



Tonkin Street, 2014, Stefan Irvine / In the Mood for Love, 2000, Wing Shya / Architecture of Density, 2018, Michael Wolf

GRAFTING THE EDGE FAÇADE AND MEMORY IN URBAN RENEWAL

EDGES

INSTRUCTORS

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ARCHITECTURE AS AGENCY

Our studio will challenge Hong Kong's conventional urban renewal practices, which largely follow two flawed models: the tabula rasa towers-on-podium approach and the pencil tower infill strategy on a mere two Tong Lau lots. While these methods aim to combat urban decay, improve living conditions, and stimulate economic growth, they often erase collective memory, heritage, and social values in the process. Both prioritize demolition, whether large-scale or lot-by-lot, with minimal regard for historic context, local culture, or urban morphology. They contribute little to the public realm, instead exacerbate urban fragmentation where podium malls privatize street life, while pencil towers lack amenities and ignore communal needs. Our studio positions architecture as an active agent in reimagining regeneration, balancing sensitive preservation with innovative intervention to foster social continuity and a renewed sense of community.

EDGES

Architectural edges, be they facades, street walls, lot lines, and rooftops, are not passive boundaries but active agents shaping urban experience, mediating between public and private, old and new, and individual and collective realms. Similarly, memory inhabits the edge of human consciousness - subjective, fluid, sometimes fickle, but always summoned in urban renewal to legitimize change or mobilize resistance. Why is collective memory so frequently invoked in these processes? And how reliable are these narratives we preserve?

Within the framework of "Grafting the Edge," these tangible and intangible edges intersect. The physical architectural edge becomes a site to embed, express, and even challenge memory. By treating building facades and urban boundaries as palimpsests—layered, rewritable, and deeply contextual—architects can graft new interventions onto existing structures in ways that honor cultural narratives without freezing them in time. This approach resists both tabula rasa renewal and superficial facadism or historicism, proposing instead that the material edge serves as a critical interface for dialogue and reinvention. Memory, in turn, is spatialized—given form, texture, and presence in the city - ensuring that urban renewal strengthens continuity of place and meaning rather than erasing it.

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 the facades and urban edges serve as a medium for grafting memory – collective and personal – into urban renewal, ensuring that innovative new additions integrate with the historical narratives of a place and provide a renewed sense of community?

The façade and street walls act as palimpsests, grafting collective memory into urban renewal by layering historical narratives with contemporary interventions. Inspired by Italo Calvino's *Invisible Cities*, where cities are textual and spatial narratives, and Dung Kai-cheung's *Atlas: The Archaeology of an Imaginary City*, which re-maps erased histories through fiction, facades become legible interfaces of urban memory. By integrating material traces, symbolic elements, and community stories, as seen in numerous and disappearing Hong Kong Tong Lau shophouses, they resist tabula rasa erasure. This approach transforms renewal into a temporal dialogue, ensuring urban identity remains culturally resonant and continuous.

STUDIO DESCRIPTION

Building on the investigation of the last two years, our studio will continue to challenge the tabula rasa conventions of urban renewal in Hong Kong. While previous investigations looked at zoning guidelines, such as transferable air rights, to incentivize heritage-conscious development, this year we deepen our inquiry by focusing on the confluence of two distinct yet interconnected types of edges:

1. The tangible architectural edge, comprising facades and street walls, which reflect the public face of the city, and
2. The intangible edge of memory, encompassing both the vague, often unreliable personal recollection and the all-encompassing collective urban consciousness.

Students will begin the research with a close reading of architectural edges. The analysis will focus intensely on edge conditions, investigating facade composition, fenestration patterns and scale, material transitions, proportions, setbacks, signage that define these urban thresholds and documenting evidence of time and age in the building's skin.

This material analysis will be paralleled by an exploration of memory as a formative design lens - asking how individual and shared narratives, whether drawn from art, literature, film, or lived experience, inform spatial understanding and cultivate a subliminal, culturally-grounded approach to design. Emphasis will be placed on the understanding, inspiration and presentation of these sources of material.

The synthesis of these tangible and intangible analyses will inform speculative urban regeneration proposals that reimagine architectural edges as active sites of dialogue between past and future. Projects will negotiate innovatively between preservation and intervention, ultimately demonstrating how memory can be spatially grafted into the city's evolving fabric.

Site: Students will select a site of their choice, focusing on one to three lots within neighborhood undergoing transformation in Hong Kong.

Program: Mixed-use program, which must include a "living urban archive" - a space dedicated to the collection and on-going interpretation of local narratives, as defined by student

Size: Not to exceed 20,000sm

PART ONE_COLLECTIVE

Students will draw from their individual research to collaborate in an immersive stage set or installation, that physically manifests their research on urban edge conditions and collective memory. This experimental stage set will synthesize architectural fragments through techniques of grafting, assemblage and juxtaposition. Layered facades, translucent partitions and projections will be used to reveal hidden histories and cultural palimpsests. By incorporating methods of free-association and intentional chance, the project liberates design from conventional renewal approaches, opening instead to unconscious imagination, shared authorship, and the unexpected convergences between the tangible and intangible.

Deliverables

Through weekly workshops, students will synthesize their individual research findings by developing collaborative layered architectural collages. Beginning with analytical studies at 1:50 scale, the work will evolve through iterative refinements before culminating in an immersive, experiential installation at 1:10 scale or full scale, to be determined collectively. This final full-scale prototype will physically demonstrate architectural edges as possible inhabitable spatial constructs of collective memory.

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

Building on their initial analyses, students will deepen their research by identifying specific neighborhood needs and deficiencies, including missing amenities, disrupted pedestrian flows, and underutilized thresholds, to develop targeted architectural programs addressing these urban gaps. Projects should intentionally establish a scalar contrast with existing buildings to test and highlight innovative strategies for edge mediation and urban grafting. This approach will be realized through sectional innovation and creative public interfaces that negotiate between old and new, demonstrating how architectural interventions can repair urban fragmentation while accommodating development. A major proponent in this design development will be how each student incorporates their understanding of collective memory and perhaps also personal memory into the project.

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

This studio proposes a transformative impact by redefining the ethos of urban renewal in high-density contexts like Hong Kong. It moves beyond physical preservation or erasure, instead positioning architecture as an active agent in sustaining cultural memory through strategic interventions at architectural edges. By grafting new meaning onto existing fabric, it offers methods to resist generic urbanization and social fragmentation. The studio empowers emerging architects to design with historical sensitivity and narrative depth, fostering urban environments that are not only functionally resilient but also rich in identity, continuity, and communal meaning.

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, personal reflection, design experimentation, and collective discussion. Students will be encouraged to explore both conventional and non-conventional methods of enquiry and representation, including:

1. Site-based research through mapping, observation, and photographic documentation;
2. Critical readings and literature review, to introduce key theoretical concepts related to the studio's cluster and MArch theme;
3. Case studies, to analyze relevant precedents and extract strategies that can be translated into design proposals
4. Learning by making using physical models to test and refine spatial ideas, tectonic logics, and material strategies
5. Drawing as enquire methods to understand the relation between buildings people and context by working across a range of scales, from territorial systems to detailed architectural solutions (1:1000 to 1:50)
6. Community engagement (where applicable), to better

REQUIRED READINGS

1. Calvino, Italo. *Invisible Cities*. Translated by William Weaver. New York: Harcourt Brace Jovanovich, 1974
2. Dung, Kai-cheung. *Atlas: The Archaeology of an Imaginary City*. Translated by Dung Kai-cheung and Anders Hansson. New York: Columbia University Press, 2012.
3. HKIA Journal Issue 73, Occupy Commons. 2017
4. HKIA Journal Issue 79, Community. 2024
5. Koditek, Walter. 2016. **Hong Kong Modern: Architecture of the 1950s-1970s**. Berlin: DOM Publishers.
6. Rossi, Aldo. *The Architecture of the City*. New York: The Graham Foundation, 1982.
7. Seng, Eunice. 2020. *Resistant City: Histories, Maps and the Architecture of Development*. Singapore: World Scientific Publishing.

OTHER REFERENCES

Movies:

Chungking Express. Directed by Wong Kar-wai. 1994

The film's use of vibrant, transient urban edges, layered spaces, kinetic visuals, and repetitive routines illustrates how memory and desire are woven into the mundane textures of the metropolitan landscape,

making the city itself a character in the narrative of longing and loss.

In the Mood for Love. Directed by Wong Kar Wai. 2000

The film visualizes how urban spaces, especially narrow interfaces like windows, doorways, and staircases, highlight repressed desires and layered histories, where personal and collective nostalgia converge in the fabric of the city.

Memento. Directed by Christopher Nolan. 2000

This film delves into the fragmentation of memory and identity through its non-linear narrative and the protagonist's reliance on physical traces, such as tattoos, Polaroids, and notes, to reconstruct a fractured sense of truth.

Rashomon. Directed by Akira Kurosawa. 1950

This movie explores the instability of memory and truth through multiple, contradictory narratives of a single event, revealing how subjective perception shapes our understanding of reality

Art:

Walk the House, Do Ho Suh, 2025

His use of colored translucent fabric translates the intangible memory of his past apartments into an immersive installation, blurring the physical and emotional experience

6 x 6 An Improvisation, Larry Bell, 1989-2014

These freestanding glass walls can be arranged in an infinite number of configurations, responding to the site of the gallery, and allowing for endless possibilities of engagement between object, space and body, where the viewer is always an integral component.

Carpenter Center, Richmond, Hiroshi Sugimoto, 1993

Photograph of the entire duration of movie in a theatre captured in a single frame, reveals only a white bright screen, but documents the passing of time and memory.

House, Rachel Whiteread, 2003

This artist often uses casting to reflect on negative spaces of memory. In this case, concrete cast of the interior space of a Victorian house in London preserves the memory of a demolished structure.

Room, Thomas Demand, 1994

This artist recreates memory-laden spaces, such as crime scenes, using paper and cardboard, then photographs them, blurring reality and reconstruction. In this case, the room is location of the failed assassination attempt of Hitler in 1944.

Splitting, Gordon Matta-Clark, 1974

Often using architectural interventions (slicing, cutting buildings) to expose hidden social and material layers within urban structures, this work shows a physically bisected a suburban house and questions the fragility of domestic memory and suburban ideals.

LEARNING OUTCOMES

A. Studio Related

1. Ability to speak and write effectively on subject matters related to studio in English.
2. Ability to use appropriate representational media, such as drawings, models, diagrams, charts, including computer technology, to convey essential design and architectural information at each stage of the programming and design process.
3. Ability to identify urban edges and thresholds which offer valuable social, communal and historic contribution to the neighborhood, and are potential target sites for urban renewal.
4. Ability to draw from art, literature, film, or lived experience to describe and elaborate what collective memory means to you and to your chosen site.
5. Ability to identify socio-economic problems of such existing urban edges and thresholds.
6. Ability to formulate creative and unconventional architectural and programmatic solutions to such problems.
7. Ability to test out design iterations through layering, grafting and free-associations.
8. Ability to work collectively as a team to devise an installation which highlights the research of urban edges, thresholds and collective memory.

B. MArch Programme Related

Design & Process

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

Communication & Representation

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

Context & Responsiveness

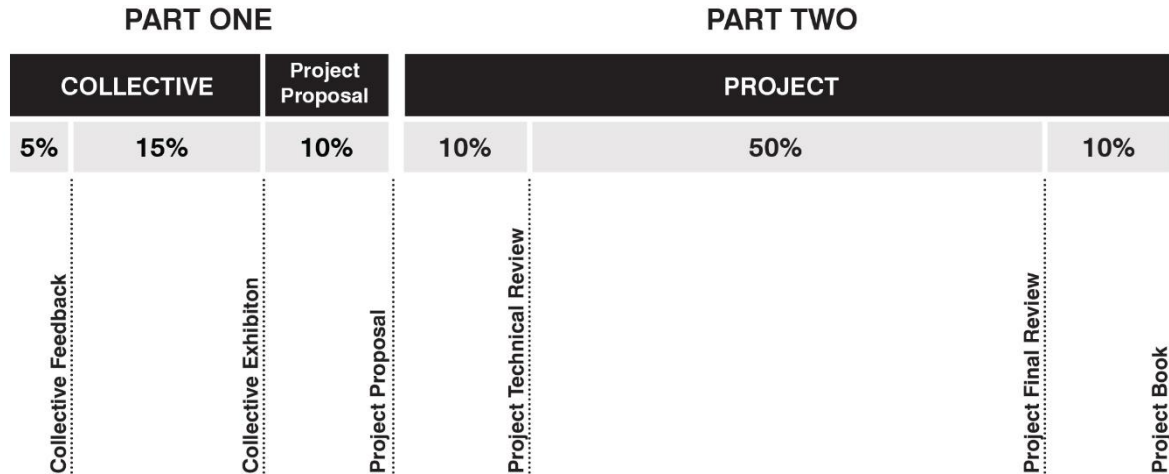
9. Demonstrate understanding of sustainable development principles and the architect's role in promoting social, environmental, and economic responsibility.
10. Relate architectural design to human needs and scale, including the spatial relationship between people, buildings, and the built environment.

Knowledge & Integration

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

ASSESSMENT SCHEME

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



TIMELINE

Part One (30%)

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

Part Two (70%)

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

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

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

Review Results

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

COURSE FORMAT

Individual and Group Work

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

Teaching Days

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

Studio Spaces

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

Cluster Dialogues

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

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

PROJECT TECHNICAL REVIEW

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

MODEL MAKING

Physical models are at the core of our design expression. To encourage a process of learning by making, we place strong emphasis on hands-on experimentation and material engagement. Laser cutting or 3dprinting should be not recommended especially during the early, conceptual phases of the design process, to prioritize more intuitive, open-ended, and tactile model-making approaches.

FIELD TRIP

We will also be conducting series of walking tours around different parts of Hong Kong and potential student sites to understand first hand existing conditions of housing typology, urban environments, and site morphologies.

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 SHSL	ORIENTATION & STUDIO PRESENTATION	Studio Selection for Students
04.09 SHSL	DAY_01 OF STUDIO	Studio Sections Announced
WEEK 02		
08.09 SHSL	STUDIO	Module 1: Facade Visit 1
11.09 SHSL	STUDIO	Facade Pinup
WEEK 03		
15.09 SHSL	STUDIO	Memory
18.09 SHSL	STUDIO	Memory Pinup & Discussion Workshop 1
WEEK 04		
22.09 SHSL	STUDIO	Facade Visit 2
25.09 SL	STUDIO	Facade Pinup
WEEK 05		
29.09 SH	STUDIO	Memory
02.10 SHSL	STUDIO	Memory Pinup & Discussion Workshop 2
WEEK 06		
06.10 SHSL	STUDIO	Module 2: Collective
09.10 SL	STUDIO	Collective Pinup
WEEK 07		
13.10 SH	REVIEW	COLLECTIVE Feedback
16.10 SHSL	REVIEW	COLLECTIVE Feedback
WEEK 08		
20.10 SL	STUDIO	Project
23.10 SHSL	STUDIO	Project Pinup & Discussion Workshop 3
WEEK 09		
27.10 SH	STUDIO	Collective
30.10 SHSL	STUDIO	Collective Pinup

WEEK 10		
03.11 SL	STUDIO	Project
06.11 SL	STUDIO	Project Pinup
WEEK 11		
10.11 SH	STUDIO	Module 3: Collective Prototype
13.11 SHSL	STUDIO	Collective Prototype
WEEK 12		
17.11 SL	STUDIO	Collective Construction
20.11 SHSL	STUDIO	Collective Construction
WEEK 13		
24.11 SH	STUDIO	Collective Construction
27.11 SHSL	STUDIO	Collective Construction
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	Module 4: Design Development
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	Module 5: Technical Design
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	Module 6: Final Design
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	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: