Michael Wolf's Corner Houses. Courtesy: Blue Lotus Gallery

LESSONS FOR HYPER-DENSE CITIES: THE HONG KONG PERSPECTIVE

FRAMES

INSTRUCTORS

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ARCHITECTURE AS AGENCY

Architecture is inherently an act of agency—it shapes, reflects, and transforms the lives of individuals and communities. This studio positions architecture as a tool for urban innovation, using Hong Kong's hyper-dense, vertically driven environment as a living laboratory for extreme architecture and urbanism. Here, architecture negotiates the complex interplay of tradition, modernity, and global influence, offering invaluable insights for other dense urban contexts. By documenting Hong Kong's unique architectural typologies, students will uncover how architecture responds to its cultural, climatic, and socio-economic constructs. These typologies carry lessons not just about density, but also about adaptability, resilience, and identity. Learning from Hong Kong is not about replication but adaptation. Students will investigate how the peculiarities of Hong Kong's architecture can inspire new approaches to urban challenges elsewhere, honouring the specific cultural and environmental narratives of each site. This process positions students as proactive agents of change, fostering a deeper understanding of architecture's role in shaping meaningful, contextually grounded futures.

FRAMES

The "Frames" cluster explores architecture's role in shaping perception and constructing spatial narratives. In Hong Kong, architecture frames the experience of hyper-dense urban life, from the verticality of social towers to the connectivity of sky bridges. This studio interprets the "Frames" cluster as an opportunity to examine how architectural frames shape the experience of extreme density while mediating socio-cultural narratives. Through our collaboration with Cyril and Caroline Desroche of Fairfax Architects—authors of Los Angeles Standards—we will adopt their methodology of cataloguing urban frames with curiosity and open-mindedness. As Frank Gehry noted in the afterword of their book, the Desroches' strength lies in their ability to approach the built environment as "astute researchers discovering a new land of species." Their curiosity allows them to reveal the unique solutions embedded in the everyday fabric of a city, sparking new dialogues about life in urban centers. By examining Hong Kong through this lens, students will uncover how its architectural frames mediate perceptions of density and urban life, while shaping the lives of its inhabitants.

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

Can learnings from Hong Kong inspire or inform new approaches to hyper-dense city centers in the world?

The research question draws inspiration from Learning from Las Vegas by Robert Venturi, Denise Scott Brown, and Steven Izenour, which demonstrated how the vernacular architecture of the Las Vegas Strip offers valuable lessons for contemporary architects. Similarly, "Learning from Hong Kong" positions the city as a vital reference for understanding hyper-dense urban environments and the ways they shape urban life.

Hong Kong's urban fabric—defined by its verticality, elevated pedestrian networks, compact housing, and interconnected systems—offers insights into how cities adapt to extreme density while fostering unique urban experiences. In an era of pressing global challenges, the concept of "cities" has never been more critical. Cities are at the forefront of the fight against climate change, as they hold the potential to drive sustainable living and innovation. How can we rethink city centers elsewhere, using Hong Kong as both inspiration and critique, to build livable, resilient, and sustainable futures?

STUDIO DESCRIPTION

Hong Kong's urban fabric is defined by its verticality, adaptability, and ingenuity. Using Hong Kong as a case study, this studio delves into the unique architectural typologies and urban systems that have emerged in response to the city's extraordinary spatial, cultural, and socio-economic conditions. With its unparalleled density, Hong Kong serves as a 1:1 laboratory for extreme architecture and urbanism, offering valuable lessons for cities worldwide. Students will investigate how principles embedded in Hong Kong's architecture—such as multifunctional spaces, efficient land use, and elevated pedestrian networks—can inform the design of liveable, resilient, and sustainable urban centers globally.

The studio is structured around two interconnected parts:

1. Collective Research

Students will engage in a collaborative survey of Hong Kong's urban fragments, cataloguing and analysing key architectural typologies that shape its identity. Drawing inspiration from the methodology of Cyril and Caroline Desroche in Los Angeles Standards, students will document its built environment through photography, drawings, and critical analysis. The findings will culminate in a publication and exhibition, showcasing how Hong Kong's architectural typologies embody resilience, identity, and innovation.

2. Individual Design Exploration
Students will shift from collective analysis to individual or group design projects, applying the lessons of Hong Kong's urbanism to other hyper-dense contexts. Students will be encouraged to select sites in cities such as Tokyo, Bangkok, Taipei, Shenzhen, Shanghai, or their own chosen locations, allowing them to explore diverse cultural and environmental narratives. These projects will rethink how to approach the design of hyper-dense city centres.

PART ONE_COLLECTIVE

In this studio, the collective work will centre on a detailed photographic and analytical survey of the architectural typologies that shape Hong Kong's urban identity. Students will catalogue and analyse the key elements that define its hyper-dense fabric. This collaborative process will emphasize teamwork and shared learning, encouraging students to critically engage with the complexities of Hong Kong's architectural and social systems. The work will culminate in a publication and exhibition, showcasing how Hong Kong's typologies embody a balance of adaptability, resilience, and identity. This process not only celebrates the city's architectural ingenuity but also provides a foundation for rethinking how these insights can inform the design of city centres in other contexts.

Phases and Deliverables

1_Research and Analysis
1. Annotated maps showing the distribution of typologies across the city.
2. A visual and textual research document summarizing findings and key urban phenomena.
3. Initial photographic survey (guided by themes).

2_Documentation and Representation
1. An overall map of "Learning from Hong Kong".
2. A curated photographic portfolio showcasing typologies and urban textures.
3. Axonometric drawings of selected representative typologies.

3_Publication Development
1. A professionally designed publication (digital and print-ready).
2. Finalized photos and axonometric drawings.
3. Written reflections and critical analyses to accompany visual content.

4_Exhibition Design
1. Exhibition layout plan and strategy.
2. Mounted photographs, printed drawings.
3. Optional Interactive or digital components (e.g., projections or animations).

PART ONE_PROJECT PROPOSAL

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

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

PART TWO_PROJECT

Each student will develop a project that explores architecture and programs as a form of agency within 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. Students are also encouraged to work as groups. In this studio, students will have the option to choose among the following potential locations:

1. An Asian city such as Tokyo, Taipei and Bangkok
2. A Chinese city such as Shenzhen, Shanghai and Beijing
3. A site of the student's own selection

Students are expected to draw insights from the first-semester collective work, using Hong Kong's architectural typologies and urban systems as both inspiration and critique to inform their individual design proposals. Projects should respond to the socio-cultural and environmental conditions of the selected site, while reflecting on the lessons drawn from Hong Kong's urban fabric. Students are encouraged to critically engage with the following challenges:

How can architectural typologies evolve to meet the shifting needs of cities in the 21st century?
How can architecture address pressing challenges such as climate change, resource scarcity, and urban density?
How can design foster community, well-being, and cultural continuity in dense urban environments?

Through this project, students will demonstrate a nuanced understanding of architecture's potential to shape meaningful and contextually grounded futures in hyper-dense urban environments, drawing both from the lessons of Hong Kong and their own creative visions.

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

In the era of climate change, cities are at the forefront of the fight for a sustainable future. As UN Secretary-General Antonio Guterres has stated, “Cities are where the climate battle will be won or lost.” High-density urban environments, like Hong Kong, offer vital lessons in optimizing land use, reducing carbon footprints, and preserving natural landscapes by curbing urban sprawl.

This studio positions Hong Kong’s hyper-dense urbanism as a model for addressing global challenges. Its architectural fragments illustrate how cities can achieve a delicate balance between density, adaptability, and cultural identity. Through critical analysis and reinterpretation of these typologies, students will develop innovative strategies for designing urban centres that prioritize liveability, ecological balance, and social sustainability. Ultimately, this studio challenges students to view dense urbanism as a powerful climate solution. It harnesses architecture’s agency to bridge global sustainability goals with local specificity, empowering students to rethink how design can shape resilient, inclusive, and future-ready cities.

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. Engagement with practitioners to develop a methodology of cataloging urban fragments;
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).

REQUIRED READINGS

1. Learning from Las Vegas by Robert Venturi, Denise Scott Brown, ans Steven Izenour
2. Delirious New York: A Retroactive Manifesto for Manhattan by Rem Koolhaas
3. Towards a New Architecture by Le Corbusier
4. The Death and Life of Great American Cities by Jane Jacobs
5. Cities for People by Jan Gehl
6. Towards a Critical Regionalism: Six Points for an Architecture of Resistance by Kenneth Frampton
7. The Singular Objects of Architecture by Jean Baudrillard and Jean Nouvel
8. Cities Without Ground: A Hong Kong Guidebook by Adam Frampton, Jonathan D. Solomon, and Clara Wong

LEARNING OUTCOMES

A. Studio Related

1. Ability to analyze how architecture responds to density, culture, and environment.
2. Ability to adapt Hong Kong's urban insights to other dense urban contexts.
3. Ability to design across multiple scales with contextual sensitivity.
4. Ability to communicate ideas through advanced visual and analytical methods.
5. Ability to propose innovative, sustainable, and socially relevant solutions.

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

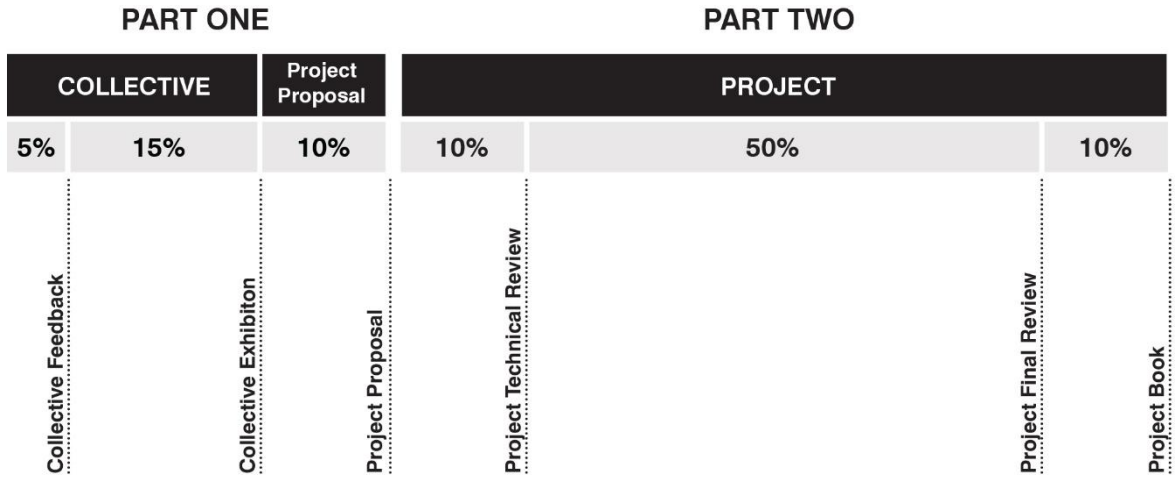
9. Demonstrate understanding of sustainable development principles and the architect's role in promoting social, environmental, and economic responsibility.
10. Relate architectural design to human needs and scale, including the spatial relationship between people, buildings, and the built environment.

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

As the project sites will be outside of Hong Kong, a field trip to the chosen site in the first semester will be required (dates are recommended in the studio schedule and to be agreed with the instructors). Students are encouraged to travel by groups.

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**	Introduction & Planning
11.09	**FIELD WORK**	City Walk
WEEK 03		
15.09	**PINUP**	Collective Work Review
18.09	**FIELD WORK**	City Walk
WEEK 04		
22.09	**PINUP**	Individual Projects: Ideas on Site, Programs and Narrative
25.09	**PINUP**	Collective Work Review
WEEK 05		
29.09	**PINUP**	Workshop Preparation
02.10	**WORKSHOP w/ FAIRFAX**	HK Roundtable: Deliverables 01 & 02
WEEK 06		
06.10	**WORKSHOP w/ FAIRFAX**	HK Roundtable: Deliverables 03 & 04
09.10	**PINUP**	PRE-REVIEW
WEEK 07		
13.10	**REVIEW**	COLLECTIVE Feedback
16.10	**REVIEW**	COLLECTIVE Feedback
WEEK 08		
20.10	**STUDIO TRIP**	Site visit (Overseas)
23.10	**STUDIO TRIP**	Site visit (Overseas)
WEEK 09		
27.10	**PINUP**	Individual Projects
30.10	**PINUP**	Collective Work Review

WEEK 10		
03.11	**ZOOM w/ FAIRFAX**	Zoom Workshop with Fairfax: Deliverables 01 & 02
06.11	**ZOOM w/ FAIRFAX**	Zoom Workshop with Fairfax: Deliverables 03 & 04
WEEK 11		
10.11	**PINUP**	Exhibition Mockup
13.11	**DESKCRIT**	Individual Projects (Students #1-6)
WEEK 12		
17.11	**DESKCRIT**	Individual Projects (Students #7-12)
20.11	**PINUP**	Exhibition Mockup
WEEK 13		
24.11	**PINUP**	Individual Projects Review
27.11	**PINUP**	Pre-Exhibition
WEEK 14		
01 – 03.12	**EXHIBITION**	COLLECTIVE EXHIBITION
WEEK 15		
12.12	**PROJECT PROPOSAL**	PROJECT PROPOSAL SUBMISSION

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

WEEK 19		
05.01	**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**	
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**	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: