Sesc Pompeia – São Paulo, designed by Lina Bo Bardi

URBAN RESILIENCE AS AGENCY: FRAMING SITUATED PRACTICE

FRAMES

INSTRUCTOR
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ARCHITECTURE AS AGENCY

Architecture as agency demands a rethinking of the architect's role: not as a solitary designer of objects, but as a critical participant in shaping spatial, social, and ecological futures. This studio explores architecture as a situated and process-based practice, one that engages with the actors and systems that produce urban space. By foregrounding urban resilience as a lens, the studio explores how architecture can support adaptive, inclusive, and long-term responses to urban change.

Through mapping and drawing, students will interrogate how space is represented, analyzed, and legitimized in architectural practice. We will explore how visual tools—maps, diagrams, plans—are not passive reflections of reality, but active instruments that shape what is seen, valued, and built. By engaging with critical cartography, ethnographic methods, and alternative forms of representation, students will develop spatial propositions that respond to real conditions and communities.

FRAMES

The theme Frames offers a powerful lens through which to explore architecture as a socially and politically situated practice. In this studio, we interpret frames not only as visual or spatial devices, but as perspectives—ways of seeing, knowing, and engaging with the city. These include the disciplinary gaze of the architect, the lived experiences of communities, and the institutional logics of planning and development. Each frame reveals different truths, and together they form a contested and layered urban reality.
In the first semester, students will analyze the city through multiple frames. We will interrogate how space is represented, who gets to define it, and what is left out. Through interrogating, first, how 'site' is understood by different stakeholders and, second, what is missing in such understandings. Mapping becomes a tool not of abstraction, but of situated inquiry. In the second semester, students will design for and with these frames. Drawing from their site research, they will develop spatial propositions that respond to diverse urban narratives and needs. Through experimental representation and critical design, students will explore how architecture can frame new possibilities for urban life.

PROJECT CRITERIA

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

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

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

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

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

RESEARCH QUESTION

How can architectural practice be reframed to critically engage with the changing conditions of urban life and respond with situated, adaptive, and inclusive design strategies?

In a world marked by accelerating climate disruption, deepening inequality, and rapid urban transformation, architecture must evolve beyond object-making to engage with the complex realities of urban life. This studio asks how architectural practice can be reframed—not abandoned, but reoriented—to respond to these urgent conditions through situated, adaptive, and inclusive strategies. Drawing from *Spatial Agency: Other Ways of Doing Architecture*, we understand architecture not as a solitary act of authorship, but as a collective, negotiated, and political process. The architect becomes a spatial agent: one who works with others, across disciplines and scales, to uncover silences, challenge dominant narratives, and propose alternative futures. This approach foregrounds mutual knowledge, critical representation, and design as inquiry, positioning architecture as a tool for reflection and transformation.

STUDIO DESCRIPTION

This studio begins with a provocation: how well do architects and other urban professionals really know the sites they design for? Too often, architectural practice relies on abstracted representationsmaps, plans, and diagrams — that reduce complex urban realities to measurable surfaces. These tools, while essential, can obscure the lived, social, and political dimensions of space. We ask students to critically examine how "site" is constructed—by architects, planners, developers, and communities—and to reflect on their own disciplinary gaze. What is made visible, and what is left out? How do our tools of representation shape what we see, value, and ultimately design?

Students will be introduced to CPL mapping, a method that foregrounds the Conceived, Perceived, and Lived dimensions of space, as theorized by Henri Lefebvre. This framework allows students to critically examine how space is imagined by professionals (conceived), inhabited and experienced by communities (perceived), and given meaning in everyday life (lived). Through workshops and fieldwork, students will engage with the site in different ways to uncover conflicting spatial narratives and representational silences.

The mappings are not just analytical exercises, they are the foundation for each student's design brief. Rather than beginning with a predefined program, students will formulate their own architectural questions based on the spatial conditions, social dynamics, and representational gaps uncovered through their research. Students will be encouraged to define their own thematic lens (e.g., gender, informality, urban systems).

In the second semester, students will translate their research into architectural design. Projects will respond to the spatial conditions and social dynamics uncovered in Term 1, using design as a tool to engage with complexity rather than simplify it. Students will develop spatial propositions, whether built interventions, speculative scenarios, or community-based initiatives, that reflect the multiple frames through which the site has been understood.

This studio is designed to empower students as independent thinkers and spatial practitioners. Rather than working from a predefined brief, students are encouraged to formulate their own architectural questions and select a site that resonates with their thematic interests and research. The aim is to foster autonomy in both conceptual development and design decision-making. Students are expected to take responsibility, show initiative, and demonstrate leadership throughout all phases of the studio.

PART ONE_COLLECTIVE

In the first semester, students will work collaboratively to explore how urban sites are analyzed and represented by different spatial stakeholders. The studio begins with interviews and document reviews involving architects, planners, developers, and other professionals to understand how "site" is defined and valued. Students will then join mapping workshops using the CPL framework to reveal gaps and silences in conventional representations. Each student will select a site within an existing urban neighbourhood and pursue a thematic investigation. The collective output includes a two-volume publication — Volume I capturing external perspectives, Volume II showing the studio's own mappings — and a short documentary, all shared with interviewees and exhibited at term's end.

Phrases and Deliverables

1 How do Others map?
1. Conduct a literature review on critical cartography and architectural representation.
2. Develop a research framework to investigate how spatial professionals (e.g., architects, planners, developers, consultants) define and analyze "site."
3. Conduct interviews with selected professionals, record and transcribe all interviews in full.
4. Collect and analyze the visual and textual materials used by these professionals—such as sketches, drawings, diagrams, and planning documents—as part of the interview process.

2 How do We map?
1. Studio-led mapping workshops will explore alternative and situated mapping methods.
2. Apply the CPL framework to analyze spatial narratives and identify representational silences.
3. Select an accessible urban site for individual investigation and define a thematic lens.
4. Conduct ethnographic, sensory, and visual research to produce situated mappings.
5. Accompany each mapping with a written description that explains its methodology, findings, and interpretive lens

3 Publication & film
1. Collaboratively produce a two-volume publication:
   Volume I: full transcripts of interviews and analysis of professional mapping practices.
   Volume II: Presents the studio's situated mappings, each accompanied by descriptive text.
2. Select key clips for inclusion in a studio exhibition

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:

In Term 2, students will develop an individual or small group (encouraged) architectural project that builds on the situated research and mappings from the first semester. Each project must respond to the spatial conditions, systems, and lived realities uncovered through CPL mapping and thematic inquiry, translating these into a spatial proposition that redefines architectural practice as a form of agency.

Projects will be situated within existing urban neighborhoods undergoing transformation, with a focus on urban resilience as agency: not as a technical fix, but as a socially embedded and adaptive design strategy. Students will select their own site, and propose cultural spaces, events, or spatial interventions that emerge from the specific needs and dynamics of their selected sites, engaging with the complexity of urban systems and the communities that inhabit them.

The concept of frames, understood as a constellation of perspectives and actors, will continue to drive the design project. Students will engage with multiple stakeholders, recognizing that spatial agency is not the domain of the architect alone, but a shared enterprise involving planners, residents, policymakers, and others. Students will act not as sole authors, but as negotiators and facilitators within a network of mutual knowledge, shaping space through collaborative and responsive design.

Regardless of whether the design research leans toward dystopian, utopian, or hyper-realistic visions, we are interested in how each project defines space—materially, formally, and spatially—and we expect this definition to emerge at a tangible architectural scale. Students will be required to work across multiple scales, typically ranging from 1:1000 to 1:100 or 1:50, depending on the size and complexity of the proposal. In addition to this, a key emphasis of this phase is on alternative forms of architectural representation. Building on the critique of mapping in Term 1, students will explore experimental techniques such as collages, story-based projections, and non-visual mappings, students will challenge Cartesian abstraction and develop new representational strategies that foreground social and political dimensions of space.

Deliverables

Spatial Documentation
Students are expected to define appropriate methods to document their projects. This may include architectural drawings, diagrams, mappings, or other representational formats that best communicate the spatial, material, and conceptual dimensions of their proposal.

Physical and Digital Models
Models should be used to explore and communicate spatial ideas across scales. Students may choose the most relevant scale(s) for their project—from territorial (1:1000) to architectural detail (1:50 or 1:20).

Representational Experiments
Projects must include at least one form of alternative representation that challenges conventional architectural drawing. These may include collages, story-based projections, non-visual mappings, or other media that reflect the project's critical lens.

Narrative and Critical reflection
A concise written reflection (min 500 words) outlining the design intent, spatial agency, and connection to the studio theme and cluster. Integration of insights from Term 1 is expected.

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 positions architectural design as a tool for critical engagement and transformative action. By foregrounding spatial agency, students learn to navigate the complex intersections of social, ecological, and political systems through design. The emphasis on situated research, collaborative methods, and alternative representation equips students to work beyond disciplinary boundaries and engage meaningfully with communities and stakeholders. Through the lens of frames, students understand architecture not as a solitary act of authorship, but as a collective and negotiated process. Urban resilience as agency is central to this approach, positioning design as a means to engage with uncertainty, transformation, and the lived realities of urban communities. The studio fosters a reflexive design practice that is responsive to real-world conditions and capable of proposing inclusive, adaptive, and resilient spatial futures. Ultimately, the studio aims to cultivate a generation of architects who are prepared to act with care, creativity, and responsibility—capable of contributing to more equitable and sustainable urban environments.

METHODS

This studio combines analytical research, design experimentation, and collaborative inquiry to support students in developing context-specific and socially engaged architectural proposals. Methods are drawn from both conventional and non-conventional practices, including:

1. Critical Cartography and CPL Mapping: Students will use the Conceived–Perceived–Lived framework to interrogate spatial narratives and uncover representational silences.
2. Ethnographic and Site-Based Research: Fieldwork, observation, and sensory documentation will inform situated design responses.
3. Drawing as Inquiry: Architectural drawing will be treated as a performative and critical tool, with students encouraged to explore alternative representational formats.
4. Model Making: Emphasis on physical models as a process of learning by making, prioritizing intuitive and tactile experimentation over digital precision.
5. Community Engagement: Where applicable, students will engage with local actors to integrate mutual knowledge and lived experience into the design process.
6. Interdisciplinary Collaboration: Students will work across disciplines and with diverse stakeholders, reflecting the collective nature of spatial agency.
7. AI as Exploratory Tool: Students may critically engage with digital platforms and large language models to support research, analysis, and conceptual development.

REQUIRED READINGS

General

1. Awan, N., Schneider, T., & Till, J. (2013). *Spatial agency: Other ways of doing architecture*: Routledge.
2. Lees, L. (2001). Towards a critical geography of architecture: the case of an ersatz colosseum. Ecumene, 8(1), 51-86
3. Goudsmit, I., Kaika, M., & Verloo, N. (2023). A performing arts centre for whom? Rethinking the architect as negotiator of urban imaginaries. Urban Studies, 0(0).

Critical cartography

4. Harley, J. B. (1989). Deconstructing the map. Cartographica: The International Journal for Geographic Information and Geovisualization, 26(2), 1-20.
5. Krygier, J., & Wood, D. (2011). Ce n'est pas le monde (This is not the world). In (pp. 189-219).
6. Wood, D. (1992). *The power of maps*: Guilford Press.

Conceived/Perceived/Lived Mapping & field research
7. Debord, G. (1994; original 1967). The society of the spectacle. New York: Zone Books, translated from original in French : La société du spectacle, Buchet-Chastel
8. Low, Setha, Troy Simpson, and Suzanne Scheld. "Toolkit for the Ethnographic Study of Space (TESS)." Public Space Research Group, Center for Human Environments, The Graduate Center, City University of New York (2019).
9. Leary, M. E. (2013). A Lefebvrian analysis of the production of glorious, gruesome public space in Manchester. Progress in Planning, 85, 1-52.
10. Lefebvre, H. (1991). The production of space (D. Nicholson-Smith, Trans. Vol. 142): Oxford Blackwell.
11. Pinkster FM. (2020) Interviewing in urban research. In: Verloo N and Bertolini L (eds) Seeing the City: Interdisciplinary Perspectives on the Study of the Urban. Amsterdam University Press, 70-84.
12. Verloo N. (2020) Urban ethnography and participant observations: Studying the city from within. In: Verloo N and Bertolini L (eds) Seeing the City: Interdisciplinary Perspectives on the Study of the Urban. Amsterdam University Press, 37-56.
13. https://www.subjectiveeditions.org/atlases
14. https://derivelab.org/

Public space
15. Carmona, M. (2021). Public places urban spaces: The dimensions of urban design. New York: Routledge.
16. Gehl, J., & Svarre, B. (2013). How to study public life (Vol. 2): Springer.
17. Lynch, K. (1960). The Image of the City (Vol. 11). Cambridge: MIT Press.
18. Whyte, W. H. (1980). The social life of small urban spaces.

Adaptive reuse
19. Lanz, F., & Pendlebury, J. (2022). Adaptive reuse: a critical review. The Journal of Architecture, 27(2–3), 441–462. https://doi.org/10.1080/13602365.2022.2105381

Research Design
20. Creswell, J. W., & Creswell, J. D. (2017). Research design: Qualitative, quantitative, and mixed methods approaches. Sage publications.

OTHER REFERENCES

1. https://en.wikipedia.org/wiki/City_symphony
2. https://www.lacatonvassal.com/
3. https://www.spatialagency.net/database/

LEARNING OUTCOMES

A. Studio Related

1. Ability to critically interrogate architectural representations and understand their role in shaping spatial narratives and power relations.
2. Ability to formulate architectural questions through situated, ethnographic, and sensory research, and to translate these into design propositions.
3. Ability to engage with diverse urban stakeholders and integrate multiple perspectives into the design process through collaborative and dialogic methods.
4. Ability to develop spatial strategies that promote urban resilience as a socially embedded and adaptive design approach.
5. Ability to explore and apply alternative forms of architectural representation that challenge disciplinary conventions and foreground social and political dimensions of space.

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

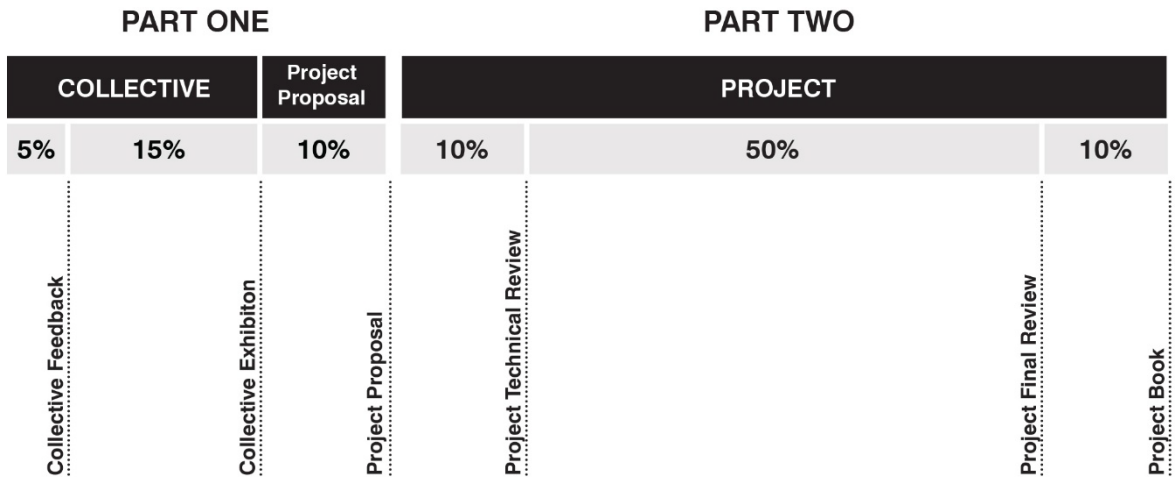
9. Demonstrate understanding of sustainable development principles and the architect's role in promoting social, environmental, and economic responsibility.
10. Relate architectural design to human needs and scale, including the spatial relationship between people, buildings, and the built environment.

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 conduct collective field trips / workshops.
Individual field trips will be discussed with students

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**	**How do others map? Theory**
11.09	**STUDIO**	Dialogue
WEEK 03		
15.09	**STUDIO**	**How do others map? Methods**
18.09	**STUDIO**	Dialogue
WEEK 04		
22.09	**STUDIO**	**How do others map? Report**
25.09	**STUDIO**	Dialogue
WEEK 05		
29.09	**STUDIO**	**How do others map? Analyze**
02.10	**STUDIO**	Dialogue
WEEK 06		
06.10	**STUDIO WORKSHOP**	TBC
09.10	**STUDIO**	**Identify your Site**
WEEK 07		
13.10	**REVIEW**	COLLECTIVE Feedback **Phase 01: How do others map?**
16.10	**REVIEW**	COLLECTIVE Feedback
WEEK 08		
20.10	**STUDIO**	**How do we map? Conceived**
23.10	**STUDIO**	Dialogue
WEEK 09		
27.10	**STUDIO**	**How do we map? Perceived**
30.10	**STUDIO**	Dialogue

WEEK 10		
03.11	**STUDIO**	How do we map? Lived
06.11	**STUDIO**	Dialogue
WEEK 11		
10.11	**STUDIO**	Document: Volume I
13.11	**STUDIO**	Dialogue
WEEK 12		
17.11	**STUDIO**	Document: Volume II
20.11	**STUDIO**	Dialogue
WEEK 13		
24.11	**STUDIO**	Document: Film
27.11	**STUDIO**	Dialogue
WEEK 14		
01 – 03.12	**EXHIBITION**	COLLECTIVE EXHIBITION **Publication presentation + Film**
WEEK 15		
12.12	**PROJECT PROPOSAL**	PROJECT PROPOSAL SUBMISSION

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

WEEK 19		
05.01	**STUDIO**	
08.01	**STUDIO**	
WEEK 20		
12.01	**STUDIO**	
15.01	**STUDIO**	
WEEK 21		
19.01	**STUDIO**	
22.01	**STUDIO**	
WEEK 22		
26.01	**STUDIO**	
29.01	**STUDIO**	
WEEK 23		
02.02	**STUDIO**	
05.02	**STUDIO**	
WEEK 24		
09.02	**STUDIO**	
12.02	**STUDIO**	
WEEK 25		
16.02	**Lunar New Year Vacation (16-22 Feb)**	No Class
19.02	**Lunar New Year Vacation (16-22 Feb)**	No Class
WEEK 26		
23.02	**STUDIO**	
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**	
12.03	**STUDIO**	
WEEK 29		
16.03	**STUDIO**	
19.03	**STUDIO**	
WEEK 30		
23.03	**STUDIO**	
26.03	**STUDIO**	
WEEK 31		
30.03	**STUDIO**	
02.04	**STUDIO**	
WEEK 32		
06.04	**Easter Holiday (3-6 Apr)**	No Class
09.04	**STUDIO**	Desk Crit
WEEK 33		
13.04	**STUDIO**	
16.04	**STUDIO**	
WEEK 34		
20.04	**STUDIO**	
23.04	**STUDIO**	
WEEK 35		
27.04	**STUDIO**	
30.04	**STUDIO**	
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: