



Napoli Metafisica, Mimmo Jodice

FROM MARGINAL SPACES TO SOCIAL PLACES: NAPOLI X HONG KONG

EDGES

INSTRUCTOR

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ARCHITECTURE AS AGENCY

This studio will reflect on the MArch programme's annual theme through a joint design studio in collaboration with Professor Giovanni Multari and his students from the Department of Architecture, University of Napoli Federico II. Both studios, engaging in a comparative exploration of Hong Kong and Napoli, will investigate marginal and problematic social and spatial conditions that have emerged over time as a result of speculative urban development and top-down, ineffective planning policies. Abandoned buildings, dysfunctional areas, neglected public spaces, and unresolved edge conditions will serve as key subjects for students' critical reflection and design investigation. Despite their differences, Hong Kong and Napoli share notable similarities, particularly in terms of territorial morphology and the density of their urban fabric. In particular, the studio will focus on two specific sections of the waterfront, each covering a strip of approximately 15 km, where students will have the opportunity to explore the territory and investigate how architecture can operate as a form of agency in response to contemporary urban, social, and environmental challenges.

EDGES

The cities of Hong Kong and Napoli present a combination of challenging urban conditions resulting from their distinctive morphological features and historical patterns of urbanization. By using the coastline as a starting point for our exploration, we will focus on fringe zones, disconnected urban areas, neglected public spaces and other conditions of marginality that both cities have not been able to fully integrate or resolve. In this context, edges represent physical boundaries that often lead to social exclusion, being the byproducts of inadequate top-down planning and non-sensitive urban development processes. At the same time, these spaces hold significant potential for transformation, offering opportunities to redefine their role within the urban fabric. Using Richard Sennett's concept of porous edges as a theoretical framework, the studio will reflect on how cities can overcome rigid boundaries and promote open, permeable margins that enable alternative spatial strategies and support socially inclusive approaches to urban development.

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 architecture act as a form of agency in reimagining marginal urban areas and transforming edge conditions into spaces of collective use and social inclusion?

This design studio draws on Richard Sennett's concept of porous edges, which advocates for urban boundaries that encourage interaction and fluid transitions rather than rigid separations. In this view, architecture becomes a tool to transform challenging urban areas and convert marginal spaces into social places. Often, the evolution of the city, whether through top-down planning or uncoordinated development, gives rise to edge conditions, generating marginal and neglected urban spaces. These in-between zones, while often overlooked, hold latent potential for transformation. Architect Ignasi de Solà-Morales refers to such areas as *terrain vague*: urban fragments that resist fixed meaning but remain open to reinterpretation and reappropriation. Defined by edges, these spaces — zones of tension, potential, and change — will be studied not only to uncover local dynamics, but also to inform context-sensitive design strategies in other urban environments. Within this framework, the studio reflects on how architecture can operate at the threshold, activating these conditions and, in line with Richard Sennett's notion of porous edges, encouraging exchange, adaptability, and social interaction rather than separation and exclusion.

STUDIO DESCRIPTION

Napoli has thousands of years of history. According to legend, the city originated from the death of the siren Parthenope, who threw herself into the sea after failing to seduce Ulysses as he sailed along its coast. Rooted in Homer's *Odyssey*, this myth became a symbolic narrative associated with the founding of Neapolis, a Greek colony at the heart of the Mediterranean. Located at the foot of Mount Vesuvius—whose eruption in 79 AD famously destroyed Pompeii—Napoli has always been shaped by fragile and problematic conditions. The broader Campania region is seismically active, marked by tectonic shifts and volcanic calderas such as the Campi Flegrei, making earthquakes and eruptions a recurring threat. Over time, the city has continuously evolved, adapting its urban fabric and incorporating new areas. Today, with a metropolitan population of over 3.5 million, Napoli is the third largest urban area in Italy. In the last century, it underwent profound transformations shaped by war, reconstruction, industrial expansion, and unregulated growth. During the 1950s and 1960s, speculative development produced a construction boom. The celebrated documentary *Le mani sulla città* (1963), awarded the Golden Lion at the Venice Film Festival, exposed the collusion between real estate developers and politicians, becoming a key reference in understanding how corruption and poor regulation shaped the city's growth.

In recent decades, Napoli has experienced a series of cultural and urban renaissances. The city has gradually shed its image as “dangerous” or “chaotic,” becoming one of the most visited destinations in Italy (ISTAT, 2023). Social media has been crucial in reframing its narrative, celebrating its vibrant street life, rich heritage, and unique atmosphere. Cultural events, international initiatives, a thriving tourism industry, and the 2023 Serie A victory of SSC Napoli have further boosted visibility and civic pride. A key site of regeneration is Bagnoli, the former industrial district of the Italsider steel plant. After decades of stalled plans, the area is once again in focus as Napoli prepares to host the America's Cup in 2027. While this global event may trigger long-awaited remediation and renewal, concerns remain about ensuring benefits for local communities and avoiding speculative displacement.

In this context, the studio invites students to reflect on the layered and complex conditions of Naples, exploring on how architecture can transform conditions of marginality into opportunities for inclusion and renewal — embodying the idea of turning marginal space into social place.

PART ONE_COLLECTIVE

Guided by the tutor, students participating in this studio will design a temporary earthquake relief center for communities affected by recent and ongoing telluric activity near the Solfatara crater in the city of Naples. This is a complex and fragile situation that offers an opportunity to reflect on how architecture can be used in emergency contexts to support local communities. The site for the project will be located in the district of Bagnoli, within a reclaimed area of the former Italsider steel plant near the waterfront. The collective project will consist of a single proposal developed by the entire group. It will carry a strong symbolic and conceptual dimension, while also being developed as a detailed and well-defined architectural proposal. Students will be involved in all phases of the design process, working on temporary structures that respond to urgent needs while respecting the local context. Projects will explore the use of simple construction methods, sustainable materials, and inclusive design strategies. Edges, in this context, invite a reflection on how architecture can mediate the delicate balance between safety and risk, and between daily life and emergency. The COLLECTIVE process will be organised into four phases:

Phase 1 Analysis

Phase 2 Conceptual Design

Phase 3 Design Development

Phase 3 Exhibition Design

Deliverables:

Students will produce drawings at a range of scales, from territorial to architectural detail, including site plans, floor plans, sections, and axonometric views. These will be complemented by physical models, photomontages, collages, and perspectives, developed to test and communicate the project. An essential part of the studio will be the making process, where students collaborate in designing and realising the final 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 is 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. Napoli (recommended, especially in the context of the joint studio)
2. Hong Kong
3. A site of the student's own selection

As introduced in the course description, we will use the coastline of Naples as a starting point to identify potential sites for developing design proposals that explore how architecture can act as an agent of change. During our site visit to Naples in early October, our local partners at the University of Naples Federico II will guide us through a series of locations that reflect the city's edge conditions, including abandoned coastal areas, neglected public spaces, isolated districts, and inland zones marked by social and spatial marginality. These visits will help us better understand the city's layered structure and ongoing urban challenges. The aim is to observe, document, and reflect on how architecture can respond to these conditions, laying the groundwork for site-specific projects to be developed in the second semester. While the selection of a site in Napoli is encouraged in order to foster cross-cultural collaboration within the studio framework, students retain full autonomy in selecting a location that best aligns with their project vision. Regardless of whether the design research leans toward utopian, dystopian, or hyper-realistic visions, the core remains architectural design. 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.

PART TWO will be organised into four phases, following a structure similar to Part One. Students will progressively develop and refine their ideas by increasing the level of complexity and resolution. The phases include:

- Phase 1 Conceptual Design
- Phase 2 Design Development
- Phase 3 Detailed Design
- Phase 4 Final Production and Presentation

Each phase builds upon the previous one, allowing students to translate their initial concepts into well-articulated architectural proposals.

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

Napoli as the focus of our studio offers a great case study to reflect on urgent contemporary challenges that many cities face today. In particular, the EDGES lens will allow us to examine marginal conditions, such as neglected urban space and abandoned buildings or dysfunctional districts, all of which represent important urban fragments that could be reactivated through inclusive urban regeneration. Using the coastline as the starting point of our exploration, Napoli provides a unique opportunity to investigate these dynamics by observing its urban phenomena through the concept of edges, especially in a city marked by strong contrasts, where in-between conditions are constantly negotiated. Despite visible signs of revival, deep structural challenges remain: high unemployment, disconnected peripheral areas, degraded infrastructure, increasing gentrification and housing pressure (partly driven by the rise of short-term rentals like Airbnb) continue to shape the city's everyday life. Napoli today stands at a crossroads: a city of extraordinary potential, whose future depends on balancing international visibility with social equity and inclusive transformation.

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 conceptually engaged design proposals. The studio will combine analytical research, design experimentation, and collective discussion. Students will be encouraged to explore both conventional and non-conventional methods of enquiry and representation, including:

1. Site-based research through mapping, observation, and photographic documentation;
2. Critical readings review, to introduce key theoretical concepts related to the studio's cluster and MArch theme;
3. Case studies, to analyze relevant precedents and extract strategies that can be translated into design proposals
4. Learning by making using physical models to test and refine spatial ideas, tectonic logics, and material strategies
5. Drawing as enquire methods to understand the relation between buildings people and context by working across a range of scales, from territorial systems to detailed architectural solutions (1:1000 to 1:50)
6. Community engagement (where applicable), to better understand local dynamics and integrate socio-cultural knowledge into the design process
7. AI as an exploratory tool, to learn how to critically engage with large language models (LLMs) and interactive digital platforms for research, site analysis, and conceptual development.

REQUIRED READINGS

1. Richard Sennett, *Building and Dwelling: Ethics for the City* (Farrar, Straus and Giroux, 2018). *Develops the idea of porous edges; soft, adaptable urban boundaries that promote interaction, diversity, and openness as opposed to rigid, exclusionary divisions.*
2. Ignasi de Solà-Morales, "Terrain Vague" in: Anyplace, ed. Cynthia C. Davidson (Cambridge, MA: MIT Press, 1995), pp. 118–123. *Introduces the concept of terrain vague: urban voids and leftover spaces that resist fixed meaning and offer potential for reinterpretation and reappropriation.*
3. Italo Calvino, *Invisible Cities* (Harcourt, 1974).

A poetic and philosophical exploration of imagined cities that invites critical reflection on how we perceive, narrate, and construct urban space. Useful as a conceptual lens to think beyond material form and engage with the symbolic and experiential dimensions of the city.

4. LAN, Jallon, B., Napolitano, U., & Rossi, A. (2021). Napoli Super Modern. Editions Park Books.
A visual and critical exploration of Naples' modern architecture from the 1930s to the 1960s, highlighting the city's unique layering of rationalist, modernist, and vernacular forms.

5. Peter Bishop & Lesley Williams, The Temporary City (Routledge, 2012)
A foundational book that explores the theory and practice of temporary urbanism, arguing that impermanence can be a catalyst for innovation, flexibility, and civic engagement in cities.

6. Temporary Architecture

Philip Jodidio, Temporary Architecture, Taschen, 2011

A illustrated collection of pavilions, installations, and short-lived architectural interventions. Ideal for understanding how temporary structures shape public space and cultural events.

7. Ephemeral Urbanism

Rahul Mehrotra, Felipe Vera, José Mayoral, Ephemeral Urbanism, Lars Müller Publishers, 2016

A critical examination of large-scale temporary settlements (e.g. Kumbh Mela, refugee camps, festivals), exploring how transient urbanism can inform long-term urban thinking.

OTHER REFERENCES

Movies: Films (for urban and cultural context):

Posso Entrare? An Ode to Naples – Trudie Styler (2023)

A recent American documentary that focuses on the resilience of Naples' local communities, highlighting stories from the city's margins.

È stata la mano di Dio – Paolo Sorrentino (2021)

A semi-autobiographical film that offers a poetic and personal vision of Naples in the 1980s, exploring themes of family, tragedy, and the everyday life of the city.

Passione – John Turturro (2010)

A vibrant musical documentary that celebrates the rich cultural and musical heritage of Naples. Useful for understanding the emotional and symbolic layers of the city.

Le mani sulla città – Francesco Rosi (1963)

A powerful political drama that critiques speculative urban development in post-war Naples. Essential viewing for understanding issues of corruption, planning, and the social role of architecture.

LEARNING OUTCOMES

A. Studio Related

1. Ability to investigate edge conditions and marginal urban areas through site-based research and critical analysis
2. Ability to develop a collective architectural proposal that responds to site-specific conditions of risk and vulnerability, promoting social agency and resilience
3. Ability to explore temporary architecture and its potential in addressing urgent spatial needs.
4. Understanding of architecture as agency in addressing social and spatial inequalities.
5. Ability to translate research and theory into a clear, site-specific design proposal.
6. Capacity to operate within a multiscalar framework, from territorial to architectural detail.
7. Ability to collaborate effectively in a team and manage group dynamics within a design process
8. Ability to critically engage with comparative urbanism through the lens of two distinct cities

B. MArch Programme Related

Design & Process

1. Develop architectural designs that satisfy both aesthetic and technical requirements.
2. Generate complex and original design proposals that demonstrate awareness of current architectural issues and the ability to test new hypotheses and ideas.
3. Formulate a project brief and programme based on site analysis, user needs, and contextual research.
4. Respond to natural and built site characteristics in the development of a coherent and integrated design.

Communication & Representation

5. Communicate effectively in English, both orally and in writing, on architectural topics.
6. Engage in dialogue with non-architects, demonstrating the ability to listen, explain, and incorporate external perspectives into design.
7. Use a broad range of media (visual, written, oral, digital) to test, analyse, and present design ideas and processes.
8. Apply appropriate representational tools (e.g. drawings, diagrams, models, digital media) to convey design development across all project phases.

Context & Responsiveness

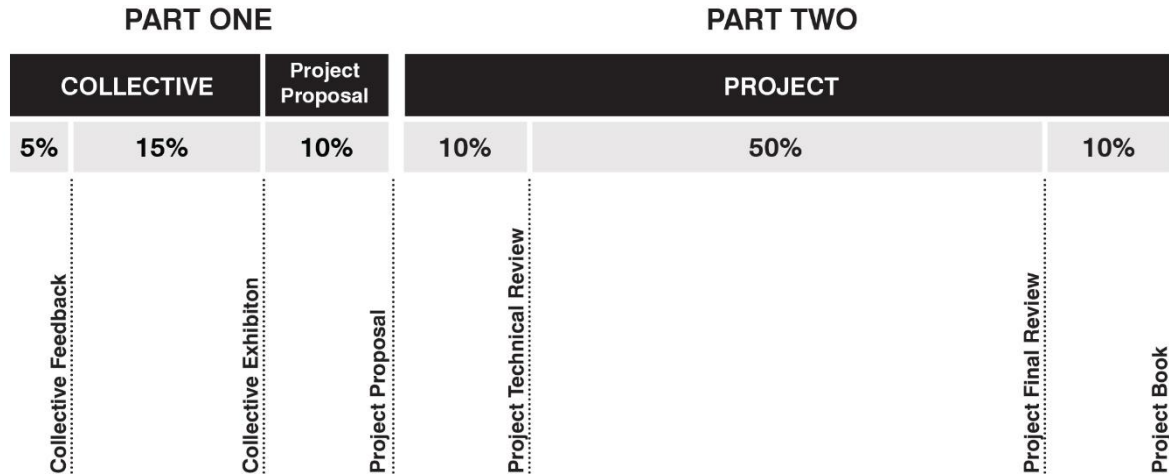
9. Demonstrate understanding of sustainable development principles and the architect's role in promoting social, environmental, and economic responsibility.
10. Relate architectural design to human needs and scale, including the spatial relationship between people, buildings, and the built environment.

Knowledge & Integration

11. Apply knowledge of architectural history and theory, as well as related arts, technologies, and human sciences, to inform design decisions.
12. Collaborate effectively within team-based design processes, showing initiative, adaptability, and shared authorship.
13. Understand structural principles and systems, including gravity and lateral force resistance, and apply them appropriately within architectural projects.

ASSESSMENT SCHEME

The following diagram describes the structure and the assessment criteria for the year.



TIMELINE

Part One (30%)

13, 16 October: Collective Feedback* (5%)
1-3 December: Collective Exhibition* (15%)
12 December: Project Proposal** (10%)

Part Two (70%)

26 February, 2, 5 March: Project Technical Review (10%)
4-6 May: Final Presentation (50%)
4-6 May: Project Book (10%)

*The final grade for this component will be identical for every student, highlighting teamwork, shared responsibility, and equal contribution to the project.

**Individual or in small groups (Up to three students).

Review Results

Feedback and review will be released to students promptly after completion, together with written comments reflecting their progress and performance.

COURSE FORMAT

Individual and Group Work

1. Students may work in groups on various assignments and projects throughout the course calendar.
2. In the first part of the semester, students will develop a COLLECTIVE group project, which will be evaluated with a single, shared grade for the entire group. However, in cases of specific critical issues (such as illness, lack of participation due to personal problems) an individual assessment may be considered for the student(s) directly involved.
3. Final projects will generally consist of individual architectural design proposals. However, group work will also be allowed, with teams of up to three students permitted to develop a joint proposal. In such cases, students will be required to submit a written statement detailing each member's contribution, in order to clearly assess individual engagement within the group.

Teaching Days

1. The Design Studio will be taught on Monday and Thursday 13:30 to 18:00. Students must be in a studio during these teaching hours.
2. Students must attend School Lectures scheduled 12:30 – 13:30.
3. Field trips, lectures, and other learning activities may be scheduled outside of teaching days.

Studio Spaces

1. Each Studio will have their own space, accommodating a desk for each student.
2. Layouts will be issued at the start of the academic year.
3. The school has made studio space and use a priority. Students should maximise the use of their space by conducting design work in studio.
4. Working in the studio creates an opportunity for peer learning and collaboration – take advantage of this valuable resource.
5. Studio space should be respected – especially with consideration of food, drinking, material use, personal safety, disruption to others, and building safety regulations. Areas relating to fire escape should be always kept clear.

Cluster Dialogues

There will be four Dialogue Days organised across the clusters to share the work-in-progress of each studio and to foster critical reflection on the current and future directions of the design work.

These dialogues will be held within each cluster and will take the form of shared pin-ups, symposium-style discussions, and guest lectures by invited speakers.

PROJECT TECHNICAL REVIEW

The Project Technical Review is intended to support the integration of technical and environmental considerations into the design process. Students are required to prepare a presentation/report detailing their technological and structural strategy, with explicit attention to sustainable principles and their application within the project. In Term 2, consultations with external experts will be organised to strengthen students' knowledge of building systems and performance. These sessions may be scheduled by studio clusters or student groups, and students are expected to come prepared with preliminary research, drawings, and specific questions.

MODEL MAKING

Physical models are at the core of our design expression. To encourage a process of learning by making, we place strong emphasis on hands-on experimentation and material engagement. Laser

cutting or 3dprinting should be not recommended especially during the early, conceptual phases of the design process, to prioritize more intuitive, open-ended, and tactile model-making approaches.

FIELD TRIP

We intended to organize field trip to Yunnan and visit a variety of wineries, likely in Mid- October after the harvest season.

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	Discussion - Phase 01 Analysis
11.09	STUDIO	Critical review - Student presentation
WEEK 03		
15.09	STUDIO	Discussion
18.09	STUDIO	Critical review - Student presentation
WEEK 04		
22.09	STUDIO	Discussion
25.09	STUDIO	Critical review - Student presentation
WEEK 05		
29.09	STUDIO	Discussion - Phase 02 Conceptual Development
02.10	STUDIO	Critical review - Student presentation
WEEK 06		
06.10	STUDIO TRIP	Napoli
09.10	STUDIO TRIP	Napoli
WEEK 07		
13.10	REVIEW	COLLECTIVE Feedback
16.10	REVIEW	COLLECTIVE Feedback
WEEK 08		
20.10	STUDIO	Discussion
23.10	STUDIO	Critical review - Student presentation
WEEK 09		
27.10	STUDIO	Discussion - Phase 03 Design Development
30.10	STUDIO	Critical review - Student presentation

WEEK 10		
03.11	STUDIO	Discussion
06.11	STUDIO	Critical review - Student presentation
WEEK 11		
10.11	STUDIO	Discussion
13.11	STUDIO	Critical review - Student presentation
WEEK 12		
17.11	STUDIO	Discussion - Phase 04 Exhibition Preparation
20.11	STUDIO	Critical review - Student presentation
WEEK 13		
24.11	STUDIO	Discussion
27.11	STUDIO	Critical review - Student presentation
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	Discussion – Part TWO Overview - Phase 01
08.01	STUDIO	Critical review - Student presentation
WEEK 20		
12.01	STUDIO	Critical review - Student presentation
15.01	STUDIO	Critical review - Student presentation
WEEK 21		
19.01	STUDIO	Critical review - Student presentation
22.01	STUDIO	Critical review - Student presentation
WEEK 22		
26.01	STUDIO	Critical review - Student presentation
29.01	STUDIO	Critical review - Student presentation
WEEK 23		
02.02	STUDIO	Critical review - Student presentation - Phase 02
05.02	STUDIO	Critical review - Student presentation
WEEK 24		
09.02	STUDIO	Critical review - Student presentation
12.02	STUDIO	Critical review - Student presentation
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	Critical review - Student presentation
26.02	REVIEW	Critical review - Student presentation
WEEK 27		
02.03	REVIEW	PROJECT TECHNICAL REVIEW
05.03	REVIEW	PROJECT TECHNICAL REVIEW

WEEK 28		
09.03	STUDIO	Critical review - Student presentation
12.03	STUDIO	Critical review - Student presentation
WEEK 29		
16.03	STUDIO	Critical review - Student presentation - Phase 03
19.03	STUDIO	Critical review - Student presentation
WEEK 30		
23.03	STUDIO	Critical review - Student presentation
26.03	STUDIO	Critical review - Student presentation
WEEK 31		
30.03	STUDIO	Critical review - Student presentation
02.04	STUDIO	Critical review - Student presentation
WEEK 32		
06.04	Easter Holiday (3-6 Apr)	No Class
09.04	STUDIO	
WEEK 33		
13.04	STUDIO	Critical review - Student presentation - Phase 04
16.04	STUDIO	Critical review - Student presentation
WEEK 34		
20.04	STUDIO	Critical review - Student presentation
23.04	STUDIO	Critical review - Student presentation
WEEK 35		
27.04	STUDIO	Critical review - Student presentation
30.04	STUDIO	Critical review - Student presentation
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: