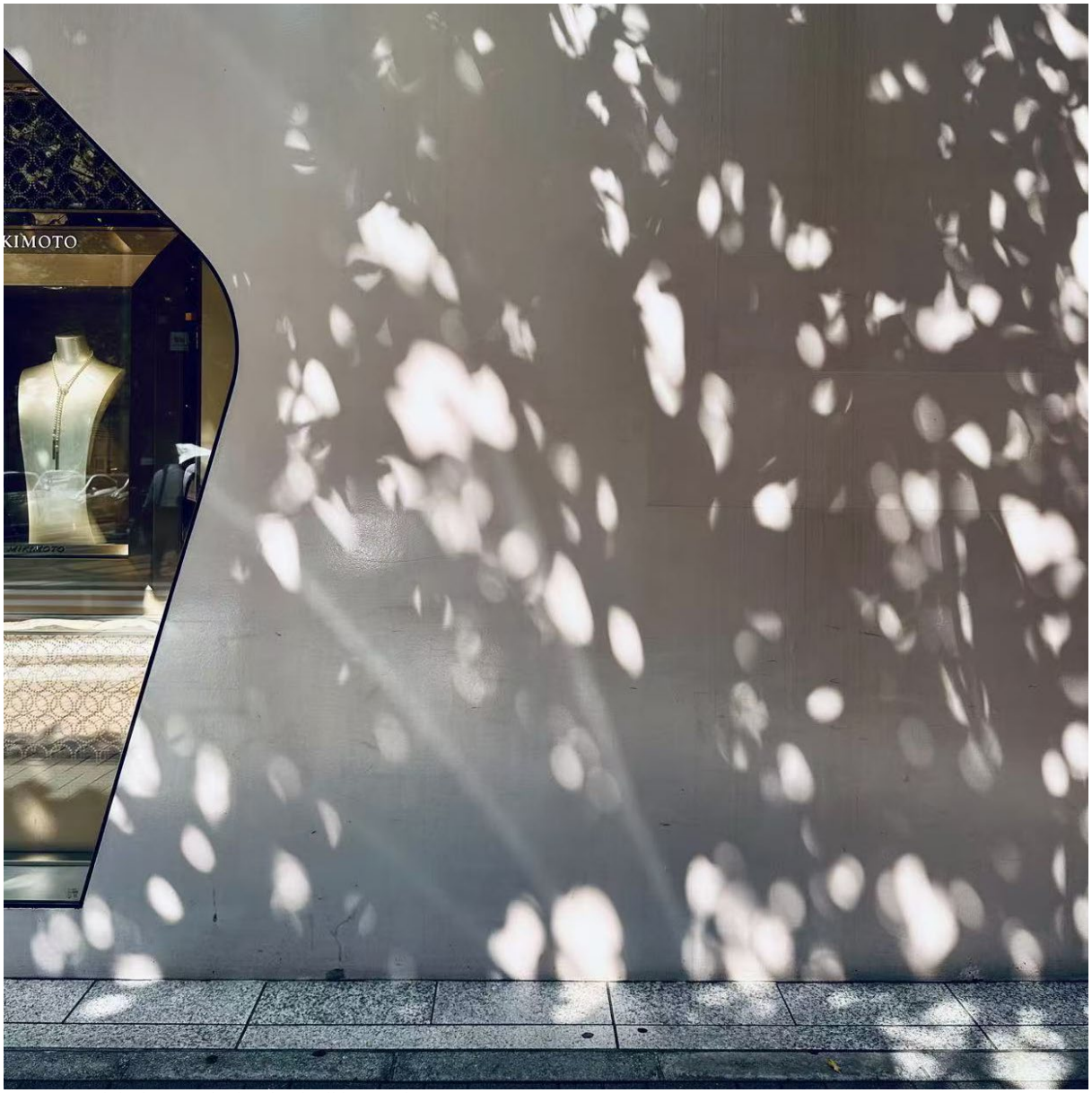


Fragments of shadows on the façade of Mikimoto Ginza

STUDIO WORKBITAT
( ) HEADQUARTERS CAMPUS

FRAGMENTS

INSTRUCTOR
TAM, Nelson nelsontam@cuhk.edu.hk

ARCHITECTURE AS AGENCY

This studio investigates “Architecture as Agency” through a series of exploration on space organizing strategy based on the topic of tech company headquarters campus which offer us perfect conditions to discuss agency and related issues in dialectical pairs, e.g.,
Individuality/Collective, Agility/Control, Hierarchy/Agency, and In-Between (Hybrid) States/ Prescribed Functional Spaces. Furthermore, the discussion of space organization will go beyond form and order, and extend to human outcomes: team dynamics, innovation density, and place attachment. Students will literally exercise their agency to identify the tech companies, propose sites, and customize building programs. They are encouraged to focus on GBA and Northern Metropolis in order to react to the on-going re-industrialization process in Hong Kong. The existing environmental challenges, wetland’s ecological values and vast spatial opportunities in those areas will also serve as active conditions for students’ critical reflection and design investigation.

FRAGMENTS

Responding to our studio cluster theme “Fragments”, the topic of headquarters campus, as an organizational form managing parts/ individuals, may exquisitely frame our inquiry. In the design of a headquarters campus, the concept of "fragments" serves as a handy tool, inspiring intellectual thinking as well as formal exploration. Just as fragments hint at something larger behind them, a headquarters functions as an organizational form, weaving together individual elements into a cohesive whole. It embodies notions of collaboration, agency, control, and interactions among individuals.

The headquarters campus, like “fragments” aggregating under a thematic gravity, represents a space where diverse functions and entities converge, creating a dynamic and interconnected environment. Through designing a customized ‘Workbitat’ for the selected company, we will explore how space enhances innovation, well-being, agency, and individual empowerment, while “fragments” will be deployed as a creative tool in various aspects: “The Agent to Question”, “The Evidence to Analyze”, “The Lens to Observe” and “The Form to Organize”.

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 would a campus spatial organization promote the conversion of individuals' agency into one collective corporate spirit?

The headquarters campus of a tech company serves as its physical manifesto, transforming abstract corporate culture into tangible spatial experiences. Through architectural forms, environmental interactions, and spatial narratives, the campus planning constructs a "microcosm" reflecting core corporate values — where the symbiosis of nature and technology embodies ecological responsibility (e.g., Apple Park's closed-loop ecosystem); the apparently messy "micro-neighborhoods" invite serendipitous collisions (e.g., Under the Google Bay View Park's big tent-like roof); the "almost complete lack of interior walls" work space maintain high office transparency and promote collaboration. Employees are not merely users but bearers of corporate ethos. These designs demonstrate that a headquarters campus is an architectural autobiography, narrating technological ideals and humanistic spirit through built form.

STUDIO DESCRIPTION

Workbitat
The Greater Bay Area (GBA) is currently driving an unprecedented transition toward a knowledge-based economy. As China's core engine for new quality productive forces, it concentrates over "60,000 high-tech enterprises", "50+ national key laboratories", and 9 national major science infrastructures, forming the world's second-largest tech cluster (Shenzhen-Hong Kong-Guangzhou). Amid a wave of "re-industrialization," GBA cities are leaping into future industries like AI, quantum tech, and bio-manufacturing. Their success hinges on attracting global talent — where the saying "exceptional talents choose fertile grounds" (良禽择木而栖) becomes paramount. To "build nests for phoenixes" (筑巢引凤), the GBA is redefining its urban-industrial ecology.
This is the stage for Workbitat — a concept transcending the dichotomy of "workplace" and "habitat" to cultivate integrated ecosystems that spark creativity while nurturing daily life. As Joel Kotkin observed: "The future belongs to cities that tailor spaces for talent." While the GBA enhances "hard connectivity" (infrastructure) and "soft connectivity" (policy), architects must translate strategy into embodied experience: using spatial narratives to transform HQs into talent-attracting "microcosms" and campuses into living innovation organisms. Engaging in this course means designing at the center of tomorrow's competitiveness.

Empower Students
Students independently select aligned tech firms and sites, propose and justify programmatic strategies (not limited to productivity but also including dwelling, recreational, kindergarten, convention & exhibition etc.), and cultivate design agency through "space-as-value-expression" research.

Potential Issues
The campus materializes organizational logics:
1. Individuality/Collective: How do cellular clusters balance openness and autonomy?
2. Agility/Control: How does spatial flexibility empower team working?
3. Hierarchy/Agency: How do shared spaces dissolve departmental segregation?
4. In-Between (Hybrid) States/ Prescribed Functional Spaces: How do hybrid zones create stimulations to innovation?

We are interested to look into this complex, ambiguous and liminal state — fragments coalescing under cultural gravity yet resisting full fusion.

PART ONE_COLLECTIVE

In term 1, The studio will navigate in two parallel tracks: one focusing on Brewing Ideas and the other on Modelling Ideas. What we will be looking for is the moment the two tracks joining each other. At the end, the Studio will present all works as a collective exhibition featuring “Fragments”.

Notes	**Brewing Ideas (Thinking)**	**Modelling Ideas (Making)**	Notes
Topic	HQs	“Fragment”	Tool
Objectives	1. Identify the technology 2. Appreciate the technology 3. Represent the wonder (of the tech) 4. Learn the company 5. Abstract the company	1. Sampling fragments: material & immaterial 2. Speculating the intactness 3. Reimagining the process	Physical models of all sorts
Brief Preparation	6. Campus program formulating 7. Site searching 8. Site/ program confirmed	4. Prototyping the forms of fragments & cracks 5. Interpreting the fragments & mechanism 6. Scaling the fragments for uses	Program-Pattern Matching (Spatial Organizing)
	9. Identify the key space/ experience of the program	7. Translating the patterns into prototypes of organizational schemes	Massing/ Conceptual model

Deliverables
The individual project proposal should include the target company, supporting arguments, site proposal, development parameters, campus program, a conceptual design at the campus level, a design statement, and case studies (to be compiled into one book). In addition to the individual work, the group is required to prepare a case digest and present an exhibition featuring “Fragments.”

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 as a form of agency within the framework of their assigned cluster — a tool for engaging with and responding to contemporary social and spatial challenges. With guidance from the tutor, students are encouraged to formulate their own brief and select a site aligned with their thematic direction. In this studio, students will have the option to choose among three potential locations:

1. Cities in GBA
2. Northern Metropolis, Hong Kong
3. A site of the student's own selection

In term 2, students will translate their research findings into their architectural projects in specific sites and conditions they studied in term1.
It is recommended (not mandatory) to develop the design through these stages of
Place > Structure > Envelope > Interior > Component

While the building program is to be constantly adjusted throughout the process and building systems integration is to be considered since the structure stage.
Going through these stage means also transversing scales and elevating project resolutions. The consistency and integrity of your idea, form, building technologies and argument across these stages will be carefully examined. Students set out to orchestrate technologies into cohesive spatial arguments, e.g. a "systems integrating challenge":
"How might structural exoskeletons (structural system) enable column-free conference hall (program) while reducing embodied carbon (performance) and meeting fire-rating thresholds (compliance)?"

Deliverables

Campus Design
Master Layout Plan (buildings + landscape + traffic) 1:1000
Functional Planning Analysis
Planning Structure Analysis
Public Space Analysis
Traffic Analysis
Environmental Analysis
Physical Models 1:1000 (Final & Working ones)
Design notes

Architectural Design (selected buildings)
Annotated Drawings 1:100
Technical Drawings (Building Systems Integration)
Concept-specific diagrams
Spatial representations
Physical Models 1:300 (Final & Working ones)
Design notes

Envelope/ Wall Section Design
Annotated Construction Details Drawings 1:20
Sectional Perspective
Materials montage
Physical Models 1:50 (Final & Working ones)
Design notes

Project Book (includes T1 & Work Process Documentation)

Final Review Panel size
Final Review Panel size: 3.6m wide or 6-8 A0 (TBC) Digital Media: PowerPoint, Animation (if suitable)
For further details, please refer to handouts and discussions during the term.
The mentioned items serve as a foundational framework, and students are encouraged to engage with the tutor to tailor their submissions to the unique requirements of their projects.

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 addresses the epochal missions for the Greater Bay Area:
First, HQ design is spatial infrastructure for "re-industrialization" and the establishment of “HQs Economy”. Hong Kong’s Northern Metropolis and Hetao SZ-HK Science & Technology Innovation Co-operation Zone demand architectures that bridge “Hong Kong’s R&D — Pearl River Delta’s Production” — transforming campuses into physical engines for industrial upgrading. As cities shift from policy incentives to “spatial quality warfare” for global talent, architects become strategic partners in rebuilding economic value chains, making HQs “critical infrastructure” for regional competitiveness.

METHODS

1. IFM Design Framework
   Students develop designs through the IFM framework, emphasizing dynamic interactions among three core elements: Ideas (strategy) + Forms (result) + Meanings (purpose)
   Through iterative experimentation with these elements’ combinations, students identify optimal responses to project constraints.

2. Brainstorming with AI: Critical Collaboration
   AI serves as a critical collaborator, not a design outsources! Rejecting passive adoption of AI outputs, students engage text-based AI chatbots as:

2.1 Interdisciplinary Translators: facilitating the digest of complex/ unfamiliar concepts (e.g., ESG metrics/fragmentation theory).
2.2 Iterative Dialogue Partners: Conducting intellectual questioning through judgment-free conversations to refine design logic
2.3 Process Documenters: Auto-archiving ideation trails for tutor review.

3. Pedagogical Mechanism:
   AI chat logs to be reviewed by tutors to identify: Conceptual gaps & Critical thinking depth (via question hierarchy analysis).
   Red Line: Zero direct AI-generated images/diagrams/essays in final submissions.

4. Physical & Digital Modelling

4.1 Physical models explore materiality, sensory experience, and scale.
4.2 Digital models enable analysis, fly-throughs, scene-setting, and rapid prototyping. No prescribed style: Critically develop your modelling methodology.

5. Ideas Funnel

5.1 During early ideation, map iterations in a funnel structure to:
   Track design decisions
   Establish coherent evaluation criteria for prototypes/proposals
5.2 To present design-process/ design iterations during reviews and in the process book

6. Specific Drawings/ Diagrams

6.1 Analytical plans: drawn plans but not generated plans or cuts of digital model
6.2 Exploded isometric drawings: Integration of systems
6.3 Sectional perspectives: revealing “the scene” and “making behind the scene”
6.4 Key views: Key spaces for key users and key activities
6.5 Animation of Generation: a narrative of formal development and reasoning

REQUIRED READINGS

1. Kotkin, Joel. The new geography: how the digital revolution is reshaping the American landscape: 1st ed. New York : Random House c2000.
2. Frej, Anne & Christensen, Marvin F. Business park and industrial development handbook: 2nd ed. Washington, D.C. : ULI-the Urban Land Institute c2001.
3. West, Geoffrey B. Scale : The Universal Laws of Growth, Innovation, Sustainability, and the Pace of Life in Organisms, Cities, Economies, and Companies. New York: Penguin Press, 2017.
4. McClure, Sean. Discovered, Not Designed: Building Things in the Age of Complexity. Discovered, Not Designed(tm), 2024.
5. 李浩然、姚思浩、馬悅倫、袁曉航《數字大灣區——香港回歸 25 年》第一版。中国香港：三聯書店（香港）有限公司 2022 年 7 月
6. Florida, Richard L. Cities and the creative class. New York ; London : Routledge 2005. University Library Available , UL ; HT201 .F56 2005
7. Study – Hong Kong: Chapter 4 Current Status of HealthTech, by Prof. Hei Wai Tang's Researh Team https://www.hkpc.org/sites/default/files/2022-01/hkpcxhku_reindustrialisation_study_eng.pdf
8. Hemlin, Sven, Carl Martin Allwood, and Ben R Martin. "What Is a Creative Knowledge Environment?" Creative Knowledge Environments. United Kingdom: Edward Elgar Publishing, 2004. Web.

OTHER REFERENCES

1. Novartis Campus Basel: https://www.novartis.com/news/media-library/novartis-campus-basel-switzerland
2. The Hong Kong Science & Technology Park: https://www.hkstp.org/
3. Innovation, Technology and Industry Bureau: https://www.itib.gov.hk/en/
4. Course materials of Elective ARCH 5131A

LEARNING OUTCOMES

A. Studio Related

1. Develop a comprehensive understanding of the concept “Workbitat”.
2. Ability to practice IFM design framework in their design process and presentations.
3. Ability to explore space organizing strategy with “fragments” for a campus.
4. Ability to research and propose a mixed-use programme for a campus.
5. Ability to develop and articulate architectural design in a cross-scale manner.
6. Ability to develop and articulate architectural designs with an urban perspective.
7. Ability to create public/ communal environment for a campus.
8. Ability to showcase design agency through “space-as-value-expression”.

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.

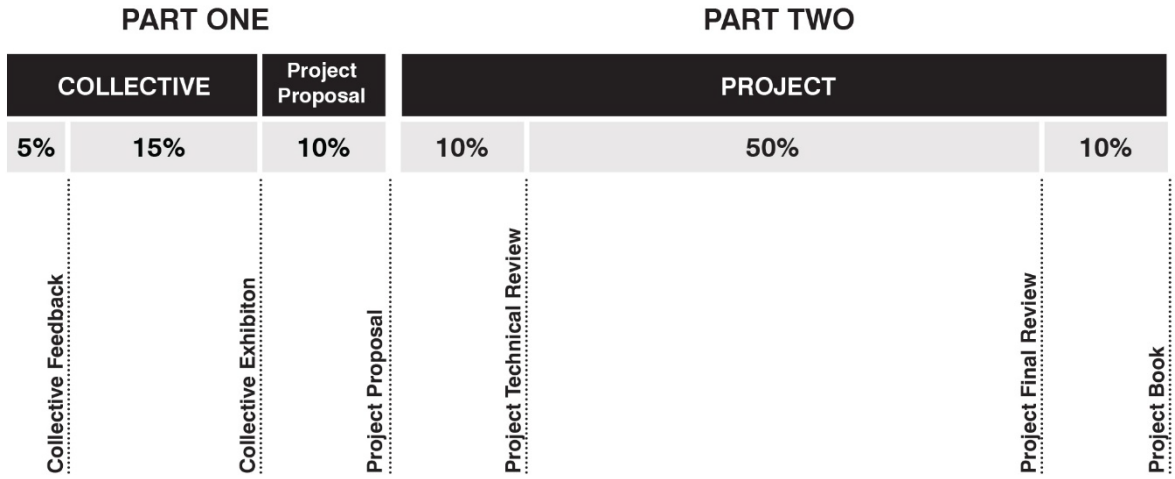
Communication & Representation
5. Communicate effectively in English, both orally and in writing, on architectural topics.
6. Engage in dialogue with non-architects, demonstrating the ability to listen, explain, and incorporate external perspectives into design.
7. Use a broad range of media (visual, 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

The Studio will go to Hangzhou and Suzhou with another brother studio in the cluster during winter break. (TBC)

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 2 – Use only with prior permission.
Students may use some AI tools in some learning activities and/or assessments on the following conditions:
1. The AI tools to be used are restricted to the following tools: BOT created by the tutor;
2. The specified AI tools will only be allowed for the following types of learning activities: please refer to the method section;
3. Collaboration of AI tools is only allowed for the following purposes/tasks: please refer to the method section;
4. The input contributed by the AI tools are properly acknowledged and cited; and
5. The input together with the prompts used to elicit the AI responses should be highlighted or included as appendices wherever appropriate.

In case of queries, students should seek advice from the course teacher.

Acknowledging support from AI tools

Students are required to acknowledge all functional uses of an AI tool and cite it when they paraphrase, quote, or incorporate into their own work any content (whether it is text, image, data, or other format) that was created by it.

i. An example of acknowledgement

'I acknowledge the use of (name of AI tool – e.g. ChatGPT (https://chat.openai.com/) to (specify the support, e.g. plan my essay, generate some ideas for the content, ask for examples of data collection instruments, get the dates of historical events, etc.).

ii. An example of citation

OpenAI. (2023). *ChatGPT* (Mar 20 version). https://chat.openai.com/chat

(Students are reminded that due to the rapid developments of AI tools, some citation formats may be updated regularly.)

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 Trip to Shenzhen Issue EX01
WEEK 02		
08.09	**Guest Lecture**	Join NM Event Issue: Case Studies & Step1-5
11.09	**MODELLING 01**	EX01: Sampling Fragments Student Chats
WEEK 03		
15.09	**BREWING01**	Lecture01
18.09	**MODELLING 02**	EX02: Speculating the Intactness
WEEK 04		
22.09	**BREWING 02**	Lecture02 Work on Cases & Step1-5
25.09	**MODELLING 03**	EX03: Reimagining the process Work on Cases & Step 1-5
WEEK 05		
29.09	**BREWING 03**	Students Presentation on Cases 1-6 Issue Step 6-8
02.10	**MODELLING 04**	EX04: Prototyping Fragments
WEEK 06		
06.10	**BREWING 04**	Students Presentation on Cases 7-12 Work on Cases & Step 6-8
09.10	**MODELLING 05**	EX05: Interpretating Pattern
WEEK 07		
13.10	**REVIEW**	COLLECTIVE Feedback
16.10	**REVIEW**	COLLECTIVE Feedback
WEEK 08		
20.10	**BREWING 05**	**Lecture03** **Work on Cases & Step 6-8**
23.10	**MODELLING 06**	**EX05: Continued**
WEEK 09		
27.10	**BREWING 06**	Finish step 6-8
30.10	**MODELING 07**	EX06: Scaling Fragments

WEEK 10		
03.11	**BREWING 07**	Refine step 1-8
06.11	**MODELLING 08**	EX06: Continued
WEEK 11		
10.11	**BREWING 08**	Lecture04 Refine step 1-8 Issue step 9
13.11	**MODELLING 09**	EX07: Translating Fragments
WEEK 12		
17.11	**BREWING 09**	Refine step 1-8 Exhibition Preparation
20.11	**MODELLING 10**	EX07: Continued
WEEK 13		
24.11	**MODELLING 11**	Work on Exhibition
27.11	**MODELLING 12**	Work on Exhibition
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	**PLACE 01 1: 1000**	
08.01	**PLACE 02**	
WEEK 20		
12.01	**PLACE 03**	
15.01	**PLACE 04**	
WEEK 21		
19.01	**PLACE 05**	
22.01	**STRUCTURE 01 1: 300**	
WEEK 22		
26.01	**STRUCTURE 02**	
29.01	**STRUCTURE 03**	
WEEK 23		
02.02	**STRUCTURE 04**	
05.02	**STRUCTURE 05**	
WEEK 24		
09.02	**STRUCTURE 06**	
12.02	**ENVELOPE 01 1: 100**	
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	**Review Prep**	
26.02	**REVIEW**	PROJECT TECHNICAL REVIEW
WEEK 27		
02.03	**REVIEW**	PROJECT TECHNICAL REVIEW
05.03	**REVIEW**	PROJECT TECHNICAL REVIEW

WEEK 28		
09.03	**INTERIOR 01 1: 50**	
12.03	**INTERIOR 02**	
WEEK 29		
16.03	**INTERIOR 03**	
19.03	**INTERIOR 04**	
WEEK 30		
23.03	**INTERIOR 05**	
26.03	**COMPONENT 01 1: 20**	
WEEK 31		
30.03	**COMPONENT 02**	
02.04	**COMPONENT 03**	
WEEK 32		
06.04	**Easter Holiday (3-6 Apr)**	No Class
09.04	**COMPONENT 04**	
WEEK 33		
13.04	**PRESENTATION SET 01**	
16.04	**PRESENTATION SET 02**	
WEEK 34		
20.04	**REHEARSAL 01**	
23.04	**REHEARSAL 02**	
WEEK 35		
27.04	**REHEARSAL 03**	
30.04	**REHEARSAL 04**	
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: