of the studio, including detailed drawings, model photographs, and a comprehensive technology report with construction details. An InDesign template will be provided to ensure clarity and consistency, supporting potential use in exhibitions and publications.

IMPACT

This STUDIO is part of a long-term academic study aimed at studying wine production as not merely an agricultural practice. It is an laboratory where the entanglement of geology, microbiology, trans-continental histories, and global finance becomes active elements in architecture.
Moving beyond the conventional framing of the urban and the rural, the emergent wine-producing region of Yunnan where global capital, state-led development policies, ancient farming traditions, and unique human and pan-organic ecologies are fermenting into a new kind of territory.

METHODS

The methods adopted in this studio are intended to support students in developing a strong conceptual foundation and translating it into clear, context-specific, and conceptually engaged design proposals. The studio will combine analytical research, design experimentation, and collective discussion. Students will be encouraged to explore both conventional and non-conventional methods of enquiry and representation, including:

1. Site-based research through mapping, observation, and photographic documentation;
2. Critical readings review, to introduce key theoretical concepts related to the studio's cluster and MArch theme;
3. Case studies, to analyze relevant precedents and extract strategies that can be translated into design proposals
4. Learning by making using physical models to test and refine spatial ideas, tectonic logics, and material strategies
5. Drawing as enquire methods to understand the relation between buildings people and context by working across a range of scales, from territorial systems to detailed architectural solutions (1:1000 to 1:50)
6. Community engagement (where applicable), to better understand local dynamics and integrate socio-cultural knowledge into the design process
7. AI as an exploratory tool, to learn how to critically engage with large language models (LLMs) and interactive digital platforms for research, site analysis, and conceptual development.

REQUIRED READINGS

This is a continuing evolving topic, readings will be shared as the studio evolves during the year.

LEARNING OUTCOMES

A. Studio Related

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
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.

B. MArch Programme Related

Design & Process

1. Develop architectural designs that satisfy both aesthetic and technical requirements.
2. Generate complex and original design proposals that demonstrate awareness of current architectural issues and the ability to test new hypotheses and ideas.
3. Formulate a project brief and programme based on site analysis, user needs, and contextual research.
4. Respond to natural and built site characteristics in the development of a coherent and integrated design.

Communication & Representation

5. Communicate effectively in English, both orally and in writing, on architectural topics.
6. Engage in dialogue with non-architects, demonstrating the ability to listen, explain, and incorporate external perspectives into design.
7. Use a broad range of media (visual, written, oral, digital) to test, analyse, and present design ideas and processes.
8. Apply appropriate representational tools (e.g. drawings, diagrams, models, digital media) to convey design development across all project phases.

Context & Responsiveness

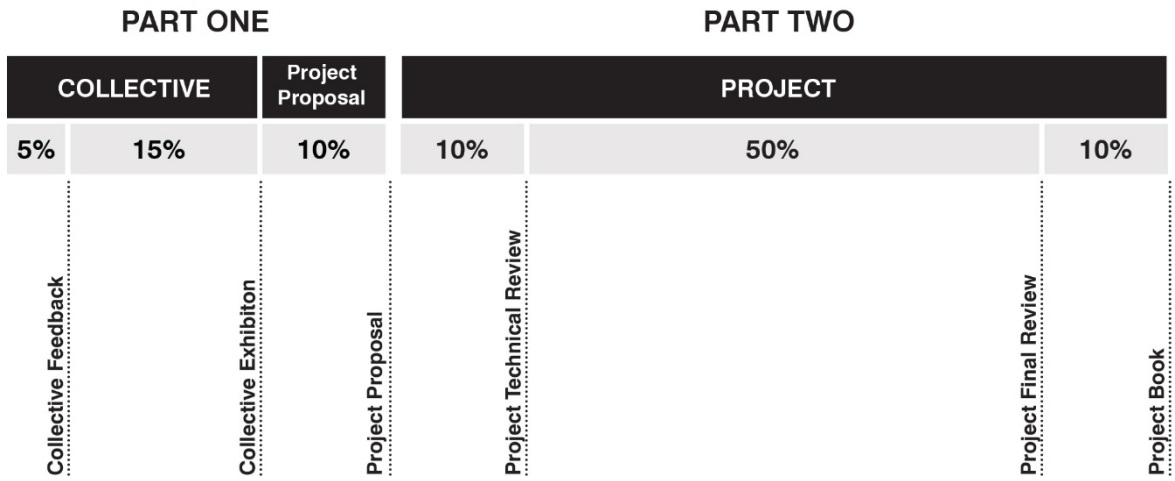
9. Demonstrate understanding of sustainable development principles and the architect's role in promoting social, environmental, and economic responsibility.
10. Relate architectural design to human needs and scale, including the spatial relationship between people, buildings, and the built environment.

Knowledge & Integration

11. Apply knowledge of architectural history and theory, as well as related arts, technologies, and human sciences, to inform design decisions.
12. Collaborate effectively within team-based design processes, showing initiative, adaptability, and shared authorship.
13. Understand structural principles and systems, including gravity and lateral force resistance, and apply them appropriately within architectural projects.

ASSESSMENT SCHEME

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



TIMELINE

Part One (30%)
13, 16 October: Collective Feedback* (5%)
1-3 December: Collective Exhibition* (15%)
12 December: Project Proposal** (10%)

Part Two (70%)
26 February, 2, 5 March: Project Technical Review (10%)
4-6 May: Final Presentation (50%)
4-6 May: Project Book (10%)

*The final grade for this component will be identical for every student, highlighting teamwork, shared responsibility, and equal contribution to the project.
**Individual or in small groups (Up to three students).

Review Results
Feedback and review will be released to students promptly after completion, together with written comments reflecting their progress and performance.

COURSE FORMAT

Individual and Group Work

1. Students may work in groups on various assignments and projects throughout the course calendar.
2. In the first part of the semester, students will develop a COLLECTIVE group project, which will be evaluated with a single, shared grade for the entire group. However, in cases of specific critical issues (such as illness, lack of participation due to personal problems) an individual assessment may be considered for the student(s) directly involved.
3. Final projects will generally consist of individual architectural design proposals. However, group work will also be allowed, with teams of up to three students permitted to develop a joint proposal. In such cases, students will be required to submit a written statement detailing each member's contribution, in order to clearly assess individual engagement within the group.

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.

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.

Cluster Dialogues

There will be four Dialogue Days organised across the clusters to share the work-in-progress of each studio and to foster critical reflection on the current and future directions of the design work.
These dialogues will be held within each cluster and will take the form of shared pin-ups, symposium-style discussions, and guest lectures by invited speakers.

PROJECT TECHNICAL REVIEW

The Project Technical Review is intended to support the integration of technical and environmental considerations into the design process. Students are required to prepare a presentation/report detailing their technological and structural strategy, with explicit attention to sustainable principles and their application within the project. In Term 2, consultations with external experts will be organised to strengthen students' knowledge of building systems and performance. These sessions may be scheduled by studio clusters or student groups, and students are expected to come prepared with preliminary research, drawings, and specific questions.

MODEL MAKING

Physical models are at the core of our design expression. To encourage a process of learning by making, we place strong emphasis on hands-on experimentation and material engagement. Laser cutting or 3dprinting should be not recommended especially during the early, conceptual phases of the design process, to prioritize more intuitive, open-ended, and tactile model-making approaches.

FIELD TRIP

We intended to organize field trip to Yunnan and visit a variety of wineries, likely in Mid- October after the harvest season.

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
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. The Final Project will require students to submit and sign a written statement outlining details of any 3rd party assistance and acknowledgement of university policies on Academic Honesty to their studio instructor before their review.

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. While "academic dishonesty" is the overall name, there are several sub-categories as follows:

i. Plagiarism
ii. Undeclared multiple submissions
iii. Employing or using services provided by a third party to undertake ones' submitted work, or providing services as a third party
iv. Distribution/ Sharing/ Copying of teaching materials without the consent of the course teachers to gain unfair academic advantage in the courses
v. Violating rules 15 or 16 of the University's Examination Rules (Annex 1) or rule 9 or 10 of the University's Online Examination Rules (Annex 2)
vi. Cheating in tests and examinations (including violation of rules 17 or 18 of the University's Examination Rules or rule 11, 12, 13, 14 or 16 of the University's Online Examination Rules)
vii. Impersonation fraud in tests and examinations (including violation of rule 19 of the University's Examination Rules or rule 15 of the University's Online Examination Rules)

viii. All other acts of academic dishonesty
ix. Any related offence will lead to disciplinary action including termination of studies at the University.

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 utilise 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
This studio will adopt Approach 3 – "Use only with explicit acknowledgement."
Students may refer to Approach 3 – Use only with explicit acknowledgement from CUHK's "Use of Artificial Intelligence Tools in Teaching, Learning and Assessments – A Guide for Students."

Students are allowed to use AI tools for different tasks, always under the guidance of the tutor. Examples of tools include: ChatGPT (text-based support, prompt generation), Grammarly (grammar checking), and MidJourney (visual exploration). The use of such tools is permitted only on the condition that students provide explicit acknowledgement and proper citation of any input generated by AI tools.

Acknowledgement
"*I acknowledge the use of (name of AI tool – e.g. ChatGPT (https://chat.openai.com/) to (specify the support, e.g. for text-based support and prompt generation, Grammarly for grammar checking, and MidJourney for visual exploration, etc.).*"

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.

External Examination

Of paramount importance to the academic rigour and professional relevance of the architecture programme, the external examination process serves as a critical and impartial review mechanism. An invited panel of distinguished practitioners, academics, and industry experts convenes to rigorously evaluate the school's pedagogical ecosystem. This comprehensive audit scrutinises the fairness and consistency of the internal assessment process, benchmarks the standard and ambition of student work against national and international norms, and provides invaluable feedback on the intellectual and pedagogical direction of the curriculum itself.

As a cornerstone of this process and a mandatory graduating requirement, final-year students from both the Bachelor of Social Sciences (Architecture) and Master of Architecture programmes must present their final project and portfolio work in person. This formal defence before the external panel not only validates the authenticity and depth of their learning but also simulates a professional practice environment, demanding they articulate their design rationale, critical thinking, and technical resolution to an authoritative audience, thereby preparing them for the collaborative and discursive nature of the architectural profession.

SCHEDULE

Important Dates

1_Studio Selection	01 SEP
2_COLLECTIVE Feedback	13, 16 OCT
3_COLLECTIVE Exhibition	1-2-3 DEC
4_PROJECT Proposal	12 DEC
5_PROJECT Technical Review	26 FEB, 2,5 MAR
6_PROJECT Final Presentation	4-5-6 MAY
7_PROJECT BOOK	4-5-6 MAY
8_EXTERNAL EXAMINATION	12-13-14-15 MAY

Term 1: 1 September 2025 (Monday) – 29 November 2025 (Saturday)

WEEK 01		
01.09	**ORIENTATION & STUDIO PRESENTATION**	**Studio Selection for Students**
04.09	**DAY_01 OF STUDIO**	**Studio Sections Announced**
WEEK 02		
08.09	**STUDIO**	Wine Tasting Session
11.09	**STUDIO**	Guest Lecture Session / Desk Crit
WEEK 03		
15.09	**STUDIO**	Guest Lecture Session / Desk Crit
18.09	**STUDIO**	Guest Lecture Session / Desk Crit
WEEK 04		
22.09	**STUDIO**	Desk Crit
25.09	**STUDIO**	Desk Crit
WEEK 05		
29.09	**STUDIO**	Desk Crit
02.10	**STUDIO**	Desk Crit
WEEK 06		
06.10	**STUDIO TRIP**	Yunnan / Ningxia (tbd)
09.10	**STUDIO TRIP**	Yunnan / Ningxia (tbd)
WEEK 07		
13.10	**REVIEW**	COLLECTIVE Feedback
16.10	**REVIEW**	COLLECTIVE Feedback
WEEK 08		
20.10	**STUDIO**	Discussion
23.10	**STUDIO**	Critical review - Student presentation
WEEK 09		
27.10	**STUDIO**	Desk Crit
30.10	**STUDIO**	Desk Crit

WEEK 10		
03.11	**STUDIO**	Desk Crit
06.11	**STUDIO**	Desk Crit
WEEK 11		
10.11	**STUDIO**	Desk Crit
13.11	**STUDIO**	Desk Crit
WEEK 12		
17.11	**STUDIO**	Desk Crit
20.11	**STUDIO**	Desk Crit
WEEK 13		
24.11	**STUDIO**	Desk Crit
27.11	**STUDIO**	Desk Crit
WEEK 14		
01 – 03.12	**EXHIBITION**	COLLECTIVE EXHIBITION
WEEK 15		
12.12	**PROJECT PROPOSAL**	PROJECT PROPOSAL SUBMISSION

Term 2: 5 January 2026 (Monday) – 18 April 2026 (Saturday)

WEEK 19		
05.01	**STUDIO**	Guest Lecture Session / Desk Crit
08.01	**STUDIO**	Guest Lecture Session / Desk Crit
WEEK 20		
12.01	**STUDIO**	Desk Crit
15.01	**STUDIO**	Desk Crit
WEEK 21		
19.01	**STUDIO**	Desk Crit
22.01	**STUDIO**	Desk Crit
WEEK 22		
26.01	**STUDIO**	Desk Crit
29.01	**STUDIO**	Desk Crit
WEEK 23		
02.02	**STUDIO**	Desk Crit
05.02	**STUDIO**	Desk Crit
WEEK 24		
09.02	**STUDIO**	Desk Crit
12.02	**STUDIO**	Desk Crit
WEEK 25		
16.02	**Lunar New Year Vacation (16-22 Feb)**	No Class
19.02	**Lunar New Year Vacation (16-22 Feb)**	No Class
WEEK 26		
23.02	**STUDIO**	Desk Crit
26.02	**REVIEW**	PROJECT TECHNICAL REVIEW
WEEK 27		
02.03	**REVIEW**	PROJECT TECHNICAL REVIEW
05.03	**REVIEW**	PROJECT TECHNICAL REVIEW

WEEK 28		
09.03	**STUDIO**	Desk Crit
12.03	**STUDIO**	Desk Crit
WEEK 29		
16.03	**STUDIO**	Desk Crit
19.03	**STUDIO**	Desk Crit
WEEK 30		
23.03	**STUDIO**	Desk Crit
26.03	**STUDIO**	Desk Crit
WEEK 31		
30.03	**STUDIO**	Desk Crit
02.04	**STUDIO**	Desk Crit
WEEK 32		
06.04	**Easter Holiday (3-6 Apr)**	No Class
09.04	**STUDIO**	Desk Crit
WEEK 33		
13.04	**STUDIO**	Desk Crit
16.04	**STUDIO**	Desk Crit
WEEK 34		
20.04	**STUDIO**	Desk Crit
23.04	**STUDIO**	Desk Crit
WEEK 35		
27.04	**STUDIO**	Desk Crit
30.04	**STUDIO**	Desk Crit
WEEK 36		
04 – 06.05	**FINAL REVIEW + PROJECT BOOK**	PROJECT BOOK SUBMISSION
WEEK 37		
12 – 15.05	**EXTERNAL EXAMINATION**	

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

Academic Honesty Statement

*Please print out and pin-up next to your works on your allocated panels

Relating to the 2025-26 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: _____

Written Feedback to Students

Term: _____ **Grade:** _____

Course Code: _____

Review: _____

Tutor: _____

Student Name: _____

Student ID: _____

Feedback from Tutor:

Achievements:

Challenges: