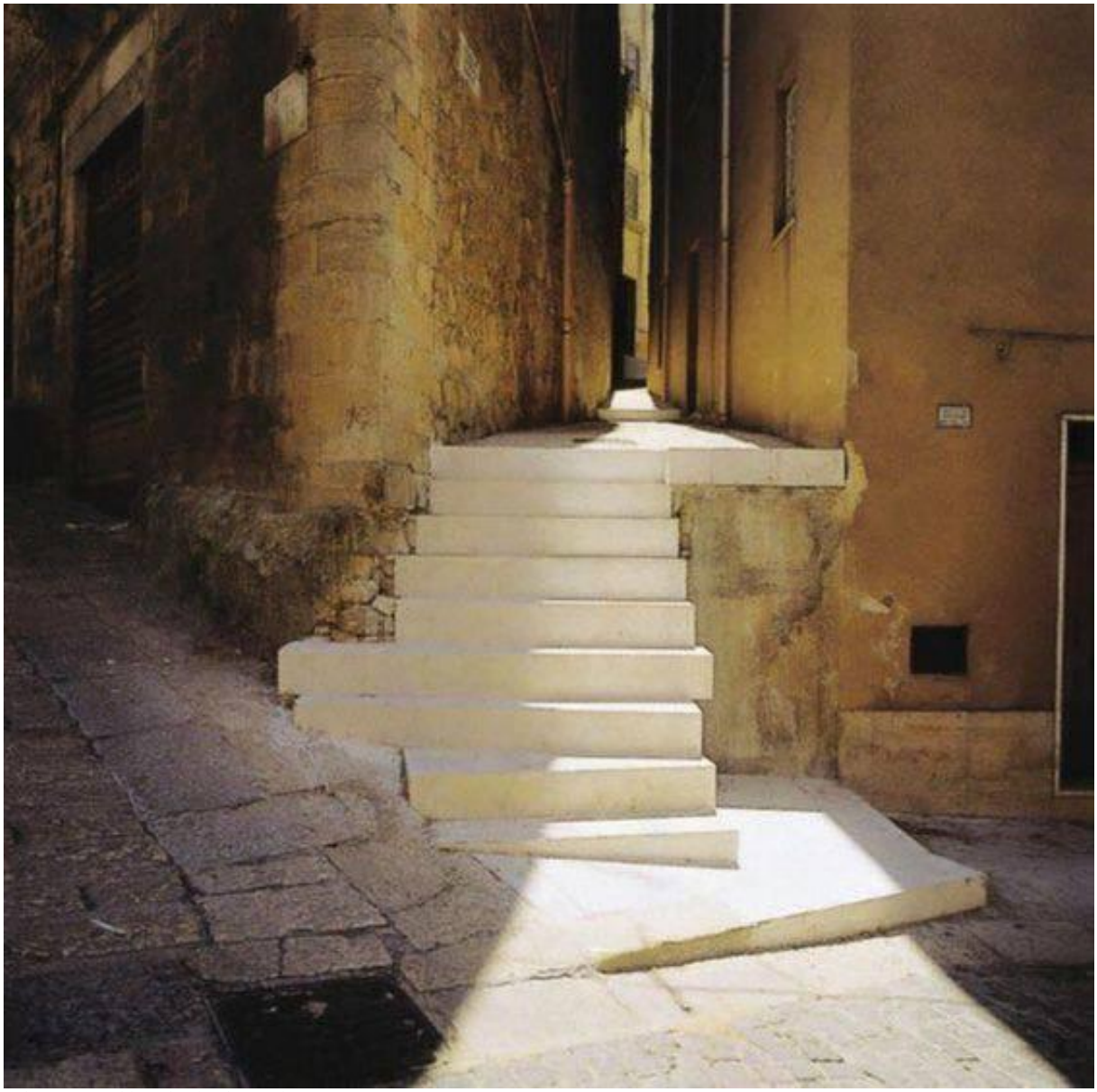

Urban Renewal in Salemi, Alvaro Siza

CONVERTING FRAGMENTS

FRAGMENTS

INSTRUCTOR
HAN, Man hanman@cuhk.edu.hk

ARCHITECTURE AS AGENCY

As a term relatively recently introduced into architectural discourse, it offers us a new perspective to look at how buildings and space can be produced, and the architect's role in spatial production. Space is continuously produced by many actors, not by lone architects making static objects. Design is a transformative, shared action with dynamic social, political, and ecological networks. Agency is neither heroic autonomy nor structural determinism but negotiated empowerment: architects intervene ethically, co-creating with users, builders, activists, and others while remaining critically reflexive. This expanded understanding positions every design decision as an act of negotiation among human and non-human agents. By foregrounding agency, we treat architecture not as a finished artefact but as an ongoing performance of care, conflict, and coalition. As we engage with this theme, we are called to rethink traditional design paradigms, recognizing our responsibility and expertise as architects to challenge norms and advocate for inclusive, adaptive environments.

FRAGMENTS

In this studio, fragments are viewed as an architectural condition of incompleteness. They can be tangible traces or intangible memories bearing historical, social, and spatial narratives, such as the abandoned reinforced concrete wall in Atelier Deshaus's "Riverside Passage". They can be existing items or something that will be added/removed in the future, like the stairs in Alvora Siza's Salemi project. They can be fragments that are broken, residual, or overlooked, or they can represent a state that has been intentionally designed. We will use the conceptual lens to challenge the perception of architecture as an autonomous and independent object, while also rejecting the "tabula rasa" approach to urban renewal typical of modernism. Embracing the mindset of a "bricoleur," we will celebrate and utilize every available fragment as a valuable design resource. We will keep, add to, remove, design, piece together... fragments, exploring various methods to work with them. Interrogating notions such as Kintsugi, 執生, and 隨機應變, we will reimagine the architectural structures that emerge from these fragments. Will they lead to a new entity, a new fragment, or what Rem Koolhaas describes as the "ensemble of fragments"? Acting with and empowering other agents, we will work with the fragments for an adaptive and sustainable environment.

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

What strategies and innovative design approaches can be implemented to address contemporary challenges in architectural conversion?

Responding to the theme “Architecture as Agency” and adopting the conceptual lens of “Fragments”, the studio will explore the conversion of built heritage. In this studio, built heritage not only means historically valuable structures, but also ordinary buildings, industrial structures, or mass housing schemes, etc. However, instead of focusing on a certain programmatic type of building, the exploration will centre on various strategies and methods of architectural intervention - how to act “as an agent of change”.

STUDIO DESCRIPTION

We will focus on Hong Kong and the Greater Bay Area (GBA) for our exploration, as architectural conversion—repurposing and renovating existing buildings for new uses—has become a key urban strategy in the area, as these cities grapple with unique and urgent challenges.

In Hong Kong, the physical limits imposed by mountains and the harbor have resulted in some of the world’s highest population densities and property prices. This scarcity of developable land makes it essential to maximize the potential of existing structures, both for economic efficiency and to maintain a livable urban environment. A large portion of the building stock in Hong Kong and the Greater Bay Area (GBA) is aging, with many industrial and residential structures now decades old. Public housing renovation is a particularly urgent issue. Most of Hong Kong’s public housing estates were constructed between the 1950s and 1980s and are now in need of substantial upgrades. While complete demolition and rebuilding are options, they are often expensive, disruptive, and environmentally unsustainable. In contrast, comprehensive renovation programs can extend the lifespan of these estates, enhance safety and energy efficiency, and improve residents' quality of life. There is a persistent mismatch between vacant or obsolete buildings and pressing social needs. Many office towers and factories remain empty, even as Hong Kong and GBA cities struggle with shortages of affordable housing, community facilities, and spaces for start-ups. Adaptive reuse, particularly when combined with public housing renovation, can revitalize struggling neighborhoods, promote social integration, and stimulate local economies. Finally, environmental sustainability is increasingly central to regional policy. In Hong Kong, demolition and new construction generate over 20,000 tons of construction waste daily, putting immense pressure on limited landfill space and increasing carbon emissions. Renovation and adaptive reuse are far more resource-efficient, supporting government objectives under the “Climate Action Plan 2050” and broader GBA green development goals.

The exploration is divided into two phases, each lasting one semester. The first phase will focus on research, which will be carried out collectively by all the students in the studio. The second phase will center on design exploration, which can be individual work or group work. The research will begin with interrogating the German word “Umbau” and differentiating the multiple terms associated with it, such as remodeling, renovation, refurbishment, etc. The study will conclude with a catalog of strategies and design approaches that address the challenges of contemporary architectural conversion. Drawing on the research outcomes achieved in the first semester, students will select an existing fabric to design a project in the second semester.

PART ONE_COLLECTIVE

In this studio, we will collectively curate an exhibition that focuses on various strategies and methods for architectural conversion. These strategies will be developed through a combination of lectures, field trips, literature reviews, and the analysis of diverse case studies from around the world.
Collaborating with other studios in the "Fragments" cluster, we will organize a series of field trips and lectures to expose students to a wide range of architectural conversion practices. As part of the exhibition, we will collectively create a full-scale intervention on the campus to apply our research findings. The COLLECTIVE process will be organized into four phases:

Phases and Deliverables
1_Survey
1. Background research and literature review
2. Desktop case collection
3. Study Trips
4. Lectures/Guest lectures
5. Exercises

2_Analysis
1. Theoretical framework for analysis
2. Drawings and diagrams
3. Conceptualization and writing

3_Conceptual Development
1. Brainstorming sessions and idea generation
2. Translation of research into conceptual design directions
3. Design development

4_Design Development and Build
1. Concept development for a final exhibition
2. Design and refinement of the display strategy
3. Preparation and curation of materials for presentation
4. Budget and cost allocation

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 the cluster “fragments” — a tool for engaging with and responding to contemporary social and spatial challenges. With guidance from the tutor, students must formulate their own brief and select a site aligned with our thematic direction.

The project must focus on converting built heritage. As described in the research questions, built heritage here not only refers to historically valuable structures, but also ordinary buildings, industrial structures, or mass housing schemes, etc.

Guided by the tutor, students must first identify a specific site condition through the lens of fragments. In this studio, students are recommended to choose a condition in Hong Kong or other locations within the GBA. Other location choices are allowed, but they must be approved by the tutor. The proposed intervention should engage with an appropriate scale that encompasses sufficient complexity. Additional parameters must be carefully considered to clearly define the project, including potential programs, clients, stakeholders, and other relevant actors. Most importantly, students should identify the challenges and issues associated with the chosen condition.
Embracing the mindset of a bricoleur, the design exploration must centre on an innovative strategy or method of converting intervention in existing fragments - how to act “as an agent of change”. Students are encouraged to utilize cutting-edge technology to facilitate their design exploration and apply it to their intended interventions. Additionally, students should experiment with various tools and mediums for exploration and representation.

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.

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

The research and design exploration of this studio can have a profound impact on sustainability, urban development, and design innovation. By focusing on adaptive reuse, this research promotes the preservation of existing structures while minimizing waste, thereby enhancing environmental sustainability. It also addresses contemporary urban challenges by revitalizing underutilized spaces, which can stimulate local economies and improve community well-being. Furthermore, innovative design approaches encourage architects to develop creative solutions tailored to current needs, such as affordable housing and multifunctional spaces. The outcomes will foster collaboration across disciplines, engaging architects, urban planners, engineers, and policymakers in crafting holistic approaches to architectural issues. Ultimately, it contributes to a more resilient and adaptable built environment, capable of meeting the complexities of contemporary society.

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 socially 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 and literature 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

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3. Jencks, Charles. *Adhocism: The Case for Improvisation*. With Nathan Silver. The MIT Press Ser. MIT Press, 2013.
4. Kaijima, Momoyo, Junzo Kuroda, And Yoshiharu Tsukamoto, Eds. *Made In Tokyo*. 1. Publ. Kajima Publ, 2001.
5. Kuß, Eva, Liane Lefaivre, and Elisabeth Nemeth. *Hermann Czech: An Architect in Vienna*. Translated by Brian Dorsey. With Eva Guttmann. Park Books, 2023.
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7. Lin, Zhongwei. *Jian Zhu Bao Yu Yu Ben Tu Wen Hua*. Chu ban. Zhonghua shu ju

(Xianggang) you xian gong si, 2015.
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9. McFarlane, Colin. *Fragments of the City: Making and Remaking Urban Worlds*. Oakland, California: University of California Press, 2021.
10. Rowe, Colin, and Fred Koetter. *Collage City*. MIT Press, 1978.
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12. Tsukamoto, Yoshiharu, Momoyo Kaijima, and Atorie Wan, eds. *Behaviorology*. Rizzoli, 2010.
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14. Wong, Liliane. *Adaptive Reuse: Extending the Lives of Buildings*. Boston: Birkhäuser, 2025.

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1. Hermann Czech: Reuse and Transformation Artistically Considered. (https://www.youtube.com/watch?v=fL6KotmiRFw)
2. Jan De Vylder. (https://www.youtube.com/watch?v=dOV5AbEvg3c&t=298s)
3. Tom Emerson. Index of Modern Architecture: Bricolage. (https://www.youtube.com/watch?v=9CRzifaMDU4)
4. Tom Emerson. Never Modern. (https://www.youtube.com/watch?v=p8P5HQD3uz4)
5. Lu Wenhui. Beijing is Super Boring. (https://www.youtube.com/watch?v=Q1HN2mozmKM)
6. Shinkenchiku Online Data: https://data.shinkenchiku.online/en (Sign up with your CUHK email)
7. EL Croquis Digital Library: https://julac-cuhk.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991036092509703407&context_=L&vid=852JULAC_CUHK:CUHK&lang=en&search_scope=All&adaptor=Local%20Search%20Engine&tab=default_tab&query=any,contains,%20el%20croquis&sortby=rank.
8. Spatial Agency Database: https://www.spatialagency.net/database/.
9. Agency in Architecture: https://www.youtube.com/watch?v=c_k_62fEX1s&t=15s.
10. Peter Fischli and David Weiss. 1979. The Way Things Go:https://www.youtube.com/watch?v=fEAVrSSNfHw.

LEARNING OUTCOMES

A. Studio Related

1. Ability to understand the theme of "Architecture as Agency" comprehensively and apply it in the project.
2. Ability to conduct a research and design project through the lens of "fragments."
3. Ability to understand and differentiate various key concepts associated with architectural conversion.
4. Understanding of innovative conversion strategies and the Ability to apply some of them to a design project.
5. Understanding of cutting-edge technologies applied in the field of architectural conversion.
6. Ability to create architectural designs that satisfy both aesthetic and technical requirements.
7. Ability to work cooperatively with others in a team setting.
8. Ability of the methods of investigation and preparation of the brief for a design project.

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.

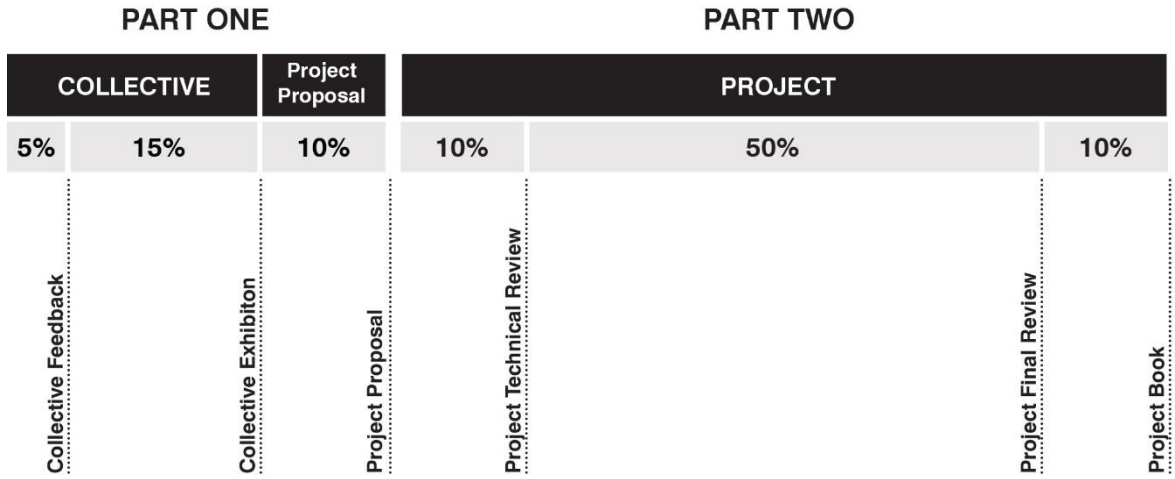
Communication & Representation
5. Communicate effectively in English, both orally and in writing, on architectural topics.
6. Engage in dialogue with non-architects, demonstrating the ability to listen, explain, and incorporate external perspectives into design.
7. Use a broad range of media (visual, 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 will organize several field trips, including a winter break overseas study trip to Tokyo that will be jointly organized with the section led by Prof. Wang Shuaizhong within the same cluster of "Fragments."

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:

- Plagiarism
- Undeclared multiple submissions
- Employing or using services provided by a third party to undertake ones' submitted work, or providing services as a third party
- Distribution/ Sharing/ Copying of teaching materials without the consent of the course teachers to gain unfair academic advantage in the courses
- 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)
- 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)
- 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)
- All other acts of academic dishonesty

- 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	**PHASE I Survey**	Guest Lectures
11.09		Guest Lectures
WEEK 03		
15.09		Outings
18.09		Discussion
WEEK 04		
22.09	**PHASE II Analysis**	Lecture
25.09		Discussion
WEEK 05		
29.09		Discussion
02.10		Pinup
WEEK 06		
06.10		Discussion
09.10		Discussion
WEEK 07		
13.10	**REVIEW**	COLLECTIVE Feedback
16.10	**REVIEW**	COLLECTIVE Feedback
WEEK 08		
20.10	**PHASE III Concept**	Lecture
23.10		Discussion
WEEK 09		
27.10		Discussion
30.10		Discussion

WEEK 10		
03.11		Discussion
06.11		Discussion
WEEK 11		
10.11	**PHASE IV Build**	Discussion
13.11		Build
WEEK 12		
17.11		Build
20.11		Build
WEEK 13		
24.11		Build
27.11		Build
WEEK 14		
01 – 03.12	**EXHIBITION**	COLLECTIVE EXHIBITION
WEEK 15		
12.12	**PROJECT PROPOSAL**	

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

WEEK 19		
05.01	**PHASE V**	Lecture
08.01		Discussion
WEEK 20		
12.01		Discussion
15.01		Discussion
WEEK 21		
19.01		Pinup
22.01		Discussion
WEEK 22		
26.01	**PHASE VI**	Lecture
29.01		Discussion
WEEK 23		
02.02		Discussion
05.02		Discussion
WEEK 24		
09.02		Discussion
12.02		Discussion
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		Pinup
26.02	**REVIEW**	PROJECT TECHNICAL REVIEW
WEEK 27		
02.03	**REVIEW**	PROJECT TECHNICAL REVIEW
05.03	**REVIEW**	PROJECT TECHNICAL REVIEW

WEEK 28		
09.03		Discussion
12.03		Discussion
WEEK 29		
16.03	**PHASE VII**	Lecture
19.03		Discussion
WEEK 30		
23.03		Discussion
26.03		Discussion
WEEK 31		
30.03		Pinup
02.04		Discussion
WEEK 32		
06.04	**Easter Holiday (3-6 Apr)**	No Class
09.04		Discussion
WEEK 33		
13.04	**PHASE VIII**	Discussion
16.04		Discussion
WEEK 34		
20.04		Pinup
23.04		Discussion
WEEK 35		
27.04		Discussion
30.04		Discussion
WEEK 36		
04 – 06.05	**FINAL REVIEW + PROJECT BOOK**	FINAL REVIEW + 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: