Concrete Spolia: Reuse of Building Waste, 19th International Architecture Exhibition - La Biennale di Venezia, [S]Equilibrium Lab

STRUCTURAL [RE]ASSEMBLAGE

FRAGMENTS

INSTRUCTOR
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ARCHITECTURE AS AGENCY

Structure acts. It acts physically, carrying loads down to the ground. It acts environmentally, holding embodied carbon across its entire lifecycle. It can also act spatially and socially, shaping human experiences and daily activities. Yet, this dimension is often overlooked because conventional design reduces structures to mere technical solutions. This becomes especially evident when a building's original function disappears, revealing the structure itself as a condition for new design and prompting architects to see structures as potent socio-spatial agents. This studio seeks to reconnect the three facets of structural agency within the context of stock renewal and circular construction. Through the lens of structural reassemblage, students are invited to intervene in functionally obsolete buildings. They will activate the structure's social-spatial agency by aligning it with new human uses, reinforce its physical agency through careful study of structural principles and tectonics, and honor its environmental agency with simple, rational, and reversible interventions.

FRAGMENTS

Structures for human use are entangled within the tension between systemisation and fragmentation. Physical efficiency requires a complete, closed, and well-defined system, while human activities sometimes overflow the fixed system, giving rise to the need for fragmentation. Therefore, excellent collaborations between structural engineers and architects usually involve fragmentation and transformation of given prototypes, allowing for the manifold of (more-than) human behaviours. Everyday structures are usually designed as closed systems, considered as irrelevant or even detrimental to spatial perception and human activities. The context of stock renewal and circular construction provides a chance to open the structural system and engage it with human use. This studio invites students to fragmentise structures into different components and reassemble them to create structural-spatial fragments that enable certain behaviours. This can be the addition or reduction to structural components in the existing building, or the combination of structural components dismantled from the building. In this case, fragments become a method to endow the banal existing structure with humane value.

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

For what HUMAN BEHAVIOR, by what STRUCTURAL PRINCIPLES, with what TECTONIC DETAILS should the structural elements be reassembled?

First developed by Gilles Deleuze and Félix Guattari, assemblage describes the action of fitting together a set of components, as well as the result of such an action. By emphasising the dynamic and transformative process, it differs from the assembly of already gathered entities dedicated to a definite purpose.
In structural design, assembly refers to the designated procedure of connecting the load-bearing elements. Aligning building structures with machines, this concept underlay the post-war spirit of construction industrialisation, contributing to the huge stock of buildings today that are out of use due to functional obsolescence. As noted by Latour, being an assembly hints at the possibility of reassemblage. By conceptually (in the case of adaptive reuse) or actually (in the case of component reuse) fragmenting an already existing structural whole, the existing structures can be actively engaged in the new field of material and human activity.
This studio explores the multiple possibilities of reassembling structural elements in the context of stock renewal and circular construction. The teaching will start from common structural typologies found in building stocks of Hong Kong, and interrogate how they can be creatively fragmentised and transformed into an open field of social engagement. Three key technical questions will be examined in this process: firstly, for what human behaviour should the structural elements be [re]assembled; secondly, by what structural principle should the structural elements be [re]assembled; and thirdly, with what tectonic articulation should the structural elements be [re]assembled.

STUDIO DESCRIPTION

Structures as physical objects embody manifold possibilities for human interaction, which are systematically overlooked in our building conventions separating architectural and structural design. Among the mass-produced ordinary buildings, structures are usually inert systems devised solely for load-bearing, reduced to the background or even the hindrance of spatial expression. It is the current call for sustainable development that brings such ordinary structures to the foreground. As the bearers of massive embodied carbon, they become the protagonists in stock renewal and circular construction. Dissociating structures with prescribed functions and compositions casts new light on their formal character and their potential perceptual impact. Through the conceptual and actual fragmentation of given structural systems, it is possible to reimagine and recreate relations between basic structural elements and human behaviours.
Starting from the physical existence of structures, structural reassemblage can range from more conventional adaptive reuse to more avant-garde component reuse. For example, can we single out a column from the repetition of the grid and turn it into a symbolic centre? Can we build horizontal layers over columns like nests? Or, more radically, can we remove the columns from this building and rebuild a dream house with a completely different appearance and space character? In this studio, students will explore multiple potentials of structural elements and dig into the structural principles and tectonic details that make them possible.
This studio is the first of a trilogy exploring structures' potential roles in three basic human activities – living, working, and playing. Hong Kong is always struggling for decent living. Transforming existing structures for living is both a problematic social reality (in the case of subdivided units) and a direction for future development (in the case of transitional housing). Under the title Reassemblage for Living, we invite students to explore the possibilities for living offered by existing structures in Hong Kong.

PART ONE_COLLECTIVE

In this studio, students will work in groups to learn structural reassemblage strategies from case studies and develop specific reassemblage prototypes for building stocks in Hong Kong based on typical structural types.

Phases and Deliverables
Exercise 1_Mapping stock structures and material flow in Hong Kong
1. A map of building stocks suitable for structural [re]assemblage, with the trajectory of the wasted material
2. A database of structural components in selected buildings, including their material, composition, and dimensioning
3. Basic structural types for prototype development

Exercise 2_Reassemblage for human: prototype
1. A database of structural reuse projects of the chosen structural type
2. Analysis of human perception and behaviour related to the reassembled structures in the chosen cases, presented with diagrams and axonometric drawings (1:50)
3. Structural assemblage prototypes for each group, using the elements from the database of Exercise 1, creating a spatial fragment for intended human behaviours. Presented with collages

Exercise 3_Reassemblage for structure: prototype
1. Analysis of the structural principles involved in the selected cases, presented with an additional layer indicating the structural principle in the axonometric
2. Group development of structural assemblage prototypes. Adjustment of structural assemblage prototypes to ensure structural coherence. Presented with structural models (1:50)

Exercise 4_Reassemblage for tectonic: prototype
1. Analysis of the tectonic details of the joint between the original structural elements and the new interventions in the selected cases, presented with an additional layer of detail drawings in the axonometric
2. Group development of structural assemblage prototypes with tectonic details. Presented with mock-ups

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. Stock buildings investigated in Exercise 1 (recommended)
2. Other stock buildings in Hong Kong
3. Other stock buildings of the student's own selection

Exercise 5_Reassemblage for human: design
1. Choice of the building for structural reassemblage from the map of Exercise 1(other site choices are open for discussion). Presented with structural drawings (1:200) and site models (1:200).
2. Envisioning the human behaviour in the reassembled building, based on the urban context and social needs gathered from the site investigation. Presented with programmatic diagrams, drawings, and sketch models (1:200).

Exercise 6_Reassemblage for structure: design
1. Development of structural reassemblage strategies that adapt to the envisioned human behaviours. Students are encouraged to utilise the strategies and prototypes they have already investigated in exercises 2-4.
2. Adjusting the structural reassemblage to ensure its structural coherence. Tested with physical models (1:50). Presented with plans, sections, and elevations (1:200) and axonometric (1:50) indicating the interactions between human behaviours and structural forms, overlapped with simplified graphic static analysis.

Exercise 7_Reassemblage for structure: design
1. Studies of critical joints in the structural reassemblage. Presented with detail drawings (1:10) and mock-ups. Students are encouraged to utilise the strategies and prototypes they have already investigated in exercises 2-4.
2. Adjusting the joint design to ensure its coherence with the overall reassemblage schema, including the envisioned human behaviours and the structural principles. Tested with rendering and photography collages. Overlapping the details in the reassemblage axonometric.

Exercise 8_Final Project
1. Design integration and presentation.

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

As a practice of circular construction, structural reuse saves the embodied carbon in the building structures and therefore contributes to environmental sustainability. On the other hand, adaptive reuse highlights the social adaptability of the given typologies, linking physical forms to the vicissitudes of life. The concept of "structural reassemblage" unifies the technical and social aspects of structural reuse and adaptive reuse, providing a viable approach to the architectural pedagogy of the practice. It highlights the machine-like nature of structures as a whole made of parts and provides a lens to envision other possible associations outside the given ones. It can therefore be translated into specific ways of drawing and making, enabling a specific style of design thinking.

METHODS

1_Mapping
Building stocks and the structural component database
1. Searching for industrial buildings in Hong Kong
2. Site visits to previously industrially intensive areas
3. Detailed measuring and recording of buildings of interest
4. Identifying basic structural types

2_Assembled Drawings
Reassemblage strategies
1. Searching for (adaptive / component reuse) cases in which the chosen structural type actively conditions human behaviours.
2. Drawing the structural type-intervention-human behaviour scenario in an axonometric drawing (1:50).
3. Analysing the structural principles related to the structural type-intervention couple using graphic statics. Overlap this analysis in the axonometric drawing.
4. Indicating the tectonic details in the axonometric drawing.
5. Summarising the reassemblage with a simplified diagram indicating the relationship among human behaviour, structural principle, and tectonic details.
6. indicating your specific reassemblage strategies using the same method in personal projects.

3_Assembled Models
Reassemblage prototypes
1. Making models of structural components and other elements and exploring diverse ways of assembling.
2. Observing the structural reassemblage impact on human perception through photography and collage
3. Verifying the structural coherence of reassemblage strategies through physical tests.
4. Testing the tectonic viability of reassemblage strategies through mock-ups.

REQUIRED READINGS

Assemblage
1. Gilles Deleuze, Felix Guattari. A Thousand Plateaus: Capitalism and Schizophrenia. Minnesota: University of Minnesota Press, 1987.
2. Bruno Latour. Reassembling the Social: An Introduction to Actor-Network-Theory. New York: Oxford University Press, 2005.
3. Manuel DeLanda. A New Philosophy of Society: Assemblage Theory and Social Complexity. New York: Bloomsbury, 2019.

Reuse
1. Bill Addis. Building with Reclaimed Components and Materials: A Design Handbook for Reuse and Recycling. London: Routledge, 2006.
2. Richard Brilliant, Dale Kinney, eds. Reuse Value Spolia and Appropriation in Art and Architecture, From Constantine to Sherrie Levine. London: Routledge, 2011.
3. Eva Stricker, Guido Brandi, Andreas Sonderegger, et. al., eds. Reuse in Construction: A Compendium of Circular Architecture. Zurich: Park Books, 2022.
4. Hebel, Dirk, Ludwig Wappner, Werner Sobek, et. al., eds. Building Sorted by Type: Circular Construction Methods. München: DETAIL Architecture GmbH, 2024.

Human Behaviours
1. Anthony Vidler. The Architectural Uncanny: Essays in the Modern Unhomely. Cambridge: MIT Press, 1994.
2. Robin Evans. Translations from Drawing to Building and Other Essays. Cambridge: MIT Press, 1997.
3. Georges Teyssot. A topology of everyday constellations. Cambridge: MIT Press, 2013.
4. Atelier Bow-Wow. Commonalities. Tokyo: LIXIL, 2014.
5. Sarah Robinson, Juhani Pallasmaa, eds. Mind in Architecture: Neuroscience, Embodiment, and the Future of Design. Cambridge: MIT Press, 2015.
6. Schmid, Susanne. A History of Collective Living. Berlin, Basel: Birkhäuser, 2019.

Structural Principles
1. Heino Engel and Ralph Rapson: Structure Systems. Einbeck: Deutsche Verlags-Anstalt, 1971.
2. Aurelio Muttoni. The Art of Structures: Introduction to the Functioning of Structures in Architecture, EPFL Press, 2011.
3. Bjørn N. Sandaker, Arne P. Eggen, Mark R. Cruvellier. The Structural Basis of Architecture, Routledge, 2011.
4. Mark R. Cruvellier, Bjørn N. Sandaker and Luben Dimcheff. Model Perspectives: Structure, Architecture and Culture. London: Routledge, 2017.

Tectonic Details
1. Frampton, Kenneth. Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture. Cambridge: MIT Press, 1995.
2. Andrea Deplazes. Constructing Architecture. Basel: Birkhauser, 2005.
3. Daniel Mettler, Daniel Studer, eds. Construction: Manual. Basel: Birkhauser, 2021.

OTHER REFERENCES

Artists
Marcel Duchamp, René Magritte, Alexander Calder, Jean Tinguely, Gordon Matta-Clark, Rachel Whiteread, Bernd and Hilla Becher, Peter Fischli and David Weiss

Architects
architecten de vylder vinck taillieu, agwa, Xaveer De Geyter Architects, Brandlhuber+, Lacaton & Vassel, Bruther, BAST, 51N4E, Flores & Prats, Harquitectes, Ensemble Studio, Atelier Bow-wow, Fuminori Nousaku Architects, Saisei Laboratory, Christian Kerez, Anne Holtrop, Smiljan Radic

LEARNING OUTCOMES

A. Studio Related

1. Understanding of structures as agency in conditioning spatial and social behaviours.
2. Understanding of histories, theories, and principles of circular construction and structural reuse.
3. Knowledge of the building stock of Hong Kong, including the distribution of stock buildings, the basic types of structural systems and components, and the material flows related to the demolition and waste management.
4. Ability to analyse the relationship between structural forms and human behaviours, and to develop relevant design strategies.
5. Ability to analyse the static principles of interventions on structures, and to develop relevant design strategies.
6. Ability to analyse the tectonic details in the critical joints of structural intervention, and to develop relevant design strategies.

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.

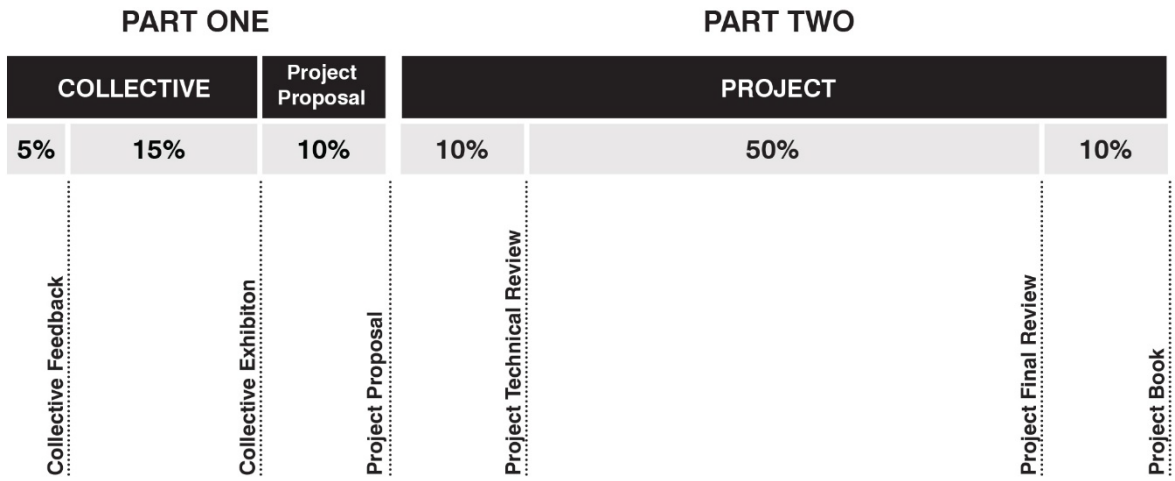
Communication & Representation
5. Communicate effectively in English, both orally and in writing, on architectural topics.
6. Engage in dialogue with non-architects, demonstrating the ability to listen, explain, and incorporate external perspectives into design.
7. Use a broad range of media (visual,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

Teaching Assistant

The teaching assistant for this studio is LIN, Kaiyi (kaiyilin@cuhk.edu.hk).

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

This studio will visit Tokyo from December 8th to 14th, after the first semester. The study trip will be organised in collaboration with Shiozaki Laboratory in the Institute of Science Tokyo.
Specific local field trips for each student are to be discussed.

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**	Exercise 1 Mapping stock structures and material flows in Hong Kong
11.09	**STUDIO**	Exercise 1 Mapping stock structures and material flows in Hong Kong
WEEK 03		
15.09	**STUDIO**	Exercise 1 Mapping stock structures and material flows in Hong Kong
18.09	**STUDIO**	Exercise 1 Mapping stock structures and material flows in Hong Kong
WEEK 04		
22.09	**STUDIO**	Exercise 1 Mapping stock structures and material flows in Hong Kong
25.09	**STUDIO**	Exercise 2 Reassemblage for human: prototype
WEEK 05		
29.09	**STUDIO**	Exercise 2 Reassemblage for human: prototype
02.10	**STUDIO**	Exercise 2 Reassemblage for human: prototype
WEEK 06		
06.10	**STUDIO**	Exercise 2 Reassemblage for human: prototype
09.10	**PIN-UP**	Exercise 2 Reassemblage for human: prototype
WEEK 07		
13.10	**REVIEW**	COLLECTIVE Feedback
16.10	**REVIEW**	COLLECTIVE Feedback
WEEK 08		
20.10	**STUDIO**	Exercise 3 Reassemblage for structure: prototype
23.10	**STUDIO**	Exercise 3 Reassemblage for structure: prototype
WEEK 09		
27.10	**STUDIO**	Exercise 3 Reassemblage for structure: prototype
30.10	**STUDIO**	Exercise 3 Reassemblage for structure: prototype

WEEK 10		
03.11	**STUDIO**	Exercise 3 Reassemblage for structure: prototype
06.11	**PIN-UP**	Exercise 3 Reassemblage for structure: prototype
WEEK 11		
10.11	**STUDIO**	Exercise 4 Reassemblage for tectonic: prototype
13.11	**STUDIO**	Exercise 4 Reassemblage for tectonic: prototype
WEEK 12		
17.11	**STUDIO**	Exercise 4 Reassemblage for tectonic: prototype
20.11	**STUDIO**	Exercise 4 Reassemblage for tectonic: prototype
WEEK 13		
24.11	**STUDIO**	Exercise 4 Reassemblage for tectonic: prototype
27.11	**PIN-UP**	Exercise 4 Reassemblage for tectonic: prototype
WEEK 14		
01 – 03.12	**EXHIBITION**	COLLECTIVE EXHIBITION
WEEK 15		
08 – 14. 12	**STUDIO TRIP**	Tokyo, Japan
12.12	**PROJECT PROPOSAL**	PROJECT PROPOSAL SUBMISSION

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

WEEK 19		
05.01	**STUDIO**	Exercise 5 Reassemblage for human: design
08.01	**STUDIO**	Exercise 5 Reassemblage for human: design
WEEK 20		
12.01	**STUDIO**	Exercise 5 Reassemblage for human: design
15.01	**STUDIO**	Exercise 5 Reassemblage for human: design
WEEK 21		
19.01	**STUDIO**	Exercise 5 Reassemblage for human: design
22.01	**PIN-UP**	Exercise 5 Reassemblage for human: design
WEEK 22		
26.01	**STUDIO**	Exercise 6 Reassemblage for structure: design
29.01	**STUDIO**	Exercise 6 Reassemblage for structure: design
WEEK 23		
02.02	**STUDIO**	Exercise 6 Reassemblage for structure: design
05.02	**STUDIO**	Exercise 6 Reassemblage for structure: design
WEEK 24		
09.02	**STUDIO**	Exercise 6 Reassemblage for structure: design
12.02	**STUDIO**	Exercise 6 Reassemblage for structure: design
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	**PIN-UP**	Exercise 6 Reassemblage for structure: design
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**	Exercise 7 Reassemblage for tectonic: design
12.03	**STUDIO**	Exercise 7 Reassemblage for tectonic: design
WEEK 29		
16.03	**STUDIO**	Exercise 7 Reassemblage for tectonic: design
19.03	**STUDIO**	Exercise 7 Reassemblage for tectonic: design
WEEK 30		
23.03	**STUDIO**	Exercise 7 Reassemblage for tectonic: design
26.03	**STUDIO**	Exercise 7 Reassemblage for tectonic: design
WEEK 31		
30.03	**STUDIO**	Exercise 7 Reassemblage for tectonic: design
02.04	**PIN-UP**	Exercise 7 Reassemblage for tectonic: design
WEEK 32		
06.04	**Easter Holiday (3-6 Apr)**	No Class
09.04	**STUDIO**	Exercise 8 Final Project
WEEK 33		
13.04	**STUDIO**	Exercise 8 Final Project
16.04	**STUDIO**	Exercise 8 Final Project
WEEK 34		
20.04	**STUDIO**	Exercise 8 Final Project
23.04	**STUDIO**	Exercise 8 Final Project
WEEK 35		
27.04	**STUDIO**	Exercise 8 Final Project
30.04	**PIN-UP**	Exercise 8 Final Project
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: